

Turkish Style: A Short Review from Ottoman Clothing and Textile Design in Sixteen Century Miniatures



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Abstract

In this presentation, by examination of the Turkish painting art in 16th century Ottoman miniatures, which is the most important evidence of Turkish clothing style, to display the taste of Ottoman Turks's clothing and the textile design in the history.

Unique beauty of the textile design and printing details of the Ottoman Caftans in the 16th century miniature collection provide information about the style and technique of fabrics in the history. The aim of this presentation may be the inspiration and enlightenment to the new generation textile trends through past, especially driven from the samples of Turkish miniature art and expose admired colors and the design of historic clothing.

Keywords: Fashion history; Miniature art; Ottoman textiles; Caftans

Introduction



Figure 1: Nakkaş Osman painted, Selim II. in his royal tent, receiving the commander of Ottoman Army in Belgrade.

Ottoman miniature or Turkish miniature was an art form in the Ottoman Empire. Ottoman book arts, illustrated manuscripts painted with vivid colors without Creating an illusion of third dimension. But made in smaller size. 16th Century were the golden age of the Ottoman miniature. Recording historical events of Ottoman Empire was an official duty and they were precious documents. Usually conquest journey of the Sultans', celebrations, circumcision rituals, receiving foreign Ambassadors, diplomatic relations pictured in a narrated realistic scenes in the miniatures. Especially in that time period Ottoman textile were very famous

and admired by the other Countries in the World [1]. Textiles used as diplomatic gifts, produced in the Ottoman Empire with the beauty of its unique design and colors (Figure 1-3).



Figure 2: Nüshet el-Esrar el-Ehbar der sefer-i Sigetvar, 1568. Library of Topkapi Palace Museum, İstanbul, MS:H.1339, folyo 110b.

Miniatures, these valuable documents show very detailed hand painted illustrations and significant colors and patterns of the Ottoman textiles.

The Ottoman painter, Nakkaş Osman gives very detailed description in this miniature painting: Sultan is wearing gold embroidered white inner Robe under his caftan and we see his

red color Under shirt sleeves, again he has green belt over His inner robe color and style of the period is Extremely bold and powerfull. And we can see officials or princes' kaftans have Each Different patterns and colors. Referring to this colors And patterns we can say what kind of weaving or Textiles they have used [2].



Figure 3: Images taken from: Atasoy N Walter B, Mackie L ve Tezcan H [2]. İpek The Crescent & The Rose, Imperial Ottoman Silks and Velvets.



Figure 4: 16th century, Turkey, silk, metal wrapped thread, velvet, brocaded.

Pinterest: from metmuseum.org.

Fabrics

Although silk fabrics usually produced plain colored but Ottoman Sultans aesthetically preferred Fabrics with designs which is the specialty of the textile and symbol of the wealth and power. There were three most important kinds of weaving; Velvet, Kemha and the most luxurious one, weaved with gold and silver thread, Seraser (Figure 4).

In 1557, there were officially recorded 71 Kemha, 18 Velvet textile weaver and 8 Kemha designer working at Topkapi Palace [3].

Design of the fabrics was directly related to the weaving technique and technology of the period so that we can recognize

what kinds of textile and fabrics used by looking at the design style.



Figure 5: This magnificent panel from a kaftan is an example of very high-grade seraser production in Istanbul, Turkey.

Some of the design styles are very significant even in the painting of miniatures. For example: Çintemani and Saz style (Figure 5).



Figure 6: Pillow designs by Rifat Ozbek.

This lampas-woven fragment features large-scale leaves executed in the saz style, named after the feathery saz leaf (Figure 6). Made popular throughout Ottoman arts by Iranian émigré and court painter, Shah Qulu, during the reign of Süleyman the Magnificent (1520-66), the saz style found its way from the reed pen of the painters at the royal nakkashane (workshop) into contemporary textile design. In this case characterized by central motifs with serrated edges outlined in a contrasting color [4]. The lampas (kemha) weaving technique incorporates contrasting weave structures with two warps in different colors,

creating solid areas of color on the surface of the cloth by floating the unincorporated warp threads in the back (Figure 7-9).



Figure 7: Designer.



Figure 8: Designer.

Seraser is a cloth of gold and silver woven in a compound structure consisting of two warps and two or more complementary wefts. It was highly favored at the Ottoman court [5]. The design of peacock feathers alludes to the bird who resided in paradise until he was expelled, along with Adam and Eve, for failing to follow God's commandments (Figure 10-12).

Conclusion

The aim of the luxury fashion brands toward ethnic textile designs and global fashion trends continue to rise up. The Luxury fashion labels design more specialty textiles in their fashion

collection concerning the trend reports which categorized in specific sections. One of these sections must have ethnic influences and depends on the cultural movement towards fashion markets.



Figure 9: 16th Century, Selim II, Hunting.



Figure 10: Givency Collection F/W 2015.

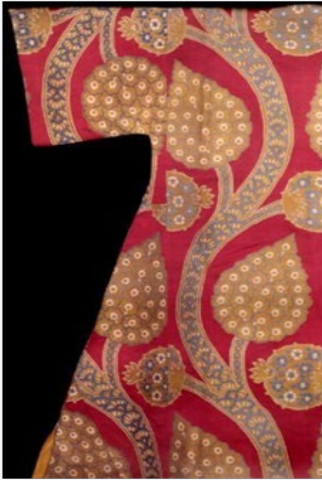


Figure 11: Ottoman Kaftan fragment 18th Century.



Figure 12: Peruvian Connection | Bergama Cardigan in graphic black and grey, our dramatic cardigan showcases motifs from an Ottoman textile. Pinterest.

The luxury fashion labels are the pioneers of ethnic trends and many other brand names follow what they made and use as an inspiration source in their own label collection.

Because of the intriguing to the World history and easy access to network sources and more sources become available in your fingertips are perhaps the reasons why we see that much, mass effect on the trends and global textile markets. In Ethnic fashion cycle, eastern countries become more inevitable subject accordingly to their culture of textiles, to use of colors and patterns that admired..ofcourse the influence of the Ottomans undeniable from the history of fashion.

The technological advances in the textile and manufacturing fabrics in high techniques such as embroidery machines, elaborate printing tech. always support and service to the fashion business.

We had in the past, and today as we speak about the sustainability, which is the most important subject, I believe, it will be coming up again and again in the future trends, effect global textile markets continuously.

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