

CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT FROM THE NINETEEN TO THE TWENTY CENTURIES

Elif Aksoy¹

¹: Fırat Üniversitesi Teknik Bilimler MYO, Tekstil Bölümü, Elazığ.
DOI: <http://dx.doi.org/10.16950/iustd.49248>.

ABSTRACT

Feminine silk fabrics in the inventory of Elazığ Ethnography and Archaeology Museum are handled in this study. Feminine fabrics belonging to 19th and 20th centuries, which are essentially the subject of the article, were investigated in the museum warehouse. For the sake of taking photographs, technical and compositional characteristics of the fabrics were thoroughly examined. The aim of this study is to introduce the textile fabrics produced in the region artistically and aesthetically, and to give information about the senses of art and the life styles of the Armenian and Turkish publics lived in Harpoot (East Anatolia) for addressed period of time. In this study, findings revealed that the ornaments on the fabric floors in the museum were formed through a method similar to Zili technique, which is a kirkitli plain weave method with three yarns system. Historical background of Harpoot region silk garments are given in order to have a better understanding of historic textiles and cultural heritage frameworks. Artefacts revealed a valuable source of information about the culture and how it expressed itself in one of the key ways of Armenian identity as a minority population in the Islamic society of Harpoot.

Keywords: Harpoot, Museum, Garment, Historic, Zili weaving, Cultural heritage.

KÜLTÜREL MİRAS VE DOKUMALAR: HARPOT'TA 19. VE 20. YÜZYILA AİT KADINA ÖZGÜ TARİHİ GİYSİLER

ÖZET

Bu makalede, Elazığ Etnografya ve Arkeoloji müzesi envanterindeki kadına özgü ipekli kumaşlar ele alınmıştır. Ayrıca makalemizin konusu olan 19. ve 20. yüzyıla ait olan kadına özgü kumaşlar, müze deposundan çıkarılmış, fotoğrafları çekilmiş ve kumaşların teknik ve kompozisyon özellikleri ayrıntılı bir şekilde incelenmiştir. Bu çalışmanın amacı, Elazığ Arkeoloji ve Etnografya Müzesi envanterindeki kadına özgü kumaş dokumalarını teknik açıdan incelemekle birlikte o yörede üretilen dokuma kumaşları sanatsal ve estetik açıdan tanıtmak ve o dönemde Elazığ'da yaşayan Ermeni ve Türk halkının sanat zevki ve yaşam tarzı hakkında bilgi vermektir. Müzedeki kadına ait elbiselik kumaşların incelenmesi sonunda, kumaşların zemin örgüsünün bez ayağı dokuma ile yapıldığı ve kumaşların zemini üzerindeki desenlerin, üç iplik sistemli kirkitli düz dokuma tekniği olan zili tekniğine benzer bir

**CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT
FROM THE NINETEEN TO THE TWENTY CENTURIES**

yöntemle dokunduğu sonucuna varılmıştır. Harputun tarihi altyapisında bulunan ipekli giysiler ve tarihi dokumaları kültürel mirasın anlaşılmasında önemli rol oynar. El işçiliği kültürle ilgili çok değerli bir bilgi kaynağıdır. Ayrıca harputtaki mevcut halkın içerisinde bir azınlık olan ermenilerin kimliğinin ifade edilmesinde önem taşımaktadır.

Anahtar Kelimeler: Harput, Müze, Giysi, Tarihsel, Zili dokuma, Kültürel miras.

