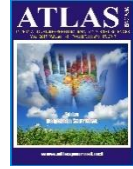




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THE REFLECTIONS OF CROSS-STITCH EMBROIDERY ON CLOTHING

KANAVİÇE İŞLEMELERİN GİYSİLERE YANSIMASI

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ABSTRACT

Turkish embroideries are important parts of our cultural heritage. Cross-stitch embroideries have also existed in the wedding chests from past to the present. Each motif on cross-stitch embroideries reflects the feelings and thoughts of Turkish woman.

Human beings, who have needed to dress since they came into existence, began dressing with the aim of decoration for beauty and charm, apart from the aim of protection and dressing. The apparel, which is also an indicator of sociological position and form of communication, has produced the fashion industry whose speed cannot be reached with the development of industry and technology. Fashion being the appearance of rapid and constant change, always brings about innovation and originality. Design, which gives creative, aesthetic and functional spirit to the change and innovation in fashion, can only come into existence feeding from different sources. Traditional Turkish Arts and Turkish Culture always constitute a rich resource for the designer.

The purpose of the study is to create different motives using local motives on clothing, to transfer these motives to future generations, to protect and preserve them.

Accordingly, cross-stitch embroideries will be photographed Ilgın region, clothing designs will be made being inspired by the motives on the embroideries, and the work will be given final shape by dressing and coloring a silhouette.

Keywords: Ilgın Region, Cross-stitch, Clothing Design

ÖZET

Türk işlemleri kültürel mirasımızın önemli parçalarındandır. Kanaviçe işlemler de çeyiz sandıklarında geçmişten günümüze varlığını sürdürmektedir. Kanaviçe işlemler üzerinde bulunan her motif Türk kadınının duygu ve düşüncelerini yansıtmaktadır.

Var olduğu günden itibaren giyinme ihtiyacı duyan insanoğlu korunma ve örtünme amacıyla giyinmenin dışında, güzellik, cazibe ve süslenme amacıyla da giyinmeye başlamıştır. Sosyolojik konumun ve iletişim biçiminin de bir göstergesi olan giyim kuşam, endüstrinin ve teknolojinin gelişmesiyle birlikte hızına asla yetişilemeyen moda sektörünü doğurmuştur. Hızlı ve sürekli değişimin görünümü olan moda daima yeniliği ve özgünlüğü beraberinde getirmektedir. Modadaki değişime ve yeniliğe yaratıcı, estetik ve fonksiyonel ruhu veren tasarım ancak farklı kaynaklardan beslenerek vücut bulabilmektedir. Geleneksel Türk Sanatları ve Türk Kültürü tasarımıya daima zengin bir kaynak oluşturmaktadır.

Araştırmanın amacı, yöresel motifleri giyim üzerinde kullanılarak farklı tasarımlar oluşturmak, motifleri gelecek kuşaklara aktarmak, korumak ve yaşatmaya çalışmaktır.

Buna bağlı olarak Konya İli, Ilgın ilçesi kanaviçe işlemlerin fotoğrafları çekilecek, işlemlerde görülen motiflerden esinlenerek giysi tasarımları yapılacak, silüete giydirilip, renklendirilerek çalışmaya son şekli verilecektir.

Anahtar Sözcükler: Ilgın ilçesi, Kanaviçe, Giysi tasarımı

1. INTRODUCTION

The needlework pieces are adorned on surfaces, by needle and thread, sometimes with thin wire. Although the needlework is mostly intended to be made on weavings, such basic techniques that can be made on the fleece and also leather materials are deemed to gather under the main title of needlework. The needlework which is very fused with the art of weaving varies according to the fabric and yarn that the needle worked on. (Alpaslan, 2003: 154). The art of needlework has an infinite variety of motifs. In both men and women clothing, various stylized motifs inspired from nature have been used in different orders all over clothing materials such as gabardines, dervish's coat and hat, headscarf, gauzes, shoes, Juppe, gowns, belts, dresses, loose robe, hil'at (caftan tailored with polyvalent fabric as a special gift from Ottoman Sultans to beloved ones), and for all other various items such as quilted turban cover, fabric pouch, sheath, flags, prayers' rug, fabric set for Islamic memorial service ceremonies, a kind of large handkerchief also used to cover the head and so on (Sözen, Güner, 1998: 198). In the first years of the Republic, embellishment used on garments decreased depending on the changing culture after the Dress Revolution of 24 August 1925 (Barişta, 1984: 10).

