

The Investigation in Terms of Design Component of Ottoman Women Entari in 19th Century and Early 20th Century

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Abstract

The aim of this research is to study various entaries belonging to the 19th century and early 20th century in terms of design elements and principles. As result of the studies, it was seen that the X silhouette, the straight line type, vertical line direction, velvet, and silky textures, purple color tones in the base, and golden yellow in the embroidery were mostly used. Symmetric balance and symmetric decoration are observed most and it was determined that there were no principle of motion in entari in general, the point of emphasis was in the embroidery, there was no contrast in line and color elements and all design details were in compliance with each other. This study is deemed significant in terms of attracting attention to and introduction of historical clothing important in protecting cultural heritage, and for exhibiting the refined superior aesthetics of period Ottoman Turks.

Keywords: Ottoman, Entari, History Clothing, Design Elements, The Sadberk Hanim Museum.

Introduction

Ottoman Empire embodied various cultures on three continents and existed between late 13th and early 20th centuries (Karlı, 2003). Known to extend from Central Asia to Eastern Europe as a civilization of mobility, the Turks, came into close contact with other cultures and adapted attractive cultural influences which yielded a unique wealth of grandiose and splendid entaries. Their fundamental clothing design elements were introduced and spread in regions they settled (Bilgen, 1999; Süslü, 1989 as cited in Görünür, 2011; Tez, 2009).

Based in Northwestern Anatolia, a leading region of settlement in 11th and 12th centuries AD by Selchuk frontier seigniories including the founders of eventual Ottoman Dynasty, the chiefdom of Osman was among the first who encountered Eastern Europe's orthodox and byzantine culture of dark middle-ages which, in combination with Islam's sheria laws, forced the women of region to conform to an introvert and conservative life-style minimizing the availability of reference artifacts for posterity. However, Ottoman early period details of women's clothing can be found in hand-written manuscripts containing miniaturized pictures as well as in the chronicles of foreign travelers (Tez, 2009). Worked on traditional Ottoman women's dress, Micklewright (n.d.) has expressed much of the material documenting the 19th century is European or American in origin. Various entari remnants of the period reflect the characteristic combination of western and eastern cultures modified by the apparel artistry of the Turks. These heritage pieces exhibit the social life and aesthetics of the period's traditionalists (Barışta, 1988).

Perhaps the most significant feature of the female entari of the Ottoman Period, e.g., shalwar, shirt, cardigan vest, caftan, entari and burkhas are their resemblances with the male entaries (Koçu, 1967). However, for women the outdoors entari appropriate over various internal layers consisting of shirt, shalwar and caftan were an optional burkha, sleeveless overcoat or a hooded loose form and practical throw-on. While the textile quality varied according to social status of women, varieties of clothing manifested similarities (Bilgen, 1999; Kafadar, 1993 as cited in Bilgen, 1999).

Empire's embrace of the West was initially the result of technical and political imperatives. Inevitably the impact was felt in every aspect of social life, arts and consequently in clothing (Tezcan, 1988). By the beginning of 18th century, novelties in entari was prevalent next to the traditional Ottoman clothing. Some of these novelties were slitted sleeves and skirts, revealing décollettes, long cardigans, neglected inner shirt, longer collared burkhas, and more transparent veils attached differently. However, both outdoor and indoor traditional clothing of the women preserved their customary lines until mid-19th century while remaining open to innovations. European influence eventually caused transformation in entaries, ornamentation and accessories (Gürtuna, 1999 as cited in Koç, 2012).

Today the production and consumption conformance with contemporary fashionable clothing threatens permanent eradication of historical-cultural entaries. This study is deemed significant in terms of attracting attention to and introduction of historical clothing important in protecting cultural heritage, and for exhibiting the refined superior aesthetics of period Turks. Additionally, as a reference of documented ornamentation and composition techniques, the study is expected to contribute to future generations. It is also presumed that the findings and conclusions may be helpful in contributing to research on fashion and clothing history, reinterpretation of entari heritage in modern fashion, its design and production by researchers, designers and companies.