1. INTRODUCTION

City museums can play vital role for introducing historic clothing textile interpretation. Cross mentioned the importance of museum textiles for academic and public relationship (Cross, 2009). Thanks to its geopolitical position, Harpoot became home to many civilizations. The city of Elazığ was founded among the skirts of the hill on which the historical Harpoot Castle was constructed. Since ancient times, Harpoot became an important commercial center, where caravans from north and south dealt in the local production. What accounts for the outstanding talent of the Armenian craftsmen of Harpoot? Undoubtedly, one explaining factor is the centuries-old experience that Harpoot Armenians had acquired in certain crafts. Weaving, for example, was considered the expertise of the local Assyrians. It is likely that their mastery was the legacy of centuries-old traditions of weaving (Haig 1959; Dzeron, 1938). Elazığ Archaeology and Ethnography museum is the only museum that includes in its inventory the silk fabrics weaved by Armenians in the region. Therefore, this article is important in understanding the characteristics of the historic fabrics produced in Harpoot region. In this study, weaving techniques and compositional characteristics of the Harpoot feminine silk fabrics belonging to the 19th and 20th centuries in Elazığ Archaeology and Ethnography Museum will be analysed. Also, this paper will both give information about the sense of art and life styles of Armenian and Turkish peoples lived in Harpoot in that period and introduce the said period artistically and aesthetically.

Harpoot, an art and commercial center in the Eastern Anatolia region between 1860 and 1910, acquired fame domestically in the fields of weaving and silkworm breeding. Fabrics produced in the region in that period were sent to neighboring cities and Istanbul after meeting the needs of local community (Tezcan 1993). This date range has a particular importance in understanding how people lived in Harpoot attached importance to art in that period and with regards to Euphrates basin to connect many cities in the Eastern and Southeastern Anatolia regions to each other. Harpoot was a commercial center of silk and cotton weaving industrial area in East Anatolia during the 19th and 20th centuries. The industry's perpetual rise started in the late nineteenth, and continued until the early twentieth century. However, in the mid-20th century, its rise on the Harpoot textile industry finished. In this article, it is searched that the answer for the question why sericulture and textile industry was over in Harpoot region. Multifactor have been handled in this study, exemplifying political structure, rapid development of silk industry, alternative agricultural products, transition to urban life, heavy working conditions on silkworm breeding.

This article deals with the structure of silk fabrics weaved by the Armenians in Harpoot between 1860 and 1910, which are now in the inventory of Elazığ Archaeology and Ethnography Museum. The silk dresses in the museum were examined through stereo microscope in detail and it was concluded that the fabrics were made with Plain (Bezayağı) weave method in the above-mentioned period. In addition, it was appeared that

the ornaments on the fabrics were made through a weaving type with three yarns system similar to Zili technique. The technical analysis of the ornament was performed on millimeter paper by receiving a sample from the Harpoot silk fabric. Therefore, it was known how the ornament was formed on the fabric surface and a permanent contribution was made to the textile literature. The yellow metal yarns that form the ornament in plain weaved fabric created these ornaments with a weaving structure similar to Zili technique by skipping not transversely the weaving but longly among warps and being weaved to the fabric from front to back according to the ornament. The ornaments on these fabrics were weaved as skipped with a third yarn parallel to weft yarns on the fabric surface.

Differently from the other works performed in the world, this is a local study and it deals with how local people, who lived in Euphrates basin and were engaged in weaving, were affected by the cultures in the same or nearby regions. The silk fabrics and dresses in globally known museums were analysed in the books and articles on museums written up to now. In these publications, it was dealt with the silk fabrics made in the growth period of the Ottoman Empire, which are particularly at Topkapi Palace Museum, Royal Scottish Museum, Victoria and Albert Museum, Metropolitan Museum of Art, Stockholm State Historical Museum, Florence Bargello Museum and in special collections, and the weaving structures of these fabrics were analysed (Atasoy et al. 2002). The V&A has collected both textiles and dress since its earliest days. For many years garments were only acquired if they were made of significant textiles, as fashion had a low status within the decorative arts. The importance of fashion is now fully recognised and the Museum's collection of dress and accessories is of international importance (Victoria and Albert Museum, 2011). In addition, it was given an outline of the weaving structure of some silk fabrics in the collections of

Yapi Kredi Vedat Nedim Tor Museum (Tezcan 1993). Therefore, this article was written for understanding the weaving structures of the fabrics in the museum belonging to the above-cited period and bringing these weavings in the textile literature.

