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Historical Characteristics of Clothing, Textiles, Fabrics and Motifs in the Ottoman Period*

Osmanlı Döneminde Giyim, Tekstil, Kumaş ve Motiflerin Tarihsel Niteliği

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Abstract

The Anatolian region, renowned for its abundant artistic heritage spanning diverse civilizations, boasts a history entwined with the thirteenth century Ottoman Empire. Within world history, the Ottoman Empire holds a pivotal role, particularly in the realms of art, craftsmanship, and science across its dominion. Though artistic hubs initially thrived in Bursa and Edirne, Istanbul emerged as the epicenter in the late 15th century. The intricate textiles, fabrics, and motifs originating here inspired numerous production centers. The 16th century, the Ottoman Empire's golden age, witnessed a zenith in handicrafts and textiles, notably silk weaving, which constituted a significant portion of Ottoman exports from the 16th to 18th centuries. Bursa's silk weaving adhered to state-enacted laws and quality standards, a pioneering instance in textile history, reflecting the Empire's commitment to top-notch production. This article delves into the historical panorama of Ottoman-era attire, textiles, fabrics, and motifs, underscoring the Empire's dedication to arts, sciences, and crafts a testament to its robust structural framework and forward-looking vision.

Key Words: Anatolian region, Ottoman Empire, artistic heritage, silk weaving, Istanbul epicenter, Ottoman exports.

Öz

Anadolu bölgesi, çeşitli medeniyetleri kapsayan zengin sanatsal mirasıyla tanınmış olup, on üçüncü yüzyıla uzanan Osmanlı İmparatorluğu ile iç içe geçmiş bir tarihe sahiptir. Dünya tarihi içerisinde Osmanlı İmparatorluğu, özellikle sanat, zanaat ve bilim alanlarında etkin bir rol üstlenmiştir. Sanatsal merkezlerin başlangıçta Bursa ve Edirne'de geliştiği fakat İstanbul'un 15. yüzyılın sonlarında merkez olarak öne çıktığı görülmektedir. Buradan kaynaklanan ince tekstiller, kumaşlar ve motifler pek çok üretim merkezine ilham kaynağı olmuştur. Osmanlı İmparatorluğu'nun altın çağı olarak bilinen 16. yüzyıl, özellikle ipek dokuma olmak üzere el sanatları ve tekstil üretiminde zirve yaşamış; bu dönemde ipek dokuma, 16. ila 18. yüzyıllar arasında Osmanlı ihracatının önemli bir bölümünü oluşturmuştur. Bursa'daki ipek dokuma, devlet tarafından çıkarılan kanunlara ve kalite standartlarına uygunluk göstermiş; bu durum, tekstil tarihinde öncü bir örneği teşkil ederek İmparatorluğun üstün üretim taahhüdünü yansıtmıştır. Bu makale, Osmanlı dönemi

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kiyafetleri, tekstilleri, kumaşları ve motiflerinin tarihî panoramasına derinlemesine bir bakış sunarak, İmparatorluğun sanat, bilim ve zanaata olan bağlılığını vurgulayarak sağlam yapısal çerçevesini ve öngörülü vizyonunu kanıtlamaktadır.

Anahtar Kelimeler: Anadolu bölgesi, Osmanlı İmparatorluğu, sanatsal miras, ipek dokuma, İstanbul merkez, Osmanlı ihracatı.

Introduction

The Ottoman period, spanning over six centuries from the 13th to the early 20th century, holds a significant place in history. Beyond its political and military accomplishments, the Ottoman Empire also left a rich cultural and artistic legacy (Acar, 2016, p. 21). One remarkable aspect of this cultural heritage is the clothing, textiles, fabrics, and motifs that flourished during this era. The historical characteristics of Ottoman clothing and textiles provide valuable insights into the social, artistic, and cultural developments of the time (Belge, 2008, p. 33).

During the Ottoman period, clothing and textiles played a multifaceted role. They served as symbols of status, expressions of identity, and reflections of artistic taste (Delibaş and Tezcan, 1986, p. 21). The fashion trends and craftsmanship of the era are evident in the intricately designed garments, the exquisite fabrics, and the skillful use of motifs (Gezer, 2012, p. 31-32). From the lavish attire of the sultans and nobility to the everyday clothing of the common people, Ottoman textiles encompassed a wide range of styles and techniques (Goodwin, 2003, p. 17).