Women's Clothing in Final Era of Ottoman Empire

Not surprisingly women's entari in the Empire exhibited far more variation than that of men. Consequently this fact was subject to much speculation and research. The very first profound change in women's entari took place at the beginning of 18th century when shalwar and shirt was replaced with dress. European influence in part is assumed to have caused this change (Barbarasoğlu, 2009; Bayraktar, 1985). In 19th century women of the Empire, open-front and long sleeved dresses made of Damascus silk adorned with green belts over loose shalwars draping at the ankle levels is observed. These entaries were complemented in winter months with high quality thick textiles supplemented extensively with sable and weasel furs. Long sleeved burkhas to the toe height were worn as outdoors cover and the entire head was kept beneath a near-transparent silk veil called the yashmak (Tez, 2009).

By early 19th century the cut and ornamentation of traditional clothes showed the effects of European details (Görünür, 2011). During the second half of the same century women's outdoor entaries were burkhas with round cut draping front skirt, single buttoned and ruffled collars. From second half of 19th century onward women's entari were ornamented with embroidery, dantella, and glittering wide gilded add-ons which were followed later by fundamental changes such as pleats, corsage and collars (Özer, 2009).

The final century of Empire was a period during which women's entari showed radical changes distant from traditional clothing styles. While prior changes were generally limited to details from European clothing elements, from mid-19th century onward traditional entari and clothing supporting European fashion were coexisting (Görünür, 2011). The clothing worn under burkhas by the well off women and by those considered fashionable at the end of 19th century were similar to the elaborate dresses popular during the same time in Europe. These dresses had tight waists, long, wider and plush below the waistline. They were adorned with tassels, dantellas and appliques. The colors and patterns of the 19th century are different from the prior periods. A rhythm was achieved with the contrasting use of fundamental colors such as red, green, blue and black (Altunay and Yüceer, 1992).

Including that of the Sultans as well as general public, the Women's Entaries subject of this study is an extension of the clothing rooted in Central Asia and has survived until the mid-19th century as an inseparable part of clothing tradition which has been transferred from far north-eastern part of the continent to Anatolia and then to Europe (Saz, 1974 as cited in Görünür, 2005). Entari is an entari which made of lighthweight silk, soft and plain fabrics, ankle-length, long-sleeved, wraparound and comfortable (Görünür and Ögel, 2006). This entari has full body length overcoat skirt like form and style which dates back to time immemorial. Although the cloth and details of this entari were subject to occasional cultural interactions, it has preserved its fundamental form without any disruptions for many centuries (Görünür, 2005). Entari cuts showed variations in 19th century, and in accordance with their cut format, they were named as triskirt entari, dualskirt entari and bindalli (thousand-branched) entari on account of multitudinous decorative motives inspired by botany. Triskirt is the name given to externally worn fully open-front clothing which had two pieces in front and one in rear, with slits on both sides upto the waist line (Komşuoğlu, İmer, Seçkinö and, Alpaslan & Etike, 1986). Dualskirt, on the other hand, was closed-front, long skirted entari with slits on both sides upto the hip line, and which could be worn with or without a shalwar (wide pants). Bindalli was either velvet or satin cloth and boasted rich plant motives depicted with gold and silver gilded embroidery (Görünür, 2005). One type of single pieced entari which exhibited European influences had bell form wide skirt, rounded collar opening

reaching below the chest but not fully open at the front, with add-on sleeves, far narrow torso fit above the waist line, tailed at rear but skirt lengthier at the front (Görünür, 2011).

At the beginning of 19th century, the entaries which embodied the characteristics of the previous century never exceeded ankle lengths but exhibited occasional variations in skirt lengths and collar cuts. By mid-19th century the entaries supported long slits, and possessed long ground dragging tailish skirts seen in the European fashion. Sleeve lengths were exaggerated in parallel to the skirt lengths. Triskirt entaries' long skirt conforming lengthy sleeves were on occasion shortened and converted to buttonables at wrists (Micklewright, 1986).

While kemha, seraser (serapes), velvet were some of the leading cloths used in entari tailoring, 18th century onward light weight silk cloths with variable patterns were also used. Silk mixed cloths such as canfes, atlas (satin), citari (chitari, striped/lined mixed weave, e.g. curtain material), savai, selimiye or hüseyini (husaeini) cloths cut after embroidering, agabani (aghabani), flax linen and cotton were used (Görünür, 2005; Tezcan, 1997).

