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Turkish Women Traditional Underwear Clothes: Examples of Konya

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Abstract

Traditional clothes are the concrete indications of the values of their periods. Traditional clothing bears variations in terms of their locations, usage goal and diversity. While in museums and collectors the traditional outer clothing takes too much place, to reach underwear clothes is harder. The aim of this research is to examine the underwear clothing products among conventional female clothing types of Konya. In the research the descriptive method was used. The subject matter of the study is the female under wear clothes of Konya, and the sample of it is 11 clothes pertaining to a special collection among these clothes. In the formation of the sample, the easily accessible state sampling method was used. The data of the research were got through the structured observation form. The underwear clothing examples included in the research were analyzed in terms of material, cut, sewing and ornamentation properties. The technical drawings of the measured clothes were made. It is considered that to research and bring to light the cultural heritage items taking place in special collections bear importance.

Keywords: Konya, Traditional Underwear Clothing, Private Collection



1. Introduction

Traditional clothes are concrete indications reflecting characteristics, life styles of the age, and spiritual values, customs and traditions, tastes, creativity and effort of the people of the term. Paying attention to the usage properties, the types of clothing should be separated as outerwear and underwear.

Underwear is clothes which are worn onto the skin or underneath outer clothes and also abed or in home by the aim of protecting the body temperature and health, of providing outerwear to look beautiful (Bayraktar, 1996: 1). When the history of clothing is examined, it is seen that women have been interested in the body lines for ages. The attention they have shown to the manifestation of their beauties and their aesthetical concern towards this increasingly go on in the 21st century. Underwear makes effect on the grace of outerwear and also have the characteristic of being clothes directly worn onto the skin by protecting physical health of the body and giving form to the body (Çileroğlu and Bağcı, 2010: 133).

Konya and its surrounding are one of the oldest residential areas that has embodied traces until Neolithic Term. Konya is the capital of Seljuks. It is one of important cities in the Ottoman term. So it has many historic and cultural heritages. During the first and middle ages it has become a commercial, cultural and political center at the junction point of historical caravan routes by connecting Anatolian cities to each other and Asia to Europe. Konya being quite rich in historical artifacts is filled with cultural values. Since Konya accommodates cultures of different civilizations, its traditional clothes have differences according to other regions as well (Önder, 1971: 426). Underwear taking place among traditional clothing types has different varieties and model properties. Since underwear, which has an indispensable use area, was made in person by people or young ladies that would wear these and had significant place in dowries in the past, it has a separate place according to other types of clothing. The dowry culture is quite rich in Konya that is committed to its traditions and customs. In this culture, the traditional underwear of Konya carries different properties according to usage areas.

Women's underclothes of old Konya generally comprise three parts. These are undershirt (göynek), underpants (don) and delme. Threads of underclothes were prepared by women through spinning and transforming into ball for days. In a few houses in every neighborhood the underwear cloth was woven in looms. The narrow middle sections of the cloth were formed 3 cm wide and indigo striped. This kind of cloth was called "kıvratma cloth" and the one having some silk called "koçi cloth" by people (Esirgenler, 2001: 269). Traditional underwear of women of Konya that took place in dowries of young ladies and kept in chests today can be classified as; Cloth Göynek (undershirt), Kıvratma Göynek (undershirt), Sıkma, Under-Fanne (undervest), Tikolta (chemise), Nightgown, Underpants (briefs) and Delme (Yayla and Çağdaş, 2014: 265). In Turkish clothing the under-göynek, which takes names such as shirt, mintan (chainse) and işlik, is the closest wear to the body. It can be worn onto the shalwar or underneath the shalwar according to territories. It can be made of American cloth or cotton cloth, and short or long sleeved. It is also underwear coming across us with the name short vest or long shirt (Berk, 2006: 165). In Konya the shirts are made of striped cloth and crepe (bürümcük), and their lengths go on until the under-knee. The shirts woven from linen were usually used by prosperous families (Arık et al., 1972: 106). The crepe (bürümcük) took a special interest among Turks. Primary weaving centers of bürümcük, which is unique and very enduring, are Bursa, Konya, Denizli, Damascus and İstanbul (Günay, 1986: 8, Aktaran: Kılınç, 2008: 62). There is no neck in shirts, the front part is open till the ventral