This article aims to explore the historical characteristics of clothing, textiles, fabrics, and motifs in the Ottoman period. It will delve into the fashion trends, weaving techniques, and the significance of patterns and motifs that defined Ottoman textiles (Gümüşer, 2011, p. 27-28). Furthermore, it will examine the social and cultural implications of clothing and textiles in the Ottoman society, shedding light on the diverse influences and artistic expressions of the era (Gürsu, 1999, p. 7).

By understanding the historical context and characteristics of Ottoman clothing and textiles, we gain a deeper appreciation for the cultural heritage that has shaped our present. Exploring the intricacies of these textiles allows us to delve into the craftsmanship, symbolism, and artistic traditions that have stood the test of time (Hinton, 1995, p. 23).

Through this comprehensive exploration of the historical aspects of clothing, textiles, fabrics, and motifs in the Ottoman period, we can unravel the fascinating stories woven into the very fabric of this remarkable era (İnalçık, 2008, p. 41).

Methodology

To explore the historical characteristics of clothing, textiles, fabrics, and motifs in the Ottoman period, a multi-faceted approach will be employed. This study will rely on a combination of primary and secondary sources, including historical documents, archival materials, scholarly research, and visual representations such as paintings, illustrations, and photographs (Bilgin, 2019, p. 11). In this context, in order to reveal the importance given to the textile subject of the period, T.C. The documents of the Presidency of the State Archives of the Ottoman Archives (BOA) were also examined (BOA, TS.MA.d, 9448). The primary sources will provide valuable insights into the fashion trends, textile production techniques, and cultural significance of clothing in the Ottoman society (Tezcan, 1997, p. 195). Secondary sources, including academic articles, books, and scholarly analyses, will contribute to a comprehensive understanding of the subject

matter. Additionally, visual representations will be utilized to examine and interpret the intricate details, patterns, and motifs of Ottoman textiles (Tezcan, 2000, p. 33).

The analysis will be conducted through a comparative and contextual approach, considering the socio-cultural, political, and artistic influences that shaped the clothing and textile production during the Ottoman period (Tez, 2021, p. 37). Overall, this methodology aims to provide a thorough and well-rounded exploration of the historical characteristics of Ottoman clothing, textiles, fabrics, and motifs.

Historical Characteristics of Ottoman Textile and Clothing

The Ottoman Empire, which spanned seven hundred years and encompassed the Anatolian lands, rich with artistic heritage from numerous civilizations, placed great importance on the development of arts and crafts. The epicenter of artistic skill within the empire has always been the palace, initially in Bursa and Edirne, and since the late 15th century, the New Palace / Topkapı in Istanbul (Karal ve Uzunçarşılı, 1997, p. 63).

In the Ottoman Empire, supreme authority rested with the sultan, who had control over the economic, political, social, cultural, and artistic aspects of the subjects' lives. The palace governed social interactions, trade, craftsmanship, as well as the affairs of various ethnic and religious minorities (Kretschmar and others, 1979, p. 23-24). Consequently, clothing during the Ottoman Period served as a means to highlight social distinctions between the courtiers and the general public. People were not free to dress according to their preferences both inside and outside the palace; rather, they adhered to a dress code established by the court (Öz, 1979, p. 27). Moreover, certain clothing restrictions were imposed to differentiate between Muslims and non-Muslims. For instance, a law enacted by the judge of Istanbul in 1568 prohibited Jewish men and women from wearing colorful robes made of fine wool and silk, adorning their heads with vibrant turbans, and donning shalwar trousers made of colored silk satin or silk-cotton blend fabrics (Küçükerman, 1996, p. 33). These prohibitions aimed to prevent Jews from undermining their social status by wearing such garments.

It is known that the palace imposed restrictions on women's attire, meticulously regulating every detail, from collar depth to fabrics and colors (İpek, 2012, p. 3). Although there is a lack of sufficient documentation regarding women's clothing during the early Ottoman period, visual sources such as miniature manuscripts, written records like kadı registers, and illustrated travel books offer some insights into the subject. Initially, women's clothing included garments such as dresses, shalwars, belts, and headscarves, with the addition of the ferace (Renda, 1993, p. 9). Following the Conquest of Istanbul, Muslim women were socially secluded to distinguish them from non-Muslims, and this limited their participation in urban life (Gürsoy, 2004, p. 62).