With the arrival of 20th century, underwear shirts remained in use beneath the entaries which had collar openings upto below the chest and worn head-first (Gül, 2002 as cited in Görünür, 2011). Western corsage models consisting of skirt and blouse, as well as closed-front and non-sideslit entaries were in use during the same period (Görünür, 2011). Although no radical changes were visible in the 19th century and early 20th century entaries, for the same period, normal attached sleeve length lines are notable as opposed to drop sleeves which were in wide use previously.

Design Elements and Principles in Clothing Design

A discipline of practice, scholarship, and research (Bye, 2010), clothing design is a concept generation system with concentrated visualization requiring comprehension, interpretation, negotiation, adoption, quantitative and qualitative actualization of design elements and principles in consideration of production processes (Aydın and Çakar, 1993). There are certain elements used to express a realized design. These are silhouette, line, color, texture, balance, rhythm, contrast, motion, emphasis and harmony.

Design Elements

Among the descriptive elements of an entari design, silhouette, line, color and texture hold a significant position. Designs are based on these elementary foundations.

Silhouette: This is an essential element used in conveying design details during the design phase. However, the silhouette considered here hints at the form cut, in other words, at the style of the entari. Clothing cut form is considered basically in four groups as A, H, X and V silhouette (the style).

Line: This is single dimension design element which focuses the eye to a specific area or motion region. In addition to the limitation or indication it imposes, a line positioned in a design also imparts psychological effects depending on where and how it is used (Olgaç, 2005). Generally lines are of the straight, circular and zig-zag type while their directions are vertical, horizontal or diagonal.

Color: This is a fundamental element which forms visual perception by properties of reflecting light and conveys information about observer's perception of design (McKelvey

and Munslow, 2003). Colors may be classified in two groups as main (red, blue, yellow) or intermediate (orange, purple, green) colors, or according to their impact on humans as cold (blue, green, purple) or warm (red, yellow, orange) (Aydın, 2004). Colors provide information on many factors such as culture, beliefs, feelings, thoughts, and life styles enabling communication and electability amongst others (Garthe, 1995).

Texture: This is an element which mobilizes visual and touch senses for comprehension of external features of objects (Deliduman and Orhon, 2006). In fashion design, texture is used to convey cloth types.

Design Principles

In clothing design, there are important principles which must be carefully considered and used correctly by the designer. These are balance, rythm, emphasis, contrast, harmony, proportion and motion.

Balance: This is a form of design details arrangement on the right and left of the clothing. There are two basic balance principles referred to as symmetric-asymmetric. Symmetrical balance is achieved by equidistant arrangement of details on both sides of the perceived center. Whereas asymmetric balance is the result of non-equidistant arrangement of details on both sides from the center (Ağaç and Varol, 2011).

Rythm: This is a principle which results from continuity caused by repeated use of an element either simultaneously or by similar numbers. Rythm is provided by the use of various techniques such as contrast, recurrence, gradation, spreading, free composition, report and symmetry. Recurrence is obtained by adjacent positioning of a certain motive at intervals, and gradation is arrangement of motive according to size in stages either from large to small or reverse. Spreading is motive's rays-like dispersion from a centre to the surroundings, and scattering is an disorderly arrangement motive on the surface from a center. Report is covering of a surface with connected identical motives. Symmetrical arrangement form is folding of a motive on its own axis and adornment of an edge or surface (Kılıçkan, 2004).

Emphasis: The message intended by the design is depicted in an area of first-sight (Olgaç, 2005). Emphasis (or, impact) is achieved at the point of attention focus by superiority in terms of either feature cut, texture, accessory or color.

Contrast: Opposing differences between any two entity construes a contrast. This principle involves combining elements for distinguishing differences between the elements. Contrast has an effect which enhances perceptive election (Keser, 2007).

Harmony: This is a principle used to depict the relationships between all the details, design elements and principles used in the entari (Weber, 2008).

Proportion: Proportion concerns the entire body form. Proportionality is used to define the best relation between the body parts and entari components.

