

THE SEARCH FOR DESIGN AT DIFFERENT TECHNIQUES IN TRADITIONAL TURKISH ART OF PROCESSING AND KNITTING

Dr. Öğr. Semra KILIÇ KARATAY

Aksaray University, Güzelyurt Vocational School, Department of Architectural Restoration, semra.kilic@hotmail.com

Aksaray / Türkiye

ORCID: 0000-0002-0773-5021

ABSTRACT

As it is known, handicrafts have emerged as a need since the time that human beings existed, then they have changed in different periods and times as art and have become cultural identity documents as concrete elements that reflect the life, traditions, customs and cultures of the societies in which they are kept alive.

Our Turkish embroidery art is one of our fine arts that has existed for centuries and expresses the art feelings of our society with the motifs used in its composition. It is thought that our handicrafts come out with the aim of being beautiful and to meet our need such as covering first and then to decorate and titivate. Our embroidery art also is a good example of this idea.

Our handicrafts, which exist today and are tried to be kept alive, are in danger of getting lost. The most important reasons for this are the developing technology, the high reading rate compared to the past, the growth of the working area in the developing industries and organizations, the increase in demand for ready-made products, and the lack of both material and moral value that hand-made products deserve.

Our handicrafts are experiencing different changes in order to maintain their existence and adapt to modernization. For example, pieces of handicraft samples such as carpet-plain weaving, ceramic or fabric weaving are re-attached to each other with different techniques with the tradition of patchwork, and they are presented as a different design product. It is not known how useful these design works are for the identity documents of our crafts. This situation causes the danger of the disappearance of our handicrafts, which is one of the biggest problems of our day, that is, our cultural identity will also be lost in some areas.

Keywords: Art, Embroidery, lace, hand

INTRODUCTION

Our traditional handicrafts are the main elements that form the cultural identity of a society. It reflects the cultural identity of the society in which it exists in writing or verbal, concrete or abstract, such as tradition, habitual, custom and folkways.

It is impossible to say when and where the art of embroidery appeared exactly. Archaeologists have found various antiques from the Hittite, Egypt, Mesopotamia, Assyrian, Iranian, Greek and Anatolian civilizations, as well as many artifacts found in Central Asia (Sürür, 1976, p: 8).

In the researches, it is stated that Uyghur Khans accepted foreign ambassadors on thrones decorated with embroidered veils. This is an indication that the art of embroidery dates back to very old times in Central Asia (Berker, 1981, p: 1).

Turkish art of embroidery experienced its brightest period during the Ottoman Empire and reached its peak as a palace art. Ottoman Palace has always been a pioneer of the art of embroidery and taken as an example. The craftsmen brought from all over the Empire in the palace workshops, known as the Ehl-i Hiref, which served as a center of the embroidery, performed their work according to the taste and fashion sense of the period. The painters of the palace were decorated with their own unique interpretation, and they were decorated with all kinds of items that would be used as gifts or used in daily and ceremonial sense. These works, which were processed in the period between the 15th and 20th centuries and are exhibited in museums or private collections today, bear witness to the period in terms of quality and characteristics (Can, 2017, p: 532).

Through various needles and forms of application using threads such as silk, wool, linen, cotton, metal, etc. the decorations made on felt, leather, weaving, etc. are called embroidery (Barişda 1995, p: 1).

Ottoman period Turkish embroideries are very rich in terms of technique and aesthetics. Processing techniques, which vary according to centuries, have been processed either alone or in a mixed application form. The counting needles, which give the same image on the face and back of the weaving such as herringbone, civankashi, calculation work, mushabbak, present, susma are among the typical Turkish processing techniques of the period. It is noteworthy that the superficial present whose opposite and face are not the same and wire breaking, free-style wrapping, appliqué made by covering the fabric, cord fastening and dival work needles are among the processing techniques applied every century (Barişta, 1999, p: 5).