The relegation of women to the background in nearly all aspects of social life also influenced their clothing, resulting in a relatively stable women's fashion until the 18th century (İpek, 2012, p. 5). From the 15th to the 18th century, significant changes in women's clothing were scarce; the tradition of covering the head, inherited from the Anatolian Seljuks, persisted, but the face remained uncovered. The shalwar, inner robe, shirt, ferace, and caftan retained their traditional forms. Due to the privacy surrounding women and the absence of a tradition of preserving women's clothing in the palace, very few examples of Ottoman women's fashion have survived to the present day (Koçu, 1967, p. 27).



Picture 1. Woman from the Palace Holding a Rose in Her Hand, an oil painting from the 17th century (Renda, 1993, p. 33).

Clothing wearing in the palace itself followed a meticulous procedure. For instance, when the Sultan would wear a fur caftan for a change of seasons, only then could other members of the palace wear it. In their daily lives, the sultans would wear shalwar trousers, a shirt robe, and either a short caftan or a long caftan in jacket form (Mahir, 2017, p. 41). On official occasions, they would wear a long-sleeved robe with buttons from the elbow to the wrist. Occasionally, they would also wear a sleeved caftan. The only distinction between the military attire of the sultans and their civilian clothing was the armored lining in their war garments. Surviving examples include caftans with floral patterns on the outside and armor on the inside, or satin on the outside with armored shirts on the inside (Sevin, 1990, p. 53). Although various sources state that sultans had the freedom to make their own clothing choices, until the 19th century, this freedom was limited to variations in fabric, pattern, color, accessories, or basic clothing due to adherence to traditions (İnalçık, 2008, p. 27).

The 16th century, often referred to as the golden age of the Ottoman Empire, also saw the flourishing of art, craftsmanship, and textiles. Silk fabrics played a significant role in Ottoman exports between the 16th and 18th centuries (Tezcan, 2000, p. 33). Workshops in Bursa and Istanbul catered to both the general public and the palace, while also fulfilling orders from abroad. The regulations governing silk weaving in Bursa were established through state-enacted laws in the 16th century, which also set standards for the quality of materials and fabrics used. Silk, woven through intricate and time-consuming processes, was highly valued for its luxury and expense. These laws aimed to prevent fraudulent weaving, maintain consistent quality, and adjust prices based on prevailing conditions. A law enacted in 1502 for the production of silk textiles in Bursa exemplifies the importance placed on the weaving sector by the state and the rigorous

control exercised by the palace.¹ The law aimed to improve the standards of weaving, which had declined in the preceding period. It specified the permissible amounts and additives for lac usage. The law mentions over a hundred looms producing substandard fabrics in Bursa and calls for an equal number of master weavers to be summoned to Bursa to address this issue, with the promise of punishment for those who fail to meet the required standards.² This law highlights the significance of Bursa silk fabrics during that era.

Ottoman textiles were produced in three main branches: cotton-linen, woolen and silk. Although quality cotton yarn was produced in Denizli before the Ottoman Empire and in most of Anatolia during the Ottoman period, cotton had to be imported from the Far East, especially India, due to insufficient local supply. During the Ottoman period, cotton was grown in most parts of Anatolia. However, this cotton was hard and its fibers were short. India's soft and long-fiber cotton was always preferred. These thin and soft cottons were used especially in men's turbans and women's scarves. The same applied to some woolen fabrics, which needed to be imported from Europe (Sevin, 1990, p. 54). However, it is known that extensive woolen production took place in Ankara and its surrounding areas, where Angora goats were raised in Central Anatolia.