Motion: While motion implies quantitative and qualitative changes in form and function, it also means relocation of objects over time (Seylan, 2005). When considered in terms of clothing design, motion may be provided by line, color and texture characteristics, as well as through ornamentation and model components use which add 3D features to the entari.

Objectives

The objective of this research is to examine within historical-cultural context the 19th and early 20th century Ottoman Women's Entaries from the perspectives of design component. The detailed objectives of this research are as follows:

1. Examine in detail Ottoman Women's Entaries used between the 19th and early 20th century in terms of design elements including silhouette, line, color and texture.
2. Examine in detail Ottoman Women's Entaries used between the 19th and early 20th century in terms of design principles including balance, rhythm, emphasis, contrast, harmony and motion.

The Foundation of The Present Study

There are many research studied historical clothing in Turkey. Of this studies, studies including fabrics and clothings during Ottoman Period has a place in (Bilgen, 1999; Görünür and Ögel, 2006; İpek, 2009; İpek, 2012; Tezcan, 1988; Tezcan, 1997). With her studies in Topkapi Palace Museum Archives, Tezcan, who is an art historian and academician, is one of the researchers the most contributed to literature on Ottoman Period fabrics art and women's clothings. PhD dissertations named "Ottoman Entari in 19th Century and Sadberk Hanim Museum Entari Collection" (Görünür, 2005), and "Fashion in Court Women's Attire of the Eighteenth and Nineteenth Centuries in the Light of Written and Visual Sources kept in the Topkapi Palace Museum" (İpek, 2009) are also studies the most comprehensive about the clothing of the Ottoman Period. There are studies which examined in detail entari history, and evaluated in terms of style, shape, tailoring, usage, and aesthetic properties of various forms of entaries (Koç and Koca, 2012a; 2012b).

However, there are only two studies which examined in terms of design principles approach of the Ottoman period women's clothing in literature. The first of these are "The Investigation in terms of Design Elements and Principles of The Ottoman Period Palace Women's Clothing and Cloths in 16th and 17th Century" (Ağaç and Varol; 2011), and the second are "The Investigation in terms of Design Elements and Principles of The Ottoman Period Sultan Kaftans in 16th and 17th Century" (Varol, Ertürk, Ceylan and Özgül; 2011). Furthermore, In 2011, Reeves-DeArmond, Raff Ogle ve Tremblay analysed 306 articles with regard to historical dress published in Clothing and Textiles Research Journal and Dress. They found only 11.4% of 306 articles' topics studied in both journals was styles/aesthetics/design of historical clothing. This study is considered necessary by researchers to contribute to literature due to lack of studies on this subject.

Materials and Methods

In this research, historical analysis method dealing with past events and facts (Kaptan, 1998), and the screening method to describe past or existing situation (Karasar, 2008) have been used.

Research context is Ottoman Women's Entaries with sampling of a total 41 entari varieties from 19th century and early 20th century, consisting of 14 triskirted entaries, 4 dualskirted entaries, 16 bindalli entaries and 7 entaries from Sadberk Hanim Museum (SHM) Collection listed in Lâle Görünür's book titled "Women's of Costume The Late Ottoman Era- From The Sadberk Hanim Museum Collection". Of this collection, some visuals were adopted here for

the purposes of this research with the permission of author Lâle Görünür and museum authorities.

Due to Islam's appointment of privacy to women and lack of formal tradition in preserving female entaries for posterity, museum collections are not rich samples and most date back to 19th and 20th centuries (Tezcan, 1997). For this reason, in order to provide an academic reference, the entaries are classified as triskirted, dualskirted, bindalli and as plain entaries for the period 19th and early 20th centuries.

The aforementioned 41 samples have been examined here in terms of the design elements and principles referred to above. But, the principle of proportionality was not taken into consideration here due to entaries' lack of 3D perception. All assessments were done on the basis of frontal evaluation of clothings. Silhouette was assessed according to A, H, X, O and V form, however since A and X forms only were used in the entaries, other parameters were not included in the Tables. The line type and direction actualized by cutting in the line element has been considered. The color element has been considered separately as background and embroidery, and the color information provided in the above reference has been adopted as basis. In entaries on which more than one embroidery colors have been used, the dominant color tone was taken as reference. Additionally, contrast principle in terms of cut characteristic, and the color characteristic were evaluated respectively within line and color elements. Texture were determined on the basis of reference book, and the rhythm principles was used in assessing in surface embellishments.