The cross-stitch is still widely applied today due to its simple processing and construction. Known as cross-needle in many parts of Anatolia, cross stitch is frequently seen in examples such as pillow cover and quilt cover, which are traditional usage areas in the dowry of young girls and married women, in the crates and bundles of the elderly (Nas, 2012, p: 1621-1629).

Needle lace (fence), lace (tentene), crochet lace, shuttle and filet lace examined within the scope of fine knitting group were used more intensively on the edges of three skirts at the collar, arm and skirt end of the inner shirts, at the edges of the headscarves called dane, yazma, cheesecloth and cover. Some of them were also taken part as complementary materials in some of the needlework. Lace and embroideries prepared in different shapes and sizes, which we think are used in almost all of our regions, have become indispensable elements of traditional women, men and children's clothing (Koç, 1999, p: 401).

The developments in the technological and scientific fields after the 1950s had a particularly negative impact on the production of handicraft products. Changing the demands and requirements of individuals, increasing the demand for fabricated products, high demand for cheap imported products from foreign countries have reduced the demand for our handicrafts. The traditions and customs, arts and artists and customs of a society have also attempted to adapt to time, but have not achieved success and lost their importance. Especially our handicraft artists, who perform different art branches, are unable to find young people who are willing to educate themselves and transfer these arts to future generations.

Crafts owned by societies; their cultural and artistic accumulation, aesthetics, lifestyles, customs, traditions and habitudes are the mirrors of those societies.

One of the most important problems of our crafts today is that they are about to be forgotten. Instead of products that require a long time and are made with manual labor, ready-made products with a large number of varieties are requested. The decrease in the number of people who are interested in our handicrafts, take time of hand-made products and the lack of value they deserve support the risk of being lost.

The number of people who want to deal with these arts is decreasing today because the products made by hand and each have a distinctive consideration require time and effort.

Cross-stitch appears as an element that determines the artistic taste of the Anatolian people in the historical process and displays their aesthetic understanding. In our country, especially in bedding prepared for the purpose of dowry, cross-stitch has been used frequently. In some regions of Anatolia where the traditional structure is not broken, cross-stitch bedding is still processed and used (Can, 2017, p: 332).

Today, new designs produced by using our handicraft products produced with different techniques are seen. For example, handicraft works such as lace or needlework from our knitted art are used together with our other art, embroidery. Laces knitted years ago, along with the art of embroidery, products such as pillows, quilts, tablecloths and prayer rugs are produced again.

Lace and embroideries from cross-stitch and embroidery and fine knitting group are used together and new designs are produced. It is seen that the laces knitted as room sets are sewn with fabrics and reappeared as tablecloths, coffee table covers or a different design. In addition to laces, it is seen that canavice embroideries are also often used as the main part of the composition in bedroom sets or bedspreads.

New design examples such as bedspreads, tablecloths, prayer mats, pillows, bundles and napkins can be seen. Handicraft products knitted or processed years ago are used in the design of these products. With these designs, the products of manual labor, which are not produced much today, are presented to people as a new and remarkable design. With these designs, it is able to gather the attention and interest of young people on these handicrafts, which are produced with manual labor and are in danger of being lost today.

Examples of Different Techniques and Designs in Traditional Turkish Processing and Knitting Art Today

Example 1.



Product name: Bedspread
Year : 1979
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Approximately fifty years cross-stitch embroideries were sewn on different satin fabrics by placing them on both sides of the cover using ready-fabricated thin guipure ribbons at the edges. In the middle part of the cover, a different cover design has revealed, in which the embroideries were featured using ready-made guipure fabrics again.

Photograph 1. Bed Cover (Sertçelik, 2019)

Example 2.



Product name : Bed Cover
Year : 1990
Type : Crochet lace
Condition : Robust
Purpose of Making : Dowry
Processes : A new product was obtained by knocking a quarter century and firstly using the room set or lace room set knitted inside the showcase. In the strips on the head of the cover, a very different design work than before emerges as a purpose and composition by using crocheted lace which is knitted as a pillow or skirt cover.

Photograph 2. Bed Cover (Kılıç Karatay, 2019)

Example 3.