The center of silk weaving was Bursa, the initial capital of the Ottoman Empire. Since silkworm breeding was not well-established during the early periods, silk weaving in Bursa relied on raw silk imported from Iran and Azerbaijan. The development of silkworm breeding in Bursa coincided with the reign of Yavuz Sultan Selim. When the Sultan embarked on the Eastern Expedition, he prohibited silk trade from the East to Bursa and expelled Eastern merchants from the city, thus creating a shortage of raw materials for the weavers for the next ten years (Karal ve Uzunçarşılı, 1997, p. 83). This ban was lifted only during the reign of Suleiman the Magnificent. The earliest document on silkworm breeding in Bursa dates back to 1587 and pertains to the rental of a mulberry orchard for leaf usage (Atasoy and others, 2001, p. 72). After this date, silk production in Bursa experienced significant development and reached its peak in the 18th century.

By the end of the 17th century, the Ottoman weaving industry was thriving. Cotton, silk, and wool products were not only meeting domestic demand but also being exported to foreign countries (Baker, 1995, p. 37). During this period, Bursa, Ankara, Edirne, Erzincan, Diyarbakır, Trabzon and İzmir became the prominent weaving centers. Ottoman weavings were not only exported but also sent abroad as diplomatic gifts (Küçükerman, 1996, p. 43). Ottoman velvets, renowned for their superior quality in design, materials, and craftsmanship, as well as Kemha fabrics, known as brocade abroad, were highly sought after in Europe and Asia (Tezcan, 2002, p. 405). Furthermore, even in distant provinces of the Empire, governors appointed by the sultan would dress in Ottoman fashion and have Ottoman silks brought to them. For instance, a statue of a

¹ BOA, TS.MA.d, 1947, H-29-12-995, Tarih: 29 Zilhicce 995 (30 Kasım 1587), "Endowment Ledger: Comprising the revenues and expenses of the sacred endowments of the Holy City of Mecca, under the supervision of the custodian of the noble cloth, Osman Çavuş, a member of the divan guard. This ledger details the funds collected from the treasury and other locations during various months of the year 995, as well as the available resources. It includes receipts from raw silk, red silk for gold embroidery, gold, silver, linen, raw fabric, and black satin sales, along with expenditures for goldsmiths, gold embroiderers, weavers, and other craftsmen, including wages paid, and various other related expenses. The document also covers expenses for simkeşlers, gold embroiderers, kemhacı, and other artisans, as well as other miscellaneous costs. The ledger provides comprehensive insights into financial transactions and outlays. Further reference is made to the same."

² BOA, TS.MA.d, 8616, H-21-08-957, Tarih: 21 Şaban 957 (4 Eylül 1550), "Document Summary: Ledger endorsed with the seal and signature of Sheikh Sinan of the Imaret of Sultan Murad II: Concerning the account records, detailing the revenues derived from the proceeds of silks sold through Babacan in Bursa, along with expenses incurred for ship freight, camel charges, and intermediary fees for dellals."

governor in a square in Bucharest is depicted wearing a caftan and a turban. The value of Ottoman silk fabrics, which were already highly priced, further increased when exported, leading to the development of the weaving industry abroad as foreign weavers sought to imitate Turkish fabrics (Aydın, 2000, p. 57).

As diplomatic relations with the West improved, there was an increasing interest in Western fabrics within the palace. To meet the growing demand, it became necessary to import materials from Europe. During that time, the import and export relations between the Ottoman Empire and Europe were balanced, but the fabrics from India posed a challenge as the Empire had no exports to that country (Baker, 1995, p. 39).

In the 18th century, during the Tulip Era, Ottoman women began to participate in social life, especially in palace circles, through activities such as picnics and Bosphorus cruises. This participation was reflected primarily in clothing. The close relationships between palace women and the wives of Western ambassadors, as well as the stories of Ottoman ambassadors in the West, fueled an increased interest in Western fashion among the palace circles (Sevin, 1990, p. 56). Vibrant colors like pinks, greens, and blues replaced the plain colors used in the abaya, and small navy collars adorned with lace replaced crew necks. In the 18th century, while headdresses and their decorations continued to change alongside clothing, towards the end of the century, the skirt and top were separated, and European-style fashion was adopted (Gümüser, 2011, p. 73).