To collect data, a structured survey form developed by researchers has been used. With the exception of harmony and contrast elements, the data obtained by observation has been assessed via SPSS v16.0 for Windows and results have been transferred to the Tables for interpretation. When interpreting the finding of the research, has benefited from the studies mentioned previous section.

Findings

Data concerning 19th century and early 20th century women's entaries have been presented below.

Table 1. Design elements according to entari types

Design elements		Entari types		Triskirted entari		Dualskirt entari		Bindalli entari		Entari		Total			
		f	%	f	%	f	%	f	%	f	%	f	%		
Silhouette		A silhouette	3	21,4	-	-	3	18,8	-	-	6	14,6	-	-	
		X silhouette	11	78,6	4	100	13	81,2	7	100	35	85,4	-	-	
Line	Type	Straight	9	64,3	4	100	16	100	7	100	36	87,8	-	-	
		Circular	5	35,7	-	-	-	-	-	-	5	12,2	-	-	
	Direction	Vertical	14	100	4	100	16	100	6	85,7	40	97,6	-	-	
		Diagonal	-	-	-	-	-	-	1	14,3	1	2,4	-	-	
Texture		Silk weave	6	42,9	1	25	1	6,2	5	71,4	13	31,7	-	-	
		Cotton weave	1	7,1	-	-	-	-	1	14,3	2	4,9	-	-	
		Satin	3	21,4	-	-	-	-	-	-	3	7,3	-	-	
		Savai	3	21,4	-	-	-	-	-	-	3	7,3	-	-	
		Silk-cotton blend	1	7,1	-	-	-	-	1	14,3	2	4,9	-	-	
		Velvet	-	-	3	75	15	93,8	-	-	18	43,9	-	-	
Color		Floor	Green tones	2	14,3	-	-	-	-	2	4,9	-	-		
			Blue tones	1	7,1	-	-	-	-	1	2,4	-	-		
			Purple tones	2	14,3	3	75	6	37,5	-	-	11	26,8	-	-
			Navy blue tones	-	-	-	-	2	12,5	-	-	2	4,9	-	-
			Red tones	2	14,3	-	-	1	6,2	1	14,3	4	9,8	-	-
			Yellow tones	1	7,1	-	-	-	-	2	28,6	3	7,3	-	-
			Claret	-	-	1	25	7	43,8	-	-	8	19,5	-	-
			Pink tones	-	-	-	-	-	-	2	28,6	2	4,9	-	-
			Cream tones	4	28,6	-	-	-	-	1	14,3	5	12,2	-	-
		Striped/Striped	2	14,3	-	-	-	-	1	14,3	3	7,3	-	-	
		Embroidery	Golden yellow	8	57,1	4	100	16	100	2	28,6	30	73,2	-	-
			Brown tones	1	7,1	-	-	-	-	1	14,3	2	4,9	-	-
			Pink tones	-	-	-	-	-	-	1	14,3	1	2,4	-	-
			Green tones	5	35,7	-	-	-	-	-	-	5	12,2	-	-
			No needlework	-	-	-	-	-	-	3	42,9	3	7,3	-	-

n=41

When the Table 1 design elements are examined it is observed that most concentration in all samples is on X silhouette. While the dualskirted and all other entaries possessed X silhouette form of narrow waist and wider hips and shoulders, in 21.4% of triskirted and 18.8% bindalli, the A silhouette widening from top down have been used. When the line element is considered, mostly straight lines were prevalent. Circular line type has been used in 35.7% of triskirted entaries. When the line direction in entari types are considered, mostly they are vertical and diagonal direction is observed in 14.3% of entaries. Due to higher number of bindalli entari samples and common use of velvet in most has put velvet cloth type texture at the lead by 43.9%. When the base color tones are examined, purple tones are seen to be dominant. Purple is followed by claret at 19.5%, and cream tones at 12.2%. Other color tones have been observed to be at nearly equal values. When the color element is examined on the basis of embroidery, mostly the use of golden yellow is seen.