cavity, the arms are long and loose till wrists; and in young ladies the arm openings and the neck sides are inlaid or lacy. The shirt is worn onto the naked skin. An upper shirt called “dikolta” is worn onto the shirt (Esirgenler, 2001: 269). Tikolta is traditional underwear of women that has neckline, is sleeveless or with strap, the length of which varies between lap and knee. Tikolta is named as chemise (kombinezon) today (Çağdaş and Özkan, 2005: 183). Tikolta worn in Konya is also used as “dikolta”. The word dikolta means décolleté. By reason of the fact that the people of Konya used the word décolleté as dikolta, a name of wear occurred. Some models of tikolta have fully open in arm, breast and back, have thin strap, are pleated or shirred on places where the waist and skirt side of the wear unite and some have neckline, short sleeve and shirred skirt. Since tikolta is an important underwear type taking place in dowries of young ladies, it is prepared meticulously every time (Yayla and Çağdaş, 2014: 266). Underpants (inner don) are like trousers, have legs reaching the heel and the waist parts of which are tied with strings. The leg bottoms and strings of the don are inlaid and ornate in young ladies. The favorite underpants are dons and shirts woven by linen (Esirgenler, 2001: 269). R. Ekrem Koç defines the don as underpants which cover the waist-down until heels, have two leg parts and are worn onto the skin. The trouser legs of underpants worn by women are not until the heel, they go down until the half of the calf and the leg openings are embellished with laces and embroideries (Koçu, 1967: 93, 94). In Konya the dons were used in place of briefs of today (Çağdaş and Özkan, 2005: 183). Nightgown is bed dress which is wide-cut, long and partakes of dress. The nightgown worn in Konya city is more recently dated than other underwear types. The nightgown worn by prosperous families in the past started to be used by anyone within time. The nightgown has taken a special place in dowries of young ladies and been applied in various models. In nightgowns, baggy models that had round neck, shirred yoke were applied; the front middle of them was slit from neck to waist, they sometimes were attached and closed with a ribbon instead of button, their neck circumference and armsyce are embellished ready-scallop, crochet (lace) or various embroidery techniques (cross stitch, ajour e.g.), their length ends under the knee and their models are not close-fit but baggy (Yayla and Çağdaş, 2014: 266). In Konya young women wore a kind of sleeveless vest called delme; its two sides were stringed from back to front, its front part overlapped. Delmes were generally made of fustian and hümayun. The delmes worn onto the shirt were used to provide breasts to look shapelier and to cover the front of the shirt. It is possible to come across those buttoned on the front (Arık et al., 1972: 106). Although underwear and fashion history are interrelated, the bra (beden in local name) being one of the most known complementations of women’s underwear is essentially a quite new finding in terms of clothing and its history (Ayril, 1993: 11, quoted: Çileroğlu and Bağcı, 2010: 133). Garter is an elastic bond providing socks worn by women to hold above or below the knee by not letting them slide. It is called socks bond (suspenders) as well (Gülensoy, 2008: 599). Some difficulties are met in arriving to the samples of traditional underwear in houses pertaining to private collectors. Therefore, in the scope of the research it was aimed to reveal the underwear samples whose information wasn’t registered and to document them with their all properties. The study carries importance in order to contribute to traditional clothes laden with spiritual values and meanings for people to be historically, culturally and structurally sustainable.

2. Methods

Research on traditional clothing of Konya mostly focused on outerwear types. The fact that the underwear samples are very worn-out due to frequent usage and not reserved or that the underwear are not brought to light for having a special structure bearing privacy restrict studies on this subject. In the context of the research in which the depictive method was used, the underwear was selected among the reached traditional clothes. The samples of the research, whose materials are traditional underwear of women in Konya, are the total 11 clothes as five nightgowns, three tikoltas, one underpants, a pair of socks and garter remaining to Şebnur Işık from her grandmother Kadriye Öner and one bra pertaining to Mahinur İskender. In forming the sample, the easily accessible state sampling technique was used. In the easily accessible state sampling, a state being close and easily accessible is selected. This method brings in speed and practicality to the research (Yıldırım and Şimşek, 2008: 113). The data of the research were got through the structured observation form. The data concerning the underwear examples included in the research were examined under the titles comprising the properties of the material, cut, weaving and ornamentation that take place on the observation forms. Technical drawings of clothes, whose measurements were taken, were made.