The cross stitch technique has occurred as the needlework had begun to transform itself into a relatively decorative approach. Some embroidered jugs, vases and other items found in archeological excavations showed that the cross stitch technique is as old as the human history. In Hebrew history, the historical sources show us that various embroidered items left from the time of Noah's prophecy are found. The art of cross stitch technique has spread out to Europe from Asia in 8th century. (Anonymous, No date info: 201). The cross stitch technique has always been popular among cultures as it is colorful and elegant and also quite easy to make. It is the most commonly adopted needlework of the 16th century (Yüksel, 1997: 163).

The cross stitch technique is one of the needlework techniques commonly used today for preparing dowries. Okan describes the cross stitch as a needlework carried out with needle and colored yarns (1974: 14) on a canvas surface. The fabric on which the cross stitch made is called canvas. Primarily, the canvas had been weaved by using silk and wool clothes, nowadays it is generally being weaved with cotton yarn because it is cheap and useful (Yüksel, 1997: 163). The cross stitch usually comes up by sewing the canvas on a white calico and embroidering the pattern with colored yarns. So many dowry items to be in a future brides wedding chest such as pillow face, quilt mouth, cottery, lace pillow, crate, prayer rug, kitchenware cloths, tableware cloths can be made with cross stitch technique. Both the aesthetic posture of the cross stitch technique and the meaning of the motifs have made it become popular in the girl's dowry.

2. DRESS DESIGNS

Embroideries, appears as one of the main decorative techniques in traditional clothing. The skilled craftsmanship of embroideries required with mastery has been widely used in the dressing of men and women's clothing in villages, towns and palaces from XVI to XX centuries. Local characteristics and symbolic expressions in patterns are important in public works. The technical specifications of the works, the pattern features, the colors, the composition forms and the materials they use vary depending on the clothes and accessory types, the locality and the centuries. In this sense, embroidered garments and textiles are of great importance in terms of reflecting the characteristics of time and the changes of social and cultural environment over time (Çini, 2011: 433).

The cross stitch is easy to make, it has beautiful motifs and eye filling, colors can be chosen according to anyone's desire, plus, it can appeal to everyone's taste relatively. Whilst these

needleworks used to be made anytime anywhere only by people carrying it in a bag with them both living in villages and cities, now it has also been industrialized by letting that at work to be made by machines in factories. Machine work cross stitch technique is preferred as it is much easier to complete and cheaper. With the increase of the machine use, the cross stitch started to be done by printing and the needlework of the machines is gradually disappearing. With the use of machines for needlework and pattern printers, the hand labor has disappeared, the colors in the motifs almost faded, the soul of the canvas had died out.

As it is much easier to use with its reasonable price and doesn't require any hand labor bed linens and manufactured home textile products has taken the place of the real cross stitch works despite its former inalienable position in future-brides dowry. So that the cross stitch works were desperately gone by the board. In order to remember the traditional Turkish art piece, and reclaim our important cultural value, the worthwhile handicraft cross stitch technique and revive it back again into our daily lives by bringing it to various usage areas by its new aesthetic and original designs, we have opened up Melihat Demir's chest full traditional art works, and examined 20 pieces of cross stitch works then conducted original dress designs by picking 6 of these 20.



Photo 1: Design for the Bride and Her Husband's Sister



Photo 2: Model of Musk Thistle



Photo 3: Model of Holy Hock Flower



Photo 4: Model of a Wild Mountain Flower



Photo 5: Model of Carnation



Photo 6: Model of Rocky Tulip



Image 1. Model Design with Wild Deer



Photo 7: Model with Wild Deer

While the motifs were enlarged and processed on clothes, the composition of the cross stitch composition was divided into two for the skirt and the tail used separately in the design which

was inspired by the deer model from the models of Beykonak Village. For this model which was designed regarding the winter season, the cross stitch was considered to be processed on dark brick colored plain cashmere fabric with thick yarns. The short asymmetrical jacket design with one arm has its other arm as a shawl to wrap around the body as desired. The short skirt decorated with deer motifs is decorated with geometric-shaped zigzags in yellow color on its thickest belt, which can be seen in the example of the canvas. It is thought to complete the garment worn with the jacket and the fringed purple tricot topstitch on arms and neck side.