These shifts towards Westernization within palace circles had a detrimental impact on domestic textile production. At the beginning of the century, measures were taken to make domestic production more appealing, such as reducing the proportion of silk in fabrics and using lightweight silk instead of the heavy silk velvets that were popular in the past (Gümüser, 2011, p. 74). However, these measures resulted in a decline in weaving quality. In 1715, Sultan Ahmet III ordered the Istanbul judge to limit the use of gold and silver in fabrics (Tezcan, 1997, p. 195). However, based on the examples found in palace collections, it is evident that these prohibitions were not very effective. However, based on the examples found in palace collections, it is evident that these prohibitions were not very effective. Despite warnings from the palace to reduce the use of brightly colored fabric, neither the weavers, tailors, nor the merchants who sold it, especially the palace women, took these warnings into consideration (Tezcan, 1996, p. 29).

From the second half of the 18th century onwards, the weaving industry witnessed a remarkably rapid decline, with a substantial decrease in the number of looms throughout the empire. This decline can be attributed primarily to the invasion of the Ottoman market by cheap and high-quality European textile products during the Industrial Revolution, rendering domestic goods unable to compete. The impact of this invasion was particularly felt in the early 19th century, with France supplying broadcloth, satin, and cotton fabrics, England contributing velvet fabrics, and India providing silk fabrics (Tezcan and Baker, 1996, p. 31).

The close relationship between the Ottoman Empire and France was facilitated by Nakşidil Sultan, the French wife of Sultan Abdülhamid I, who was a cousin of Napoleon's wife Josephine. This connection continued during the reign of Sultan Selim III, who succeeded Abdülhamid I. Sultan Selim III, a sultan who embraced innovation, Western influence, and desired reform and modernization in his country, established new weaving workshops near the mosque he had built in Üsküdar (İpek, 2012, p. 5). Skilled weavers from France were brought to these workshops, where Western-style fabrics, later known as Selimiye, were produced. The same workshops also manufactured pillow covers and upholstery velvet. Unfortunately, these workshops were burned down during the Janissary revolt in 1814, although other workshops in Üsküdar continued production for a

period of time (Gümüşer, 2011, p. 78). Sultan Selim III recognized the detrimental impact of foreign goods on the country's industry and prohibited state dignitaries from purchasing imported fabrics. He even advised his viziers to wear only fabrics woven in Istanbul and encouraged the use of local goods (Nutku, 1984, p. 33).

Despite limited descriptions in historical documents and the scarcity of Ottoman ceremonial accounts, it is known that members of the dynasty predominantly wore velvet and colorful fabrics woven with precious metal threads, known as *has*. While sultans typically favored explicit materials for their daily attire within the palace, they adorned themselves with intricately patterned fabrics woven with gold and silver alloys for grand public ceremonies (Sevin, 1990, p. 59). Miniatures suggest that the clergy and ulema, on the other hand, typically wore plain fabrics (Mahir, 2017, p. 41). The sultans donned different garments for religious holidays, the succession of a deceased sultan, the enthronement ceremony, and other special occasions like the reception of ambassadors (Artan, 1992, p. 112-113).

For instance, the new sultan who assumed power following the passing of a predecessor would wear solely black, dark blue, and purple caftans during the five-day mourning period observed throughout the Ottoman Empire (Sevin, 1990, p. 61). Afterward, lighter-colored caftans would signify their transition out of mourning. On the same day, separate ceremonies were held for the funeral of the deceased sultan and the coronation of the heir to the throne (Dean, 1994, p. 23). The coexistence of the new sultan's enthronement and the funeral necessitated the choice of dark colors. Additionally, whenever the sultan appeared before the public, they would be dressed in splendid garments designed to leave a lasting impression (Belge, 2008, p. 49).



Picture 2. Detail from a miniature about the funeral of Suleiman the Magnificent. Dark-colored caftans were worn (Atasoy and others, 2001, p. 24).



Picture 3. A miniature depicting II. Beyazıt's enthronement ceremony (Sözen, 1992, p. 323).



Picture 4. A miniature about Prince Mehmet's arrival at the İbrahim Pasha Palace in Atmeydanı (Atasoy and others, 2001, p. 25).

The process of Westernization in the attire of Ottoman sultans began during the reign of Sultan Mahmud II. The changes that emerged during the Tanzimat period transformed into a comprehensive reform movement aimed at embracing Western practices, albeit often characterized by imitation and superficiality rather than genuine

transformation. This movement, closely associated with the personality of the Sultan and initiated by the Sultan himself, sought to legalize and institutionalize the Ottoman Empire's opening to the West (Kretschmar and others, 1979, p. 82).