Product name : Bedspread
Year : 1995
Type : Crochet Lace
Condition : Robust
Purpose of Making : Dowry
Processes : A new and different design has been obtained and presented, in which hand-knitted lace napkin pieces for 6-12-18 or 24 persons, were used in the past for use in the display case with a different purpose of use. Pieces of lace were placed on a fabric and sewn.

Photograph 3. Bed Cover (Sertçelik, 2019)

Example 4.



Product name : Bed Cover
Year : 1985
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : It was a new and different design that used to be known as camber girl or tape pillow band in the dowries and used in the form of ribbon crochet knitting with hand crochet and ready-made curtain tulle and ribbon clippings. Today it is used as a bedspread.

Photograph 4. Bed Cover (Kılıç Karatay, 2019)

Example 5.



Product name : Bed Cover
Year : 1993
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Cross-stitch embroideries are sewn on etamine fabrics by placing ready-fabricated thin strips on both sides of the cover. On the edge of the skirt of the cover, the design was enriched by using ribbon-shaped lace knitted with handmade crochet.

Photograph 5. Bed Cover (Kılıç Karatay, 2019)

Example 6.



Product name : Bed Cover
Yea : 1980
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Etamine embroideries, which were processed nearly 40 years ago, were first used in conjunction with lace strips of about 40-50 cm thickness, knitted for curtains, and a new different design was created. As a composition, embroidery is more prominent. In the pillow examplas, the edges of the pillows are surrounded by fine ready-made clippings.

Photograph 6. Bed Cover (Kılıç Karatay, 2019)

Example 7.



Product name : Coffee table cloth
Year : 1985
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Processes : It is an example of a coffee table cloth that is knitted as a room set and using 6 or 8 lace samples. It is used as a coffee table cover as a result of the new design works that were covered on showcase or silverware in our homes when it was first knitted. After the laces are placed on shiny fabric, ready-made cuttings are used on the edges.

Photograph 7. Coffee table cloth (Kılıç Karatay, 2019)

Example 8.



Product name : Bundle
Year : 1992
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : More than twenty-five years of processing, lasting areas were taken by cutting with scissors and used by sewing on tulle. Embroidered by sewing on tulle, a new design has been introduced by sewing on bright lema and satin fabrics, and today it is of interest as a groom, bride or baby pack.

Photograph 8. Bundle example (Kılıç Karatay, 2019)

Example 9.



Product name : Table Cloth
Year : 1978
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Napkin samples processed as the first table napkin are placed on the fabric at different angles and ready-made strips of ribs are sewn around them and a tablecloth is obtained as a new design.

Photograph 9. Table Cloth (Kılıç Karatay, 2019)

Example 10.



Product name : Table Cloth
Year : 1985
Type : Antep work
Condition : Robust
Purpose of Making : Dowry
Processes : Napkin samples, known as Antep work and processed as the first room set, were re-stitched with crocheted laces to obtain tablecloths. Antep-made products are usually processed after drawing a pattern on the fabric and then the blank parts are cut and removed with scissors. The tablecloth obtained from napkins made of Antep is quite rich in appearance.

Photograph 10. Table Cloth (Kılıç Karatay, 2019)

Example 11.



Product name : Kitchen Table napkin
Year : 2000
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Processes : These are the samples of napkins obtained from sewing the laces knitted for cabinet decorations in kitchens by placing them on satin or lema fabrics. Ready-made lace cuttings are used on the edge of the napkin samples.

Photograph 11. Kitchen Table napkin (Kılıç Karatay, 2019)

Example 12.



Product name : Dining Table Cloth
Year : 1995
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Procedures : Examples of napkins that are knitted to cover the items such as in-window, coffee table in the living room or sitting room and decorate the house have changed over time. Nowadays, the parts sewn on different fabrics and sewn on the edges of the fabricated products are no longer part of the composition napkin, but the whole of the composition as a tablecloth in the form of a different design.

Photograph 12. Dining Table Cloth (Kılıç Karatay, 2019)

Example 13.