Image 2. Model Design of Ramshorn



Photo 8: Model with Horns

Designed for the winter season, the shawl collar vest closes in the form of double-breasted and is attached to the side. While dark burgundy flat fabric is preferred on the back part, plain light brown fabric is preferred under the cross stitch embroidery. The ramshorn cross stitch model has inspired the design of this model's neck side, and it is designed in accordance with the motif of the embroidery in slices. Again in this model, the cross stitch motifs are enlarged

and the composition is used under a separation method. The large flowers cover the body of the vest while the curved motifs are arranged on the neck. The ethnic design is complemented by dark yellow and green double-colored capri pants and burgundy hanging blouse.



Image 3. Model Design of Four Sisters-in-law (four-layered model)



Photo 9: Design of Four Sisters-

In Konya, Ilgın, Beykonak town, a colorful and glamorous cross stitch model, which is called as four stories four sisters-in-law, was transferred to a garment designed for the winter season in order to participate in everyday use. The pattern of the cloak with the purple fur was created by processing all the jackets in the form of a short jacket, and some flower and embossed motifs from a four sisters-in-law pattern cross stitched on a powdery plain cloth. The skirt, which is adorned in the form of vertical borders with the floral motifs again from the four-layered four sisters-in-law model, is completed with embroidered belt in geometric form. The integrity of the garment is achieved by wearing colorful purple blouse with loose arms worn inside the outer garment.