3. Findings

In this section where the nightgown, tikolta, inner don (underpants) and bra samples of Konya's underwear take place, the information in relation to structural properties of clothes is given. The model properties and measurements of clothes are given through drawings

Example 1. Nightgown



Image 1. Nightgown Front View



Image 2. Nightgown Back View



The nightgown sewn from cream calico fabric is crew-necked. For the nightgown to be worn, the slit was treated on the front middle. Shoulders, the front and center back of the dress are the fabric layer. Cuts were formed to sides on the front and back body. Shirrs go down from beneath cuts on the waist. Arms treated as sleeveless are elbow-length, and the length of the nightgown is below the knee. The nightgown was sewn in machine by using pink cotton sewing thread. Cross stitch technique was applied in embroideries of the nightgown. The proximity of motifs was contoured with dark green thread and machine stitch technique. In the skirt printing, the chain-work technique with pink color is used. In embroideries, pink and green cotton-thread are used. In the composition which is formed with stylized flowers, leaves, branches and buds, the motifs are placed to the front middle in “V” shape and to arms and hem in parallel by the queuing technique. One flower and branch motif is placed on the collar points.

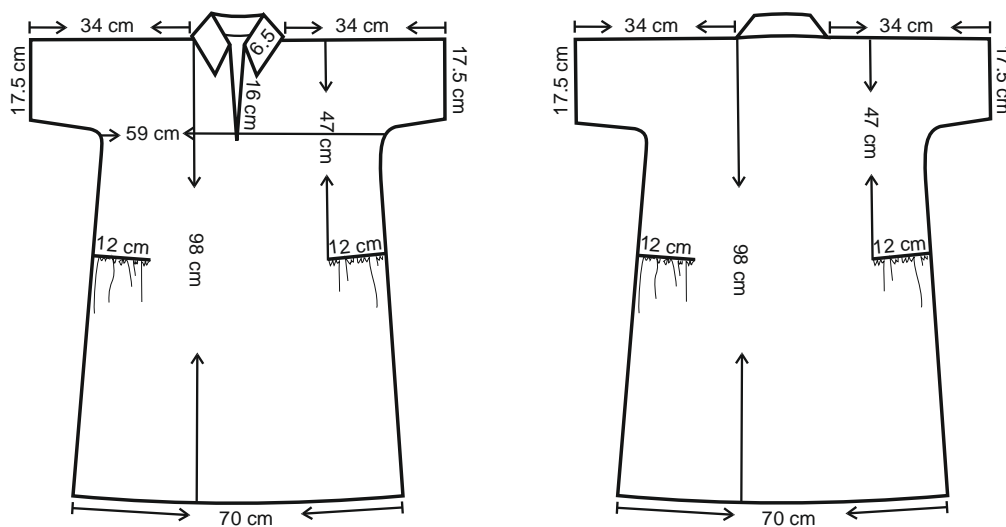


Figure 1. Nightgown Front and Back

Example 2. Nightgown



Image 3. Nightgown Front View



Image 4. Nightgown Back View

The nightgown sewn from yellow viscose fabric is O-neck. A slit is treated on its front middle for the nightgown to be worn. Shoulders and the front and back middle of the dress are the fabric layer. Arms treated as sleeveless are finished under biceps line. Under the right arm is a white patch made because of fabric wear-out. The nightgown being wrist-length is sewn on machine through white color cotton sewing thread. The composition composed of violet, leaves and branches has been applied to both sides of the neck and to the slit sides by the cross stitch technique. In embroideries, light and dark purple, green and yellow cotton threads are used. The neck and slit lines are framed via hand-sewn crochet lace and a draw-cord is operated from between them. A fringe is made on the end of the draw-cord.