Differently from other museum studies, this article gives technical and compositional features of fabrics that Ottoman Armenians produced in the 19th and 20th centuries, and provides mounting evidences about that Harpoot (Elazig) was a science, art, culture and trade center of East Anatolia in that period.

Harpoot is situated in the Upper Euphrates (Firat) Region in the southwest of eastern Anatolia, and it is surrounded by the lands of the cities of Bingol in the east, Tunceli (through Keban Dam Lake) in the north, Malatya (through Karakaya Dam Lake) in the west and southwest and Diyarbakır in the south. Carried out by women with primitive methods in that period, silkworm breeding grew into one of the major occupations for women after housework. Hence, it revealed the existing skills of women and conduced toward them to participate more in economic and social life.

Good level of Silkworm breeding in Harpoot provided the development of hand woven fabrics. According to 1892-1893 yearbook, there was one silk factory, one tanning yard, eight hundred and fifty shops, twenty public houses, twelve bezirhane, and many carpet looms in Harpoot city centre (Yapıcı, 2009).

1.1. The aim and Outcome of the Study

It is aimed at introducing sewing styles of the silk dresses in the museum to science and art world and giving information about what technique was used for plantal ornaments and how they were implemented on the dress fabrics.

1.2. Review of Literature

One of the long-standing sub-disciplines within the wider clothing and textiles

**CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT
FROM THE NINETEEN TO THE TWENTY CENTURIES**

discipline is historic garments and textiles, established as a subject matter area in the early 20th century Historic dress and textiles assist understanding of the past, and they can provide insights into present and future trends. Through the study of historic dress and textiles, one can understand collective values related to the culture (Paoletti, 1984):

Considering the articles written about museums, there are very few books and articles that bring old artworks from museum warehouses into the present. In our investigations we have realised that very little information is available about weaving loom type brought by Armenians from abroad. In addition, we haven't met any publication related to weaving structure and compositional features of silk fabrics of Harpoot region in the 19th and 20th centuries while reviewing the literature. Since a detailed research has not been realized on the present matter up until now, several interviews have been made with subject persons who were living in Harpoot region between the years of 1940 and 1950, and who were engaged in sericulture.

An article published on the historic textiles in some university museum collections in the USA asserts that the objects in these museums were used for research and training undergraduate and graduate students. This study also emphasizes that the collections of museums should be investigated by fashion design students in detail and this was an important training process (Marcketti et al.2011). *Consequently, many of museum collections are considered teaching collections so that students can touch and explore the textiles and dresses and utilize the collections as material culture libraries of fashion history* (Blanco 2010). And another article was about the Iranian textiles from Montreal Museum. This article states *"these superb specimens reflect both the chronological and technical range of textile production in Islamic Iran, from the provocative fabrics found at Rayy to the myriad of*

sumptuous weavings produced on Safavid looms" (Liebich, 2007). In his article, Welters mentioned that Metropolitan Art Museum had a collection of twenty nine embroidered undershirts, worn by Greek women, as a part of the traditional costumes belonging to 18th, 19th, and the beginning of 20th centuries (Welters, 2010). Another book mentions about the textile history of Turkey. Besides that, the book gives information on the subjects such as carpet trade, cotton industry centers in Anatolia, modernization in Turkish cotton textile industry, silk industry in Europe, and Ottoman silk fabric types (Inalcik, 2008). Also, our focus is essentially on women living in Harpoot to elaborate their contributions to home economics involving business life.

1.3. Material and Method

A research in historic dress textiles aims to create accounts of people, developments, and events of the past in an effort to create a foundation of knowledge for the future. Although historic textile dress research has customarily made use of interpretive approaches that rely upon the analysis of qualitative data, in recent years, historic textile dress scholars have begun to apply statistical approaches to analyse qualitative data, and/or to collect and analyse quantitative data (e.g., physical testing of artefact properties, measurement of structural features of artefacts (Lennon and Burns, 2000). Feminine silk fabrics in the warehouse of Elazig Archaeology and Ethnography Museum weaved by Armenians were unearthed during this preparation. In this study, silk dresses were photographed and their inventory numbers were utilized respectively. Weaving methods and compositional features of fabrics were analysed with stereo microscope.