Product name : Dining Table Cover
Year : 1975
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Approximately forty-five years, cross-stitch embroideries were placed on different satin fabrics with ready-fabricated fine-cut ribbons on the edges, placed in the middle of the new design sample tablecloth and became the main part of the composition. A different kitchen table cover design, in which embroideries come to the fore, has emerged by using ready-to-cut fabric again on the edge of the cover.

Photograph 13. Dining Table Cloth (Kılıç Karatay, 2019)

Example 14.



Product name : Dining Table cloth
Year : 1998
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Processes : Firstly, the edges of the thick ribbon lace knitted to cover the wall cushions were sewn with colored ready-made ribbon cuttings and a dining table cover was obtained. The richness of the composition is increased by wearing fancy tassels on the ends of the tablecloth.

Photograph 14. Dining Table Cloth (Kılıç Karatay, 2019)

Example 15.



Product name : Dining Table Cover
Year : 1983
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Table design product, that canvas embroideries obtained by turning the edges with cross-cut strips on satin fabrics with fine-cut ribbons on the edges, was obtained. It is made ready for presentation by using cuttings on the edge of the cover.

Photograph 15. Dining Table Cloth (Kılıç Karatay, 2019)

Example 16.



Product name : Dining Table Cloth
Year : 2003
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Processes : It is a design product obtained by placing the same model lace covers of different sizes, knitted to cover inside the showcase, phone or showcase, on a different fabric. Out of its knitting purpose, it is now used as a tablecloth. The cover is sewn on the edge and decorated with fine ribbon cuttings.

Photograph 16. Dining Table Cloth (Kılıç Karatay, 2019)

Example 17.



Product name : Dining Table Cloth
Year : 1970
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : Approximately fifty years of cross-stitch embroideries were attached on different satin fabrics by sewing ready-fabricated thin-cut strips on the edges and sewn to the middle of the cover. A different dimension was tried to be added to the design by using ready-made strips on the edges. Embroideries that were pillow edges are now used as tablecloths.

Photograph 17. Dining Table Cloth (Kılıç Karatay, 2019)

Example 18.



Product name : Dining Table Cloth
Year : 1993
Type : Processing
Purpose of Making : Decoration
Condition : Robust
Purpose of Making : Dowry
Processes : A new and very different composition has been produced by using lace weaves with cross-stitch embroideries, which are previously indispensable parts of the dowry of girls, known as camber girl, knitted for use in the bedroom. The edge of the obtained tablecloth, which is surrounded by embroideries, is decorated with lace ready-made clippings.

Photograph 18. Dining Table Cloth (Kılıç Karatay, 2019)

Example 19



Product name : Dining Table Cloth
Year : 1985
Type : Processing
Purpose of Making : Decoration
Condition : Robust
Purpose of Making : Dowry
Processes : The table design product obtained by turning the edges on the canvas embroidered satin fabrics with fine-cut ribbons on the edges were obtained. It is made ready for presentation by using cuttings on the edge of the cover. In addition to the tablecloth, two small examples of tablecloths were obtained. Flat strips are used on the edges of the table cloths.

Photograph 19. Dining Table Cloth (Kılıç Karatay, 2019)

Example 20.



Product name : Prayer Rug Cover
Year : 2003
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : It is a design example obtained by separating the prayer rug sample, which was processed as a prayer rug years ago, by placing it on the satin fabric that was sewn and re-stitched. Ready-made cuttings were used on the edges. It is an example of unchanged purpose of use, and it has been an opportunity to look at old embroidery from a different view.

Photograph 20. Prayer Rug Cover (Kılıç Karatay, 2019)

Example 21.



Product name : Prayer Rug Cover
Year : 2000
Type : Processing
Condition : Robust
Purpose of Making : Dowry
Processes : It is seen that etamine works processed as prayer rug are designed as prayer rugs again. It is obtained by equally placing the hand-processed embroidery strips placed on the fabric divided into squares with equal dimensions. Ready-made cuttings are also used on the edges.