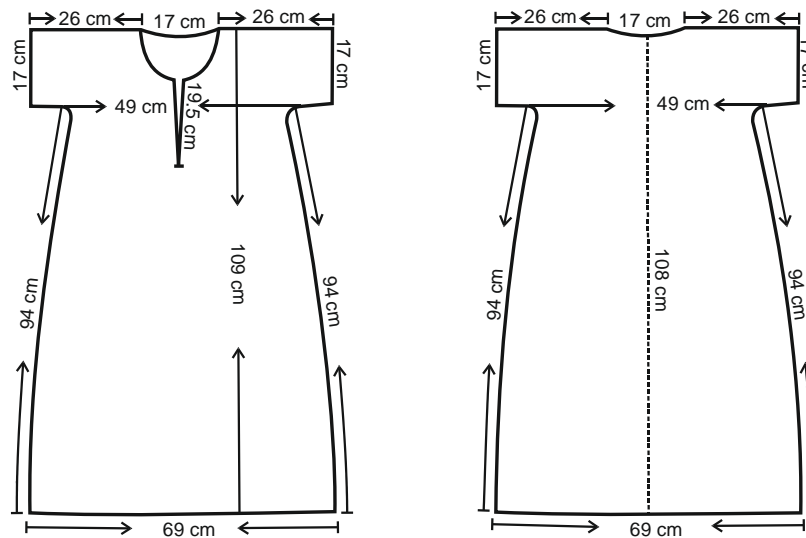


Figure 2. Nightgown Front and Back



Example 3. Nightgown



Image 5. Nightgown Front View



Image 6. Nightgown Back View

The nightgown sewn from calico fabric from white color has “V” neck. The yoke is treated on the front and back body. While the nightgown’s yoke cut is applied in “U” shape in the front middle, the back yoke has regular cut. Shirrs go down from underneath the yoke cuts. The straightly attached arms are finished on the biceps line. Under the back arms are eyelets. The slit is applied on the hem side seams of the nightgown, the length of which reaches ankles. The nightgown is sewn on machine by using white color cotton sewing thread. Edgestich is made over the yoke cuts. While the front neck, sleeve hem and hem sides are cleaned via the printing stitch, the facing seam is installed one after the other. The facing is pressed to the body. The neck lines are framed with the blanket stitch by using blue thread. In embroideries of the nightgown, the cross stitch technique is applied. In ornamentation, blue color cotton thread is used. The speckle shaped stylized flower motifs are operated side to side in doubles over the front yoke in the strewing way.

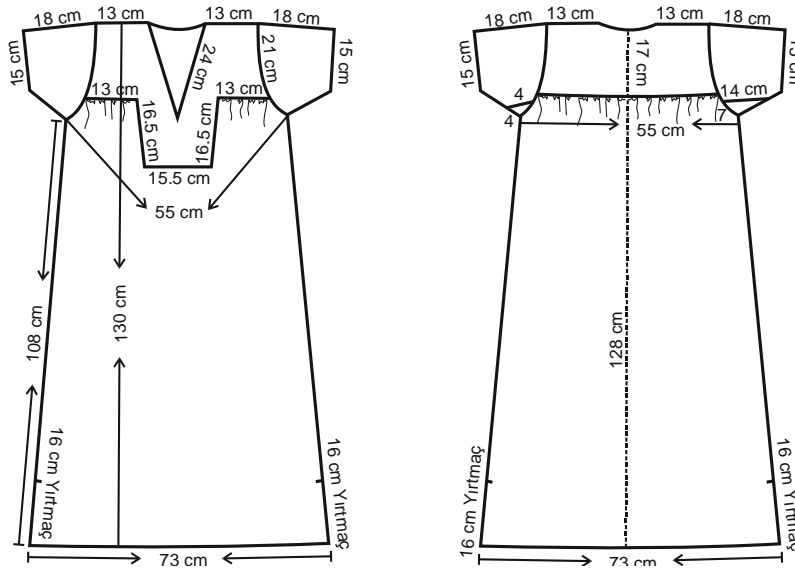


Figure 3. Nightgown Front and Back

Example 4. Nightgown



Image 7. Nightgown Front View



Image 8. Nightgown Back View

The nightgown sewn from white crepe fabric has sweetheart neckline. Shirrs go down from underneath regular-cut yokes on the front and back body. There is a slit going down until the yoke in the front middle of the neck. The length of the nightgown has been finished on the under-knee. A shirred ruffle is attached around the sleeve hole. The neck and sleeve lines are cleaned by the point lace. In inner shares of the nightgown the French seam technique is used. The front neck line is inlaid. In this needlework the counted thread embroidery and the antique technique are applied. In embroideries the blue color cotton thread is used. In ornamentation composition the star flowers having geometrical form are seen in square shapes.