2. WORKING LIVES OF WOMEN IN HARPOOT

In the Ottoman Empire, the most important job that women could do at home was weaving. Weaving was being

performed in houses and small ateliers throughout the Ottoman Empire. Wool, silk and cotton spinning jobs had become a routine operation for women. Maybe due to the widespread implementation of weaving in the period of Ottoman Empire, feminine names were used in the weaving terminology. Therefore, wool twister was called *gazala* and silk puller was called *kabbabe* (Dulum, 2006). Handicrafts and atelier type industry had started to develop in Harpoot city in the 19th century. Weaving became the most important branch of industry in the region. Silk fabrics called Muslin, Manusa, Ceharkezi, Kutnu, Sevai, Çitari and Şib (Tezcan, 1993) were weaved in Harpoot. Muslin took its name from Musul city, where it was produced for the first time. Its meaning is generally finished, bright, fine and light calico (Avcı, 2013). Manusa is the plain weave made of cotton yarn. It takes the names of plain, splay, snake curve, amygdaline and blooming etc. according to its ornamental features. There are cotton wool mixture fabrics as well. They are usually used in the manufacture of pillow, quilt, sheet, table set, baggy trousers, scarf and apron. This type of fabrics were called manusa due to they were weaved in Manisa at first (Quataert, 1993). Kutnu is a mostly narrower and thick fabric with silk warps and cotton and silk mixture woofs. Sevai is a fabric type weaved through *kılabdan* and silk. It is coloured and small ornamented arranged on slide center line on plain weave floor with silk warps and woofs. Çitari is a fabric weaved through plain weave with one yarn of silk and three yarns of cotton. Şib is a fabric with silk, which is enriched by using fiber (Tezcan 1993). In that period, women in Harpoot both engaged in silkworm breeding and used the silk yarns they span at home in making point laces on silk fabrics. In the result of the field studies conducted, it was seen that the fields where women in Harpoot played active roles were silkworm breeding, spinning, yarn dyeing and fabric weaving. A great majority of the ones

contributing to economic activity were women and teenage girls.

3. WEAVING STRUCTURES OF THE FEMININE SILK FABRICS IN ELAZIG ARCHAEOLOGY AND ETHNOGRAPHY MUSEUM

A woven fabric is formed with the connection of two groups of yarns called warp and weft in right angle with a certain system called "knitting". Floor textures of the fabrics in Elazig Archaeology and Ethnography Museum were *Bezayağı* weaved. *Bezayağı* weave is the weaving structure with weeniest repeats in unit area (Aytaç, 2010). This weaving structure is a dense weaving type in the sense of weft and warp. It is an enduring fabric type because of the density of weaving connections in unit area. Both sides of *Bezayağı* weave fabrics are the same. Providing a dense intersecting and interlock structure, *Bezayağı* weave enables a very thin and solid fabric structure. The ornaments on the floor of the fabrics in the museum were formed through a method similar to *Zili* technique with three yarns system (Aytaç, 2010) which is a plain weave method, in warp intervals that form the width of the ornament (Figure 1-2).

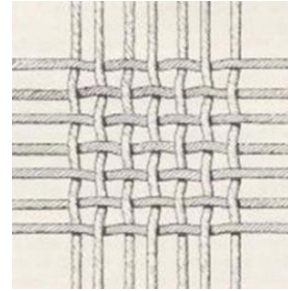


Figure 1. Plain weave.

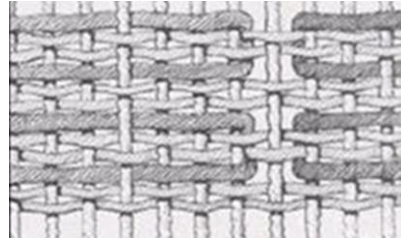


Figure 2. Zili Weave.