Sultan Mahmud II's decision to disband the Janissary Corps in 1826 and establish the Asakir-i Mansure-i Muhammediye, a Western-style army with its distinctive uniforms, discipline, and professionalism, led to the Westernization of military clothing (Kretschmar and others, 1979, p. 83-84). Consequently, Ottoman sultans began to dress more like Western commanders. The traditional shalwar gradually evolved into trousers, tapering down from the bottom. Uniforms in black or navy blue emerged, featuring collars, chest brooches, and striped trousers. Palace members and officials wore a long jacket known as a "center" made of dark broadcloth over their trousers (Küçükerman, 1996, p. 48). This jacket was accompanied by a wide collar, a small necktie, a soft white cloak worn underneath, a front-closed vest over the shirt, and the growing popularity of booties as footwear. Both traditional and Western-style garments were worn by the sultans. Following Mahmud II, all subsequent sultans donned modern uniforms adorned with gold and silver brocades on the sleeves, collar, and chest (Korkmaz, 2005, p. 37).



Picture 5. Sultan II. Abdülmecit's jacket and set (Delibaş and Tezcan, 1986, p. 80)

During the same era, as Western-style clothing gained acceptance, efforts were made to mitigate the economic damage it caused within and around the palace. The impacts of the Industrial Revolution, coupled with the opulence and extravagance of the Tulip Era that characterized the 18th century, prompted the state to implement certain economic measures in the 19th century (Keskiner, 1995, p. 27). Under the reign of Sultan Mahmud II, similar to what was done during Selim's reign, the use of certain fabrics by civil servants was prohibited. Simultaneously, measures were taken to enhance the availability of domestic materials (Sipahioğlu, 1992, 57).

However, despite attempts to make domestically produced fabrics more affordable compared to imports, their costliness persisted. To address this issue, fabric factories were established under state auspices. The most advanced integrated fabric and apparel industry of the period, known as Feshane, was founded in the Eyüp district of Istanbul in 1834. Recognizing that the existing clothing system aligned with the limited capacities of small-scale handicraft workshops, it was deemed necessary to elevate the new uniforms to higher standards (Walter and others, 2001, p. 28). Thus, substantial investments were made in new product design and production, specifically to accommodate changes in the military system and clothing. Feshane not only served as a weaving and apparel school but also laid the groundwork for the contemporary textile and clothing industry (Sipahioğlu, 1992, p. 59).

During the reign of Sultan Abdülmeçit, there was a need to develop existing state-owned factories in response to the increasing influx of European goods. In 1844, the administration of Feshane was entrusted to the Belgians, and the factory was equipped with machinery imported from Belgium. Additionally, the Izmit Aba factory was established to fulfill the army's demand for clothing fabrics through domestic production (Gürsu, 1999, p. 11). Despite the existence of capitulations, which granted certain privileges to foreign traders, the abundance of raw materials allowed for the establishment of privately-owned factories as well.

These factories, both state-run and privately initiated, adopted European machinery, employed skilled artisans and workers, and offered a temporary glimmer of hope, despite facing difficulties in competing with imported products (Alpat, 2010, p. 93). Over time, however, the importation of finished goods increased in tandem with the exportation of raw materials (Züber, 1972, p. 41).

During the reign of Sultan Abdulaziz, hand looms began to disappear throughout the Ottoman Empire, and the raw materials that were exported abroad returned to the Ottoman market as imported products. However, significant efforts to develop the weaving industry could not be undertaken during this period (William, 1932, p. 23). Nevertheless, the existing factories and their production capacities established earlier were attempted to be preserved. Among them were Feshane, which produced fezzes for the army and was rebuilt after a fire in 1868, and the Hereke factory, which produced furnishings for the palace. While the Hereke Factory is known for its prestigious products such as silk and wool carpets, its focus on military undergarments remains relatively unknown (Sevin, 1990, p. 63).