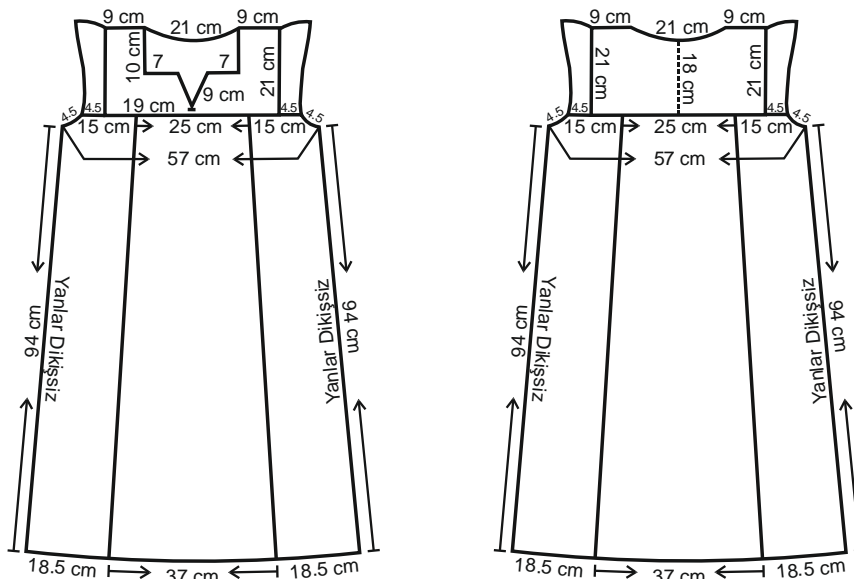


Figure 4. Nightgown Front and Back

Example 5. Nightgown



Image 9. Nightgown Front View



Image 10. Nightgown Back View

The nightgown sewn from white color calico fabric is O-necked. The opening made at 9 cm below from the neck in the front middle of the nightgown is for breastfeeding. The length of the dress is finished on the under-knee. The nightgown has been stitched on machine by using white sewing thread. The flower and branch motifs are made on the neck and sleeve lines of the nightgown via the scalloping technique. The hem sides have slices, and the stylized flower motifs made with the simple white embroidery technique are placed between the slices. White color thread is used in embroideries. White, hand-sewn crochet lace is stitched to the hem.

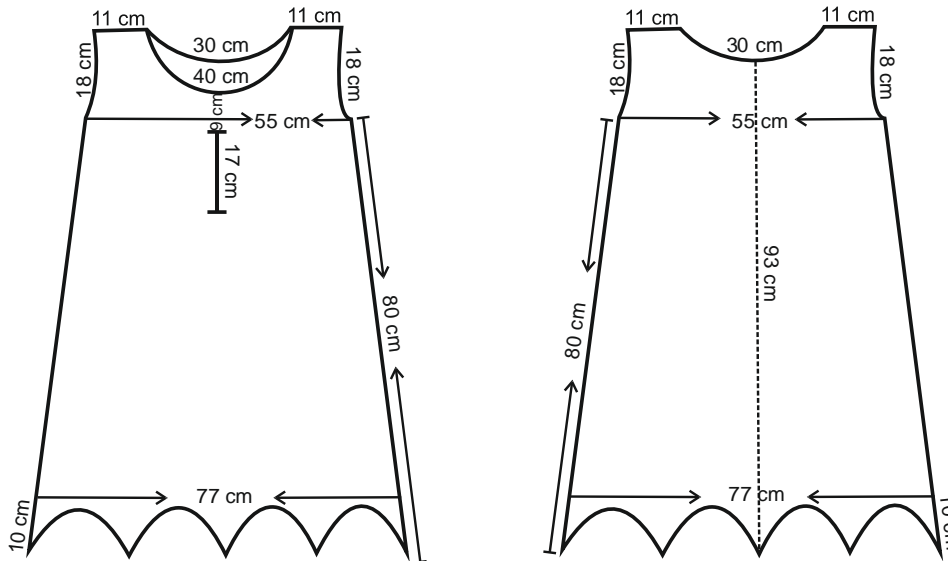


Figure 5. Nightgown Front and Back

Example 6. Tikolta



Image11. Tikolta Front View



Image 12. Tikolta Back View

The tikolta sewn from ice blue color calico fabric is collarless and strappy. On the waist line of the straight strapless-cut body are cuts. Shirrs having aim of widening the hem go down from underneath cuts formed vertically to side seams. The length of the dress is finished on the under-knee. The tikolta is sewn on machine by using white sewing thread. Three flower motifs are operated as middle centered on each front, back body and hem. In embroideries the simple white embroidery and ajour technique are applied. A border is made on sides of the strapless and hem and on the mid-straps via the ajour technique.