A third yarns group forms the ornaments on weaving surface in *Zili* method.

**CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT
FROM THE NINETEEN TO THE TWENTY CENTURIES**

Specially coloured and twisted in layers, these yarns are extracted from the bottom layer of the weaving after two or three rows of weft and forms the intended ornaments while skipping over the warps on the upper layer. However, a row of wefts was carried over after the weft forming the ornaments of museum fabrics. In fact, every ornament yarn is carried crosswise from three on the top and one at the bottom in its own ornament area in Zili weaving method. But the ornaments in these fabrics are formed skipped with a third yarn parallel to weft yarns during weaving together with Bezayağı weave. These do not have any contribution to knitting. They only form the ornaments on the surface. The weft of the fabric in Figure 3 is blue and its warp is red silk yarn. And yellow metal purl covered on yellow silk yarn was used in the ornament weft. The core yarn is not seen between the rows of yellow metal covered on yellow silk yarn that forms the ornament. The metal yarn was covered around the yellow silk yarn in a way to close it. Therefore, only the yellow purl metal is seen. The metal yarns form the ornament not as crosswise the weaving, but by long skips between warps limiting the ornament and being covered from front to back of the weave according to ornament through a weaving structure similar to Zili method. Yarns that form the ornament on the surface and used as wefts, link up by passing under the warps after skipping on a certain number of warps. This connection points were arranged diagonally and alternatively. Thus, the floor texture was also reinforced due to the connection was not made on the same point. The clove and leaf ornaments are seen on the surface of the Harpoot fabric in Figure 3. Technical analysis of the leaf ornament on the fabric in Figure 3 was performed on a millimeter paper (Figure 5-6-7). This fabric has sixty warps per 1 cm in horizontal and sixty wefts per 1 cm in vertical.



Figure 3. Special collection. A shirt made of Harput silk fabric. Belonging to Ayşe Özeren.



Figure 4. Detail from Figure 3.

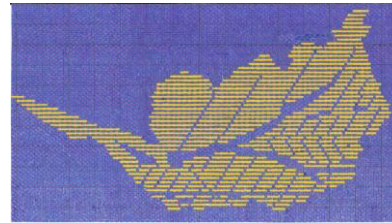


Figure 5. Technical solution of the leaf detail of the clove ornament in Figure 3 on plotting paper. (The ornament belongs to original fabric).

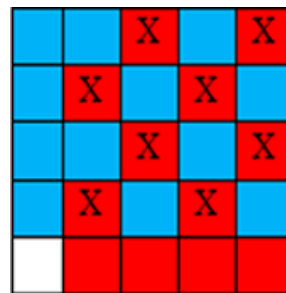


Figure 6. The texture of the shirt in Figure 3 is Plain Weave. Ornament weft. The yellow metal on yellow silk is "purl". Its warp is red silk yarn. It weft is blue silk yarn. Therefore, there is a flashy, "versicolour" appearance on the fabric surface.

A		X		X		X		X		X		X		X		X	
OW	X	X						X					X	X	X	X	X
A	X		X		X		X		X		X		X		X		X
OW	X							X					X	X	X	X	X
A		X		X		X		X		X		X		X		X	
OW	X	X	X	X					X					X	X	X	X
A	X		X		X		X		X		X		X		X		X
OW	X				X						X				X	X	X
A		X		X		X		X		X		X		X		X	
OW						X						X				X	X
A	X		X		X		X		X		X		X		X		X
OW	X					X						X				X	X
A		X		X		X		X		X		X		X		X	
OW	X	X						X					X			X	X
A	X		X		X		X		X		X		X		X		X
OW	X	X	X	X	X				X				X	X	X	X	X
A	X		X		X		X		X		X		X		X		X
	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W

Figure 7. Embroider knitting scheme of the ornaments of the fabric in Figure 3. The ornament formation does not belong to original fabric. W: Warp yarn, A: Weft yarn, OW: Ornament weft (purl). In "X" marked blue boxes: Warp on the top. In "Unmarked and/or white" boxes: Warp at the bottom (Weft seen on the surface) In "Unmarked and yellow" boxes: Warp at the bottom (purl weft forming the ornament seen on the surface).