Photograph 21. Prayer Rug Cover (Kılıç Karatay, 2019)

Example 22.



Product name : Prayer Rug Cover
Year : 1999
Type : Lace
Condition : Robust
Purpose of Making : Dowry
Processes : It is an example of a new and different design product using thick strip lace pieces knitted for cover or curtain. Geometric shaped prayer rug sample was obtained by placing lace regularly and evenly. Ribbon cuttings were used to surround the prayer rug.

Photograph 22. Prayer Rug Cover (Kılıç Karatay, 2019)

Example 23.



Product name : Prayer Rug Cover
Year : 2001
Type : Lace
Condition : Robust
Construction purpose : Dowry
Processes : A new design example prayer cover was obtained by placing lace ribbons knitted as pillows or quilt bands on different fabrics. The cover is sewn around, surrounded by ribbon cuttings. It has been observed that there is a major change in the first and last use of laces.

Photograph 23. Prayer Rug Cover (Kılıç Karatay, 2019)

Example 24.



Product name : Prayer Rug Cover
Year : 2600
Type : Lace
Condition : Robust
Construction purpose : Dowry
Processes : In the sample processed as a prayer rug, the concept prayer design was obtained by placing the laces knitted in strips such as towels, pillows or quilts on the fabric evenly. A different design was obtained from the lace placed symmetrically on the fabric divided into squares with equal dimensions.

Photograph 24. Prayer Rug Cover (Kılıç Karatay, 2019)

CONCLUSION

Today, different and new design products are obtained by using the products produced with Traditional Turkish Processing and Knitting Art together. The laces, which were previously knitted as room sets, inside the showcase or for different usage purposes, have changed over time and were used in a different design example other than the purpose they were first produced. In addition to this, our processing art has also experienced a change in the purpose of its use in etamine or canavice processing, which was processed as a pillow, quilt before as well. Embroideries are placed on the fabric as sewn and emerge as a different design.

Lace napkin pieces knitted to be used as kitchen sets, showcase or room sets, which were the indispensable part of girls' dowry in time, have lost their importance over time and a new design example is obtained by using these lace pieces together with products obtained with different techniques to put them in the ballot box or not to be thrown away. With these designs, it is able to gather the attention and interest of young people on these handicrafts, which are produced by manual labor and are in danger of being lost today.

It is a matter of debate whether it is important to obtain a new product by using the products produced with different techniques in terms of keeping our handicrafts alive. Because today's young people are not interested in our handicrafts, it is seen that our handicrafts are facing a problem like to be forgotten. It is not known how accurate it is not to produce new products and to remove old products from their own identity with another technique. New designs produced by blending embroidery or lace handmade products with each other are of great interest. The presence of such designs in the dowry of the young generation attracts attention. In the designs made, it is seen as an indispensable element of works on fabricated ready-made lace or tulle ribbons.

New designs produced by blending embroidery or lace handmade products with each other are of great interest. The presence of such designs in the dowry of the young generation attracts attention. In the designs made, it is seen as an indispensable element of works on fabricated ready-made lace or tulle ribbons.

When the designs that we can reach are examined, it is seen that our handicrafts suffer a serious loss of identity. Nowadays, laces knitted as bedrooms or showcase or embroidered on the pillow come up as bed covers, tablecloths or bundles. This situation wears off our cultural identity and also supports the degeneration.

Conferences, exhibitions, workshops, biennials, cultural directorates, municipalities and vocational courses opened by the governorate expressing the appreciation of our values in order to return our handicrafts back to their core, to remain within their own identity, to attract the attention of young people to the fields of art, and to transfer our handicrafts, which are the main bone of our cultural identity, to future generations activities should be supported. Our society should open its horizons in this direction, and efficient studies should be carried out to highlight our young people who appreciate and care about art. The importance of the studies should be emphasized by making efforts to regain the material and moral values that it deserves. We can save and re-enact our cultural identity, especially our handicrafts, by informing and directing the youth and the public by those who have science and knowledge in those countries.

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