Table 2. Design principles according to entari types

Entari types		Triskirted entari		Dualskirt entari		Bindalli entari		Entari		Total	
		f	%	f	%	f	%	f	%	f	%
Balance	Symmetric	11	78,6	3	75	16	100	7	100	37	90,2
	Asymmetric	3	21,4	1	25	-	-	-	-	4	9,8
Rhythm	Recurrence	6	42,9	-	-	1	6,2	1	14,3	8	19,5
	Recurrence & Gradation	3	21,4	3	75	3	18,8	-	-	9	22
	Free composition	1	7,1	-	-	-	-	-	-	1	2,4
	Report	3	21,4	-	-	-	-	2	28,6	5	12,2
	Symmetry	-	-	1	25	12	75	-	-	12	31,7
	No rhythm	1	7,1	-	-	-	-	4	57,1	5	12,2
Motion	Lifting of front piece	3	21,4	1	25	-	-	-	-	4	9,8
	Lace	2	14,3	-	-	-	-	-	-	2	4,9
	Sleeve length	4	28,6	-	-	-	-	-	-	4	9,8
	Lace & Sleeve length	2	14,3	-	-	-	-	-	-	2	4,9
	Flounce	-	-	-	-	-	-	4	57,1	4	9,8
	Waist-Lace	1	7,1	-	-	-	-	-	-	1	2,4
	No motion	2	14,3	3	75	16	100	3	42,9	24	58,5
Emphasis	Belt	1	7,1	-	-	-	-	-	-	1	2,4
	Moving part	3	21,4	-	-	-	-	-	-	3	7,3
	Middle of front	3	21,4	-	-	4	25	-	-	7	17,1
	Sleeve	3	21,4	-	-	-	-	1	14,3	4	9,8
	Mid-frontal & Sleeve length	2	14,3	-	-	-	-	-	-	2	4,9
	Waist	1	7,1	-	-	-	-	-	-	1	2,4
	Needlework	1	7,1	3	75	9	56,2	1	14,3	14	34,1
	Upper body	-	-	1	25	3	18,8	4	57,1	8	19,5
Texture	-	-	-	-	-	-	1	14,3	1	2,4	

n=41

When Table 2 is examined it can be seen that the symmetrical balance is dominant while asymmetric balance is prevalent by 21.4% in triskirted entaries, and by 25% in dualskirted entaries. When the rythm principle is considered, mostly symmetric embellishment is seen. In terms of use factors, recurrent gradation is second by 22%, repeat is third by 19.5% and report is fourth by 12.2%. Least frequently used embellishment is spreading, in other words, the free style composition. In more than half of the entaries no motion principle was encountered. The motion elements used exhibit balanced distribution and were mostly achieved by lifting of front piece, sleeve length and flounce. When emphasis principle is considered, it's use is seen mostly in embroideries. Followed mostly by upper torso, mid-frontal and sleeves and the least emphasis was at the belt with 2.4%, waist and texture.

Discussion and Conclusion

Ottoman Empire which hosted various cultures and reigned from the end of 13th century until the founding of the Republic in 1923 possessed an extremely rich and flamboyant entari spectrum. 19th and early 20th centuries, subject of this study, comprise a period during which women's entari saw major changes. While minor European features were evident previously, after mid-19th century the traditional Ottoman entari became inseparably mixed with European features. Most distinguishable differences were notable in normalization of attached sleeves to appropriate proportions and previously non-existent use of flounces at the collars and sleeves at the beginning of 20th century. Additionally, more pronounced waist lines is another prevalent feature. However, the entaries of the period considered in this study do not exhibit sharp differences amongst them.