Figure 8. Inventory no: 66/F-3-2. Dress. Elazığ Archaeology and Ethnography Museum. Bindings conforming to dress colour were added on the skirt, sleeve parts of the dress.



Figure 9. Detail from Figure 8.

**CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT
FROM THE NINETEEN TO THE TWENTY CENTURIES**

Dark blue, maroon and light blue colours were used in feminine dress fabrics in Elazığ Archaeology and Ethnography Museum. These fabrics were graced with rose, clove, leaf and penç ornaments (Figure 8-12-14). Besides feminine dress fabrics; silk fabrics both used for various purposes like coach cover and package and made as marriage portion were woven in Harpoot in the 19th and 20th centuries. The feminine dresses in Elazığ Archaeology and Ethnography Museum are loose fitting and long sleeved in general. Feminine hemlines are at ankle level. White laces were added to collar and back parts of some dresses. Ornaments used in dresses were placed diagonally on the fabric surface. Bindings conforming to dress colour were added on the skirts, sleeves and collars of some dresses (Figure 10).



Figure 10. Inventory no: 95/E-1-8. Dress. Elazığ Archaeology and Ethnography Museum. Bindings were added to collars, wristbands and front side of the dress and buttons were used in the colour of the binding. It's a full length dress.



Figure 11. Detail from Figure 10. Clove ornaments were distributed freely on the fabric.



Figure 12. Inventory No: 67/F-24-10. Burqa. Elazığ Archaeology and Ethnography Museum.



Figure 13. Detail from Figure 12. The rose ornament is seen, which was placed diagonally on the sheet's surface.



Figure 14. Inventory No: 66/F-3-4. Burqa. Elazığ Archaeology and Ethnography Museum.



Figure 15. Detail from Figure 14. Penç and leaves were distributed on the fabric diagonally.

When cotton and silk yarn productions were made in Harpoot between the years of 1884 and 1910; Şib, Çitari, Kutnu, Muslin and Plain weaved hand loom fabrics were produced by using these yarns. Local people lived in Harpoot made dresses, packages, couches covers and kerchiefs of these fabrics (Tezcan, 1993). The increase of international demands in conjunction with the development of trade in the Ottoman Empire caused the development of port towns and railways. These changes and developments caused market revival in the Eastern Anatolia. Transition to technological methods in production in the second half of the 19th century provided a speedup of production in trade houses and Armenian factories.

4. RAW MATERIALS AND DYESTUFFS USED FOR TEXTILE IN HARPOOT

Countrywomen engaged in silkworm breeding in Harpoot also dyed the silk fibres they produced. They used a plant called rhamnus (cehri) that encolours yellow in silk dyeing. The natural dyestuff obtained from the fruit of this plant was used in dyeing silk and cotton fabrics. Other colours were obtained through dyestuff called aniline. The use of rhamnus as dyestuff in Anatolia goes back a long way. Rhamnus was used by nomad Turkmen, Greek and Armenian weavers in Kayseri and around in the 15th and 16th centuries (Tuzcu,2000).

Rhamnus is grown in Konya, Kayseri, Harpoot, Kahramanmaraş, Gaziantep, Afyon and Uşak provinces as well (Somuncu, 2004) and is called yellow dye, yellow grain, yellow berry, dyer's thorn, cehni, cehil, cehri and cihri in different regions of Anatolia (Baytop, 1997). It is seen that rhamnus was the dyestuff in yellow colours of many Anatolian carpets weaved in the 15th and 17th centuries. In addition, rhamnus was used in the 16th century Ottoman fabrics as yellow dyestuff and yellow component of green colour. The dyeing process was carried out through mordant dyeing method by drying plants and grinding their fruits (Karadağ, 2007). Silk yarn was used in warps and wefts of the feminine weaves in Elazig Archaeology and Ethnography Museum and yellow metal "purl" was used upon yellow silk for the weft yarn forming ornaments.