Despite the sultans' attempts to address the economic challenges created by Westernization in the textile sector, clothing, fabrics, and decorations in the palace and its surroundings were predominantly imported (Aslanapa, 1999, p. 73). As a result, during the Tanzimat and Constitutional Monarchy periods, the general population continued to maintain their traditional clothing style, creating a stark contrast with palace members who wore jackets, waistcoats, neckties, and high-heeled shoes, as well as the wealthy individuals (Yatman, 1945, p. 21). The emergence of fashion in women's clothing began primarily in major urban centers such as Istanbul and Izmir, where women became more integrated into social life due to Westernization movements.

Pera became a fashion hub, and tailors of Greek and Armenian origin began to follow Parisian fashion trends. The introduction of colorful abayas and lightweight yasmaks in the second half of the 19th century elicited a response from conservative circles, leading Sultan Abdulhamit II to replace the abaya with the chador, which was deemed more suitable for Islamic veiling (Alvarado, 1993, p. 33). These garments were made from silk, wool, and cotton fabrics in predominantly dark blue, purple, navy blue, turquoise, cyan, redbud, beige, and black colors (Akbil, 1970, p. 43). However, as the urban ladies' fashion curiosity evolved into a necessity, an innovative solution was found to turn veiling into an ornament with a new fashion trend as soon as the sultan's prohibition came into effect (Tezcan, 2002, p. 406).

At the beginning of the 20th century, it is believed that the political and economic difficulties that the state had faced for over a century naturally led to a reduction in the budget allocated to textiles, but it did not limit the dressing preferences of the palace. The establishment of Casa Botter or Maison Botter, a fashion house opened in 1902 and catering to the court, witnessed numerous fashion shows over the years and continues to exist on Istiklal Street in Beyoğlu to this day (Züber, 1972, p. 43).



Picture 6. The Woman from the Palace is a watercolor painting made around 1810, and the figure in the picture, with its deep-cut gown, exemplifies the palace fashion of the late 18th century (Renda, 1993, p. 272).



Picture 7. Women on a Walk, an oil painting dated 1887 and signed by Osman Hamdi Bey. The changes in the society were tried to be documented with the women dressed as an example of the Western style fashion of the period (Renda, 1993, p. 179).

Results

The Ottoman Empire had a rich and diverse textile and clothing tradition, influenced by various cultural and historical factors. Ottoman clothing reflected the social status, rank, and occupation of individuals, as well as their religious and cultural affiliations (Aktepe, 2009, p. 39). Fabrics used in Ottoman clothing included silk, velvet, kemha, brocade, woolen sof, and cotton, among others. These fabrics were often adorned with intricate patterns, motifs, and embroidery (Yatman, 1945, p. 35).

Motifs commonly found in Ottoman textiles and fabrics included geometric shapes, floral patterns, calligraphic elements, and stylized animal figures. These motifs were often inspired by nature, Islamic art, and Persian, Central Asian, and European

influences. Textiles and fabrics were used not only for clothing but also for decorative purposes in architecture, interiors, and religious artifacts (Nutku, 1984, p. 35).

Westernization and its Impact on Ottoman Clothing and Textiles:

The adoption of Western fashion elements, such as vibrant colors, tailored garments, and European-style designs, had a significant influence on Ottoman clothing during the period under study (Bilgin, .2019, p. 14).

The importation of European textiles, particularly from France, England, and India, created tough competition for domestic textile production (William, .1932, p. 27).

Traditional Ottoman fabrics, including broadcloth, satin, and cotton, were gradually replaced by imported fabrics due to their cheaper prices and higher quality (Sipahioğlu, .1992, p. 33).

Economic Challenges and Preservation Efforts:

The weaving industry in the Ottoman Empire faced a rapid decline, particularly in the second half of the 18th century and throughout the 19th century, due to the competition from European textile products (Keskiner, 1995, p. 46).

The closure of traditional hand looms and the decline in the number of looms produced in the empire resulted in the loss of domestic textile production capacity (Koçu, 1967, p. 41).

Efforts were made by the Ottoman government to preserve existing fabric factories, such as Feshane and Hereke, which produced military uniforms and furnishings for the palace, respectively (Atasoy and others, 2001, p. 39).

Fabric factories were established to increase domestic production, but challenges such as high production costs and the inability to compete with imported goods persisted (Kretschmar and others, 1979, p. 91).