First striking result encountered by this study is the distinct ratio of narrowing of the waist line in comparison to shoulder and hip widths, and the concentrated use of X silhouette form. This draws attention to narrowness of waist. Use of straight line type evoking certainty and clarity, and vertical line direction invoking senses of respectability, formality and authority is frequent. Additionally, no contrast is seen in the line. When considered in terms of texture, frequent use of velvets and silks in proximal ratios are notable. Both weaves are indicative of high quality and rich appearing materials. Entaries examined exhibit frequent use of purple and its tones as weave base, and embroideries which heavily emphasize golden yellow color. The color purple which was once the domain of persons of higher social class represents nobility and the golden yellow was indicative of wealth, status and power. Entaries were worn on special days by wealthier and elite family member women, hence it is possible to claim that cloths, embellishment elements and seem quality of entaries were symbols of wealth and nobility (Görünür and Ögel, 2006). Cold purple color and warm yellow forms the color hot-cold contrast. However, when the base and embroidery colors are considered as a ratio, it is seen that warm colors are dominant and no color contrast exists.

X silhouette also referred to as the sand hourglass is a form which emphasizes narrow waist as compared to shoulders and hips. Frequent use of X silhouette among examined entaries emphasizes delicate waist and renders it notable. Extensive widening of entaries toward the skirt edge reinforces the narrow waist even more. Triangular silhouette also known as A silhouette which has been used frequently is a widening from head to toe. It is also very notable that the emphasis on waist is more prevalent in entaries of the early 20th century period. Silhouettes are shaped according to fashion of the day. Entaris' forms also reflects to which belong the fashion of the time.

Lines and directions seem to be intentional for hiding or partially disguising of bodily features. Vertical lines direct the observer's eye up and down along the entaries, and provide a taller and thinner image. Additionally, it supplies feelings of power, respectability and formality. Higher collars and V collar emphasize vertical lines. Horizontal lines force the observer's eye to left or right and create an effect of width and shortness. Diagonal lines add motion and excitement to the entaries (Weber, 2008). When the entarie varieties examined are taken into consideration, images 1, 3, 4, and 5 depicted collars' open-ended straight vertical line is seen. This line type and direction shows height taller and symbolizes status and power. In the entarie where straight diagonal line type is used, due to utilization of low gradient, an effect of height is created. When the line type and direction is considered from the perspective of contrast principle, it is observed that mostly a single type of line and direction is employed in each entari. For this reason no contrast is encountered in used lines.

Velvet is a cloth with silk warp and weft with silk or cotton surfaced with short or long pile (Algan, 2005). Thick textured and voluminous cloths such as velvet, add dimension and show a person wider while disguising bodily features. In this respect, it can be stated that especially the single piece bindalli entaries used during the Ottoman Period may have intended body line to remain less noticeable. Whereas the silk cloths are shimmery, soft, eye-catching and quite valuable (Bayraktar, 1985). Cloths such as silk reflect the light and create an effect of volume. The shimmering effect makes the entari and its cloth more attractive. Bright fibers possess a less poriferous structure and thus have a lower heat holding capacity (Karataş, 2005). It is observed that silk weave holds a significant place in all types of entaries, with particular preference in entaries and triskirted entaries. The reason for this preference may be the cool comfort provided by this weave during summer and its light weight. Additionally, saturated embroidery on the shimmering surface makes the entari highly attractive and provides a much richer image.

Different color symbolism were effective at Ottoman Period (Görünür and Ögel, 2006). When colors used in entaries are considered, abundant use of purple tones on base and yellow tones in embroidery, in particular the golden yellow, construe the cold-hot contrast. Furthermore, yellow and purple are highly complementary colors. Especially in bindalli entaries, more than half exhibit this contrast. Purple color was indicative of nobility at Ottoman period (with Byzantine and Christianity impacts) (Görünür and Ögel, 2006). Furthermore, the purple color which mobilizes the feelings of security and freedom is referred in many sources as being comforting, immunity stimulator, brain function and concentration enhancer in addition to creativity, spirituality and protective against external effects (Anitei, 2008; Anonymous, 2011). Throughout history, the yellow used widely by the Turks is the color of gold and sun implying sovereign dominance and power. Due to its extensive use, and probably the ‘tur(k)meric’ color prevalent in the court of Babur’s Turk Khanate in India, has been called the “golden yellow” reflecting value and status (Küçük, 2010; Uçar, 2004) while conveying positive feelings and desire for authority (Anonymous, 2011). Difficulty of obtaining purple color may have made it a royal color of aristocracy. It may have also been used for the same reasons in the entaries with awareness of its health and spiritual characteristics. When color tones used in all entaries are assessed in general terms, warm colors are seen to be dominant 41.5% of base and 80.5% of embroideries. On this basis, it is seen that no color contrasts have been preferred in majority of entaries. Next to dominant colors used, others such claret, red, orange, blue, pink have also been preferred.