5. DISCUSSION AND CONCLUSION

Silk fabrics made in Harpoot in the 19th and 20th centuries were sold to nearby cities, Istanbul and even foreign countries. In the result of the negotiations with source persons and researches carried out, it was seen that silkworm production was made almost at every house in Harpoot. The city has an important position in the Ottoman manufacturing history. The silk fabrics manufactured in the factories established in Elazig in the 19th and 20th centuries were sold both to interior regions and to overseas countries. Growing of mulberry tree, which is the only nutritional source of silkworm, and implementation of silkworm breeding enabled weaving production in the region. The contribution of the women in the region to economic life was pretty much, who were responsible from the jobs of weaving, yarn dyeing, spinning and silkworm breeding. Because of the economic woes in the regression period of the Ottoman Empire, women struggled for creating added value at various lines of work in business life. Women engaged in spinning, yarn dyeing and silkworm breeding and

**CULTURAL HERITAGE AND WEAVINGS: FEMININE HISTORIC GARMENTS IN HARPOOT
FROM THE NINETEEN TO THE TWENTY CENTURIES**

worked in factories and ateliers for providing labour supply. The existence of Armenians in Harpoot and their engagement in silk fabric weaving caused Harpoot turn into an industrial and commercial center in the Eastern Anatolia in the 19th and 20th centuries. But silkworm breeding was ignored in the course of time and forgotten in the end. Some negative developments caused the regression of silkworm breeding in Harpoot. These are political reasons, rapid development of silk industry, alternative agricultural products, transition to urban life and silk farming to be made only in a certain period of year. In addition, silkworm and silk fabric production to be a hard job and youngsters' lack of interest to this job are some of the reasons for silk weaving to fade away. The existence of extant silk fabrics is based upon some families to keep the silk fabrics and dresses and packages they bought from Armenians in chests, and donate them to Elazığ Archaeology and Ethnography Museum. In the result of the examinations we made in the museum, it was seen that dress fabrics were sewed quite unsophisticatedly and the ornaments were embroidered distinctively. The floor textures of these dress fabrics were made with Bezayağı weave. Bezayağı weave is a weaving structure with the weeniest repeats in unit area. It is an enduring fabric type because of the density of weaving connections in unit area. Due to a very dense intersecting of warps and wefts, this weaving type enables a very thin and solid fabric structure. The ornaments on the fabric floors in the museum were formed through a method similar to zili technique, which is a kirkıtlı plain weave method with three yarns

system. A third yarns group forms the ornaments on weaving surface in zili method. Specially encoloured and twisted in layers, these yarns are extracted from the bottom layer of the weaving after two or three rows of weft and forms the intended ornaments while skipping over the warps on the upper layer. Every ornament yarn is carried three from the top and one from the bottom crosswise in its ornament area. However, the ornaments in these fabrics were formed according to intended ornaments with a third yarn parallel to weft yarns during weaving together with Bezayağı weave. Besides, the fabrics in Elazığ Archaeology and Ethnography Museum give us idea about the lives and dressing styles of local people lived in the region in the 19th and 20th centuries. The effects of silkworm breeding in the commercial structure of the Ottoman Empire in the 19th and 20th centuries changed the commercial flow as well. Rapidly growing industrial demand caused the raw materials of local industries in cities tend towards both domestic and foreign markets. The change in socio-economic structure finally affected commerce, city centers and places convenient to settlement. Moreover, the development of fruit production areas in Harpoot affected the silkworm breeding and the weaving sectors as well. Fruit marketing to be easier than silk cocoon production, silkworm breeding not to be supported by state and insufficiencies of organization caused sector constrict with each passing day. In other words, the most important problem for silkworm production is the shrinkage of cocoon market. Finally, the increase of synthetic silk production and cheap synthetic silk decreased the demand to cocoon.