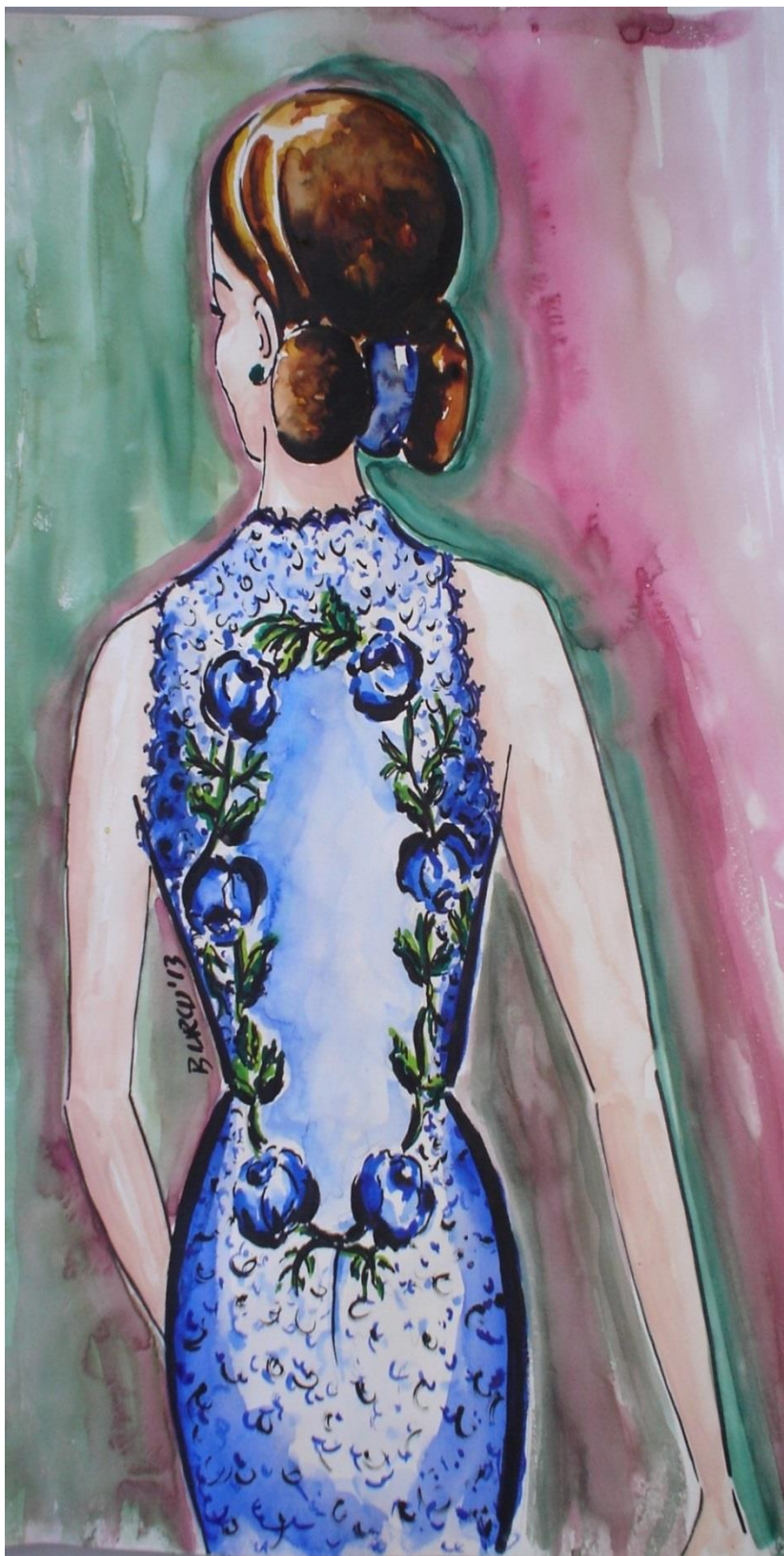


Image 4. Model Design with Mallow Flower

The navy blue lace dress is wrapped around the body and goes straight down in a short cut design. The elliptical needlework composition inspired by the mallow flower engraved model surrounds the back of the dress. The back of the dress is covered with a dark blue tulle that will be transparent. While the front of the dress is flat and sitting with the couples, the round collar is simply preferred.



Photo 10: Design with Mallow Flower



Image 5. Model Design of a Mountain Rose Embroidered

Designed as evening wear, dark green, thick, light lycra satin fabric is considered for the dress. Inspired by the mountain rose model, when the needlework composition was distributed and the red rose motifs were placed on the left breast and larger tail portion of the dress, the leaf figures on the curtain were poured from the left side of the dress to the rose embroidery below.



Photo 11: Mountain Rose Embroidered Model



Image 6. Model Design of İki Kuma (Two Spouses)



Photo 12: İki Kuma (Two Spouses)
Embroidered Model

The model applied on the red lace fabric is designed as a wedding dress. In the old Turkish tradition, red which is the color that the bride wears has been effective for choosing this color in this manner. The boat neck design that surrounds the shoulders and the dress is wrapped around the body, the lace fabric used in the arms side is applied in a transparent manner. The skirt length is considered to be short, the red tulle coming from the side comes to the back and goes to the back and completes the outfit in a bloomed manner shortening on the hip at the back. The two spouses cross stitch models were embroidered on the two sides of the dress and decorated with the colors of the model with the red tulle hat with the costume complete.

3. CONCLUSION

Today, in the process of industrialization, there are many radical changes that affect our social culture and they are effective in breaking the bonds between old and new (Sipahioğlu: 2000: 209).

It is understood from the examples that reach from the centuries to nowadays that the motifs have continue their existence by being developed. The importance of the cross stitch technique for our society can obviously be seen while we have a look to our national museums' archives and traditional arts' chests. It is seen that the Turkish women attach great importance to the embroidered material in every period of their life and loads the embroidery with some social values. Also in the girl dowry, the textile works with embroidered cross stitch must be applied also in different areas which should never be forgotten and tried to be kept alive.

In this research, Konya province, Ilgın county, Beykonak township cross stitch needleworks were discussed. As there has been no other research on how the cross stitch technique, our invaluable traditional embroidery technique, meets with the cloth designs yet led us to conduct this research on this subject and contributed to the continuation of the studies in this area.

The ability of the cross stitch to be applied to every field, its ability to give life to the motifs of figurative, vegetative and geometric motifs, to use the colors freely should consequently increase the value given to the cross stitch technique.

The usage of the cross stich technique should be extended in any manner in order to introduce this traditional enriched and valuable treasure to the future generations.

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- Yüksel Korkusuz, Süheyla, (1997), Nakış, İstanbul

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