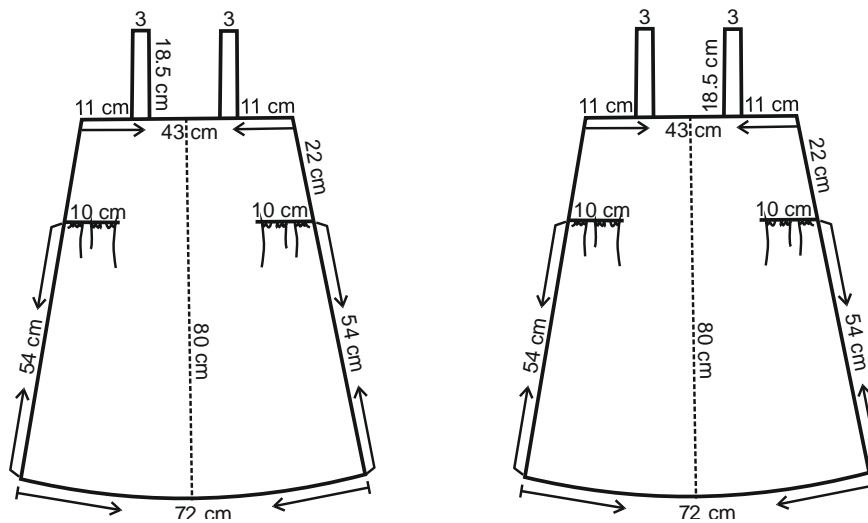


Figure 6. Tikolta Front and Back

Example 7. Tikolta



Image 13. Tikolta Front View



Image 14. Tikolta Back View

The tikolta sewn from white color calico fabric is collarless and strappy. The body being straight strapless cut has a waist-line cut. An appliqué pocket is made on the waist line of the right front body. The length of the dress is finished at the under-knee. The tikolta has been sewn on machine by using white sewing thread. On sides the french stitch technique is used. The pattern composed of flower, branch and leaves is made on the front middle and the pocket via the simple white embroidery technique. Square shaped motifs are placed on the front and back hems by the ajour technique. The flower motifs are made into squares via the simple white embroidery technique. The simple ajour technique is treated on the hem. Ajour borders are applied to the strapless and hem sides, and mid straps. White color crochet lace is stitched on the hem.