Cultural Significance of Clothing and Textiles:

Clothing choices and styles within the Ottoman court were symbols of power, prestige, and adherence to cultural norms (Nutku, .1984, p. 37).

Specific garments and colors were associated with different ceremonies and occasions, reflecting the hierarchy and symbolism embedded in Ottoman society (Tezcan and Rogers, 1986, p. 71).

The motifs and designs used in Ottoman textiles showcased a fusion of Islamic, Persian, and European artistic influences, reflecting the cultural diversity of the empire (İnalçık, 2008, p. 47).

Ottoman textiles were renowned for their intricate patterns and craftsmanship, serving as a means of cultural expression and identity (Hinton, 1995, p. 29).

Implications for Future Research:

Further research is needed to explore the specific techniques, materials, and motifs used in Ottoman textiles and their historical significance.

The economic, social, and cultural impacts of Westernization on Ottoman clothing and textiles warrant further investigation.

Comparative studies between different regions within the Ottoman Empire can provide insights into regional variations in clothing, fabrics, and motifs.

These findings contribute to our understanding of the historical characteristics of clothing, textiles, fabrics, and motifs in the Ottoman Period. The impact of Westernization, economic challenges faced by the weaving industry, the cultural significance of clothing, and the artistic elements embedded in Ottoman textiles are key aspects that shape our understanding of this historical era. Further research in this field can deepen our knowledge and provide a more comprehensive understanding of the subject matter.

Discussion

The article "Historical Characteristics of Clothing, Textiles, Fabrics, and Motifs in the Ottoman Period" sheds light on the rich and diverse aspects of fashion and textiles during the Ottoman Empire. The examination of historical clothing, textiles, fabrics, and motifs provides valuable insights into the cultural, social, and economic contexts of the era (İnalçık, 2008, p. 51).

One notable aspect highlighted in the article is the influence of Westernization on Ottoman clothing and textiles. As the empire established closer relations with the West, there was an increasing demand for Western fabrics within the palace circles. This resulted in the importation of materials from Europe, which had a significant impact on domestic textile production. The adoption of Western fashion elements, such as vibrant colors and European-style clothing, not only changed the aesthetics but also had implications for the local weaving industry (Bilgin, 2019, p. 21).

The economic consequences of Westernization on the Ottoman textile sector are also discussed in the article. With the Industrial Revolution and the influx of cheap and high-quality European textile products, local goods struggled to compete in the market. This led to a decline in the weaving industry and the loss of traditional hand looms. The Ottoman government attempted to address this situation by implementing measures to promote domestic production, establishing fabric factories, and preserving existing production capacities. However, the challenges of cost, quality, and competition with imported products persisted (Tezcan and Rogers, 1986, p. 84).

Furthermore, the article touches upon the significance of clothing and textiles within the Ottoman court and society. The clothing choices of the sultans and members of the palace played a role in showcasing power, prestige, and adherence to cultural norms. Specific garments and colors were associated with different ceremonies and occasions, reflecting the hierarchy and symbolism embedded in Ottoman culture (Sipahioğlu, 1992, p. 37).

The study of motifs and designs in Ottoman textiles also reveals the artistic and cultural influences of the period. Ottoman textiles were renowned for their intricate patterns, blending elements from various sources, including Islamic, Persian, and European traditions. These motifs not only showcased the craftsmanship of the weavers but also served as a means of cultural expression and identity (Sevin, 1990, p. 71).

Conclusion

"Historical Characteristics of Clothing, Textiles, Fabrics, and Motifs in the Ottoman Period" provides a comprehensive exploration of the multifaceted aspects of fashion, textiles, and motifs during the Ottoman Empire. The article sheds light on the impact of Westernization, the economic challenges faced by the weaving industry, the significance of clothing within the Ottoman court, and the artistic elements embedded in

Ottoman textiles. Further research and analysis in this field can deepen our understanding of the cultural, social, and economic dynamics of the Ottoman period.

The palace attire, which reflects an extraordinary quality in terms of material and design in Ottoman textile, has been revived today by various textile companies faithfully adhering to the original or reinterpreting it, as well as by our contemporary fashion designers' designs.

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