REFERENCES

1. Atasoy N., Denny W. Mackie W. L. and Tezcan H. 2002. Silk (Ottoman Weaving Art). London: TEB Press, p. 1-360.
2. Avci. M. 2013. Apparel Culture in Harpoot Provinces in the 19th century, Master's thesis, Kahraman
3. Aytaç A. 2010. Traditional hand woven. Selcuk University Press, Konya, p.89-90.
4. Baytop T. 1997. Turkish Plant

- Names Dictionary. High Board of Atatürk Language and History Turkish Language Society Press. Ankara, p. 1-512.
5. Blanco J. 2010. Fashion at the museum: Successful experiences with student curators. *Museum Management and Curatorship* 25: 199-217; Sauro C. 2009. Digitized historic costume collections: Inspiring the future while preserving the past, *Journal of the the USA Society for Information Science and Technology*, 60:1939-1941.
 6. Cross, S.2009. What opportunities can university museums offer for academic-public interaction? Some lessons from London's Beacon for Public Engagement. *University Museums and Collections Journal* 2: 23-25.
 7. Dulum S. 2006. Women's status, education and business life in the Ottoman Empire 1839-1918. Master's thesis, Eskisehir Osman Gazi University, p. 80.
 8. Haig V.1959. Kharberd ev anor voskeghen dashte [Kharberd and Her Golden Plain, New York: Kharpert Compatriotic Union. accessed February 15, 2014. <http://www.houshamadyan.org/>.
 9. Dzeron B. M. 1938. Parchandj village: A Complete History 1600-1937. Boston: Panorama West Books, accessed February 15, 2014. <http://www.houshamadyan.org/>.
 10. Inalcik H. 2008. Turkey Textile History Studies. Turkiye Is Bankasi Cultural Press, Istanbul, p.1-366.
 11. Karadağ R. 2007. Natural dyeing. T. C. Culture and Tourism Ministry Press, Ankara. p. 1-127.
 12. Lennon J. S. and Burns D. L. 2000. Diversity of research in textiles, clothing, and human behavior: The relationship between what we know and how we know. *Clothing and Textiles Research Journal* 18: 213-226.
 13. Marckett S. B., Fitzpatrick E. J., Keist N. C. and Kadolph J. S. 2011. University Historic Clothing Museums and Collections: Practices and Strategies. *Clothing and Textiles Research Journal*, 1-28.
 14. Paoletti B.J. 1984. Does the costume and textile historian have a place in the future? *Clothing and Textiles Research Journal* 2:33-36.
 15. Quataert, D. 1993. Ottoman Manufacturing in the age of the Industrial Revolution. Cambridge University Press.
 16. Salam-Liebich H. 2007. Masterpieces of Persian textiles from the Montreal Museum of Fine Arts collection. *Iranian Studies*, 19-29.
 17. Somuncu M. 2004. Importance of Cehri Production and Trade in Kayseri's Economy in the 19th Century, *Journal of Economics and Administrative Sciences*, 99-125.
 18. Tezcan H. 1993. Cotton, Woolen and Silk: Fabrics Collection. İstanbul: Yapi Kredi Collections Press.P. 1-272.
 19. Tuzcu A. 2000. Economic Structure of Kayseri in Consulate Reports and Through the Eyes of Pilgrims from the Beginning the 19th Century to the First Quarter of the 20th Century, 3rd Kayseri and Around History Symposium Declarations, Kayseri and Around History Researches Center Publication, Kayseri, 526-552.
 20. Victoria and Albert Museum. 2011. "Furniture, textiles, and fashion", accessed May 1, 2014 http://www.vam.ac.uk/about_va/whoswho/collections/dept_furniture/index.html.
 21. Welters L. 2010. Embroidery on Greek women's chemises in the metropolitan museum of art, Gleed Press, New York, p. 1-47.
 22. Yapici S. 2009. Harpoot in Ottoman Yearbooks, 1869-1908. Eleskav Press, Elazig, p. 1-127.