When the findings are evaluated in terms of design principles, it is seen that recurring gradation use by way of phased enlargement mostly of repeating motives at a similar ratio to the symmetrical embellishment has been obtained through right/left folding rythm balance. Bindallı entaries forming majority of study sample and non-existence of motion in these, unfortunately results in lack of motion principle in more than half of entaries considered. In entaries on which magnificent embellishments are observed, the point of impact and emphasis is clearly embroideries as would be expected. Additionally, the cut reaching below the chest displays the dress beneath and the flounce design found in the upper part of entaries raise the point of emphasis by one fourth to the upper torso in entaries of early 20th century. It has been concluded that all design elements and principles have been kept in wonderful harmony.

Symmetrical entaries are in more common use than the asymmetrics due to human body geometry. Asymmetry used in certain parts of entaries can provide more beauty and focus for attention while symmetry gives feelings of caution, security and completeness (Cabrera and

Frederick, 2012). When the entaries examined are considered, symmetrical balance may have been chosen over asymmetrical balance more prominently because of the indicated feelings. As in image 4, the triskirted and dualskirted entaries shown provide asymmetrical balance by way of skirt partially lifted and tucked under the belt or the sash also enables freedom of movement and visuality of shalwar underneath. When entaries are examined, this movement seems to be obtained by deep slits on the sides and when shalwar is worn underneath. Additionally, in the bell formed entaries inspired by European influence, especially in bindalli entaries, the rear skirt is longer and closer to the ground.

In terms of rhythm principle, use of extensive symmetrical embellishments is considered to be connected with the concentrated use of symmetrical balance in the entaries. Furthermore, it may also be connected to the purpose of showing shoulders wider while keeping body narrower toward the collar tip in the recurring gradation of pattern as well as repeating of large-small motives and/or as flat or reverse (image 5).

The motion principle causes three dimensionality in entaries. Thus, entaries appear volumunous, ostentatious and attractive. Most frequently used motion elements, the flounce, as well as raising of front part and sleeve lengths are given in images 2, 4, and 6. But as indicated before, most study samples do not employ motion due to the bindalli entaries constituting majority. The reason for limited use of motion principle may be prevention of emphasis relocation. Especially in bindalli entaries on which extensive embroidery is used to create impact and emphasis, lack of motion may also be due to intent for limiting complexity and diminishment of embellishment emphasis.

In examined entaries the most determinant emphasis points are embroideries, upper torso (image 2), mid-front and sleeve (image 6) and motion (image 4). In early 20th century entaries flounce pieces are used in upper torso to emphasize the waist line more. Initiation of flounce use at the beginning of 20th century and emphasis on these points is connected to fashion. Determined points of elaborate emphasis is seen openly in all varieties and makes the entaries seem richer.

Despite the fact that entaries considered were designed centuries ago in absence of modern day knowledge of design elements and principles, the findings obtained in this study demonstrate clearly that the 'Ottoman' Turks possessed high aesthetic values and artistic perspectives. Current influence of Western fashion on our traditional entari arts and motives should be monitored through further research, and historical forms should be rejuvenated for longevity of glorious designs. These ancient entaries should be interpreted through various methods within the context of current fashion and included in fashion collections as sources of inspiration for the production of modern entaries endowed with cultural values.

**Image 1****Image 2****Image 3****Image 4****Image 5****Image 6**

Image 1. (SHM 2593-K.11: Görünür, 2011: 74), **Image 2.** (SHM 15266-K.958 a,b: Görünür, 2011: 246), **Image 3.** (SHM 10331- K.431: Görünür, 2011: 84), **Image 4.** (SHM 13378-K.641 a,b: Görünür, 2011: 72), **Image 5.** (SHM 2594-K.12: Görünür, 2011: 140), **Image 6.** (SHM 2654-K.72: Görünür 2011: 78).

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