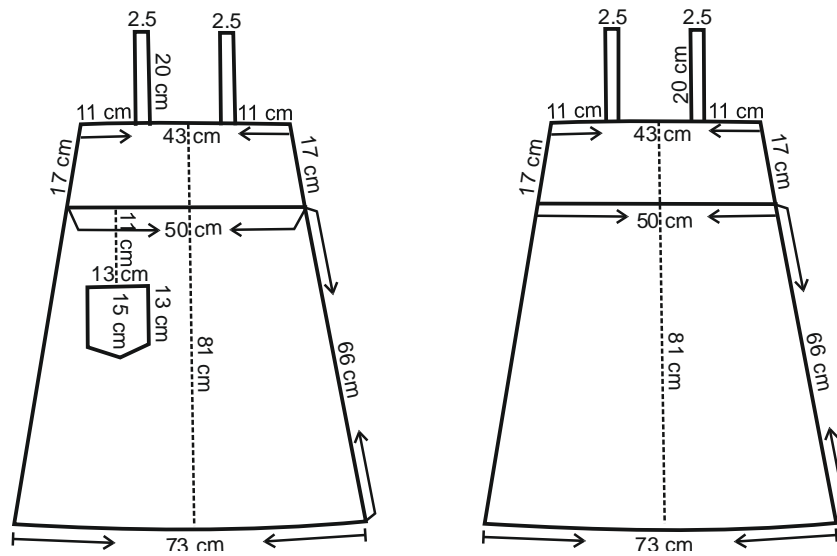


Figure 7. Tikolta Front and Back

Example 8. Tikolta



Image 15. Tikolta Front View



Image 16. Tikolta Back View

The tikolta sewn from white color calico fabric is collarless and scrappy. There are cuts on the waist line of the straight strapless-cut body. Shirrs having the aim of widening the hems go down beneath the cuts formed vertically to side seams. The length of the dress is finished at the under-knee. The tikolta is sewn on machine by using white sewing thread. The stylized butterfly figure is treated on the neck and hem middles on the front body. In embroideries the simple white embroidery technique is applied. White hand-sewn crochet lace is stitched on the hem.

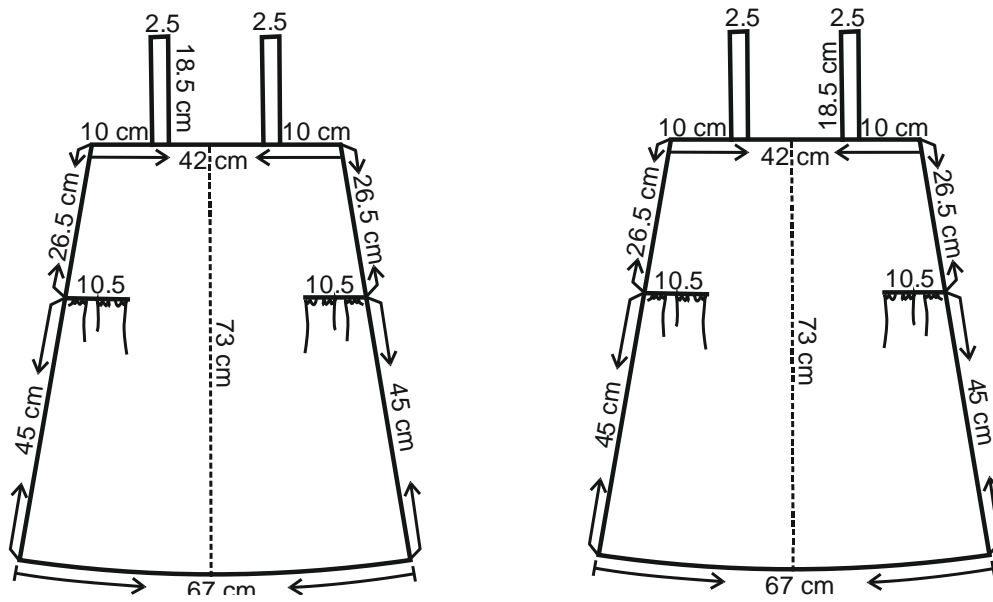


Figure 8. Tikolta Front and Back

Example 9. Underpants



Image 17. Underpants Front and Back View

Underpants (inner don) made of white calico fabric has waist bodice. The bodice formed on the waist towers over the front and back middle. Shirrs providing width for underpants go down from underneath the bodice cut. There is eyelet, which aims to form looseness and comfort, at the web part of the dress. An opening is left below the belt on both side seams for underpants to be worn. Openings on sides are closed with lacings near the bodice. Trouser legs are regular cut. The length of underpants is finished over the knee. Stylized flower motifs are treated on the bodice in the front. In embroidery the wrapping with blue, brown, red color cotton thread and the machine stitch technique are applied. A hand-sewn white and red crochet lace is stitched on the trouser bottom sides.

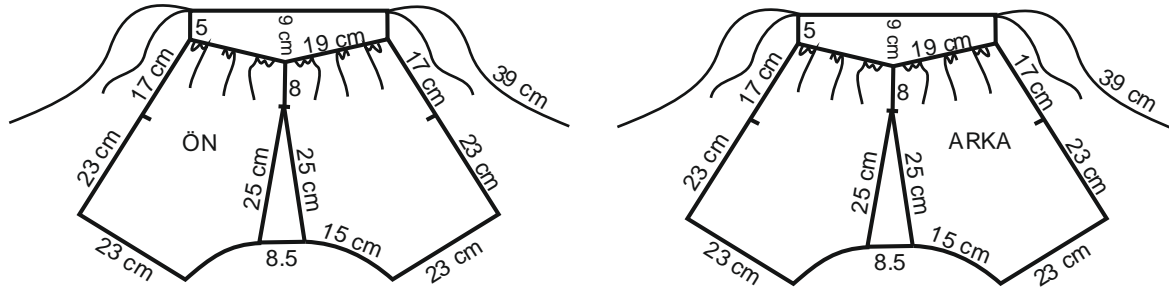


Figure 9. Underpants Front and Back

Example 10. Bra



Image 18. General Appearance of the Bra

Cream color bra is made totally with crochet. Cream ribbon is attached beneath and over the bra by the reinforcement aim. The body section of the dress is formed with crochet prick in the shape of cage. Straps of the bra are from ribbon. A chain is firstly treated on the body part of the bra, and then a filling is made with the drop stitch knitting (trabzan) technique. In the first array the drop stich is made, and in later arrays the enhancement operation is realized by drawing chain between drop stitches. Fillings made by side-to- side drop stitches, the lapped filling and the water motif composed of chain technique have allowed two bodies to attach each other. The bodice part is formed by eliminating the drop stitch from near the body. A shirr is stitched on the back surface of the bodice part and on the bottom part of bodies in order to give flexibility to the bra. Splits and ruptures are seen on bands and knits.

Example 11. Socks (Garters)



Image 19. General Appearance of Socks

The length of light cream color socks made of synthetic and silk threads goes up the upper calf. They are factory made. The sole and heel section of the thin socks is composed of two layers. The belt parts of the socks, which are generally worn under wedding dress, are quite baggy. Since two garters made via crochet are restored with socks, they are examined together. A similar example is not met in research made about underwear of Konya. In the beginning of the 20st century the European women started to widely use garters. It is known that Turkish women also used garter as underwear asset. The examined sample is made of white cotton thread and as crochet lice. First some chains are drawn and cages are made with the drop stitch knitting technique, and diamond-slices are formed by filling cages. Afterwards cages going on in the band shape, the enhancement operations are realized by drawing chain between drop stitches. The garter, the proximity of which is banded in the upper calf width, has flounces near the ends. That it is worn with belt or ribbon or worn onto the body in the way the socks' belt part suits is considered.

4. Results and Conclusions

In the research, samples of nightgown, tikolta, underpants (inner don), bra and garter being Konya's traditional underwear varieties were examined. According to Gdl and Karaklah (1991: 108), because underwear is worn onto the skin, they are clothes which frequently get dirty and require to be washed over and over again in consequence of the body's sweating and getting dirty. Therefore soft, cotton fabrics that can be easily cleaned and absorb the sweat should be preferred for underwear. They are expected to have light color for showing their dirt. When examined the samples of underwear included in the research, it is seen that all samples are light color and cotton fabrics that can absorb sweat. Although crepe fabric is generally used in traditional underwear of Konya, it has become apparent that calico fabric is preferred for nightgown, tikolta and inner don (underpants). In addition, it is considered that the french stitch technique was used in the clothes examined because these ones had strength against frequent wash and overuse.



Another reason of making the french stitch is that inner stitches should look clean for they need to be strapless. When the underwear samples are examined in general, it is seen that they have loose-cuts in terms of size properties and that their ornamentation is given importance although they are used under the outerwear. In terms of the pattern properties, it is determined that yokes, cuts and bodices take place in underwear samples, that the looseness is provided with the body forms opening towards the hem and with shirrs, that sleeves are preferred as short in nightgowns and that tikoltas are collarless and sleeveless. The eyelets are met at the sleeve and crotch parts. Although in underwear the different model properties such as shirt-collar, O-neck, sweetheart neckline, “V” neck, gully pastiche arm, sleeveless and armless are met, the cuts of the same clothes types are quite similar to each other. Especially strapless cuts in clothes and the shirrs applied to sides draw attention. The hem widths of nightgowns and tikoltas in the examined underwear samples have measures close to each other. This situation is sourced from that the hem width of the models are made according to the fabric because the fabrics used in clothes are woven having narrow width. In the tikolta having cuts from under the yoke, a fabric is added to sides by forming cups on the neck because calico fabric has narrower width. A specialty being adjustable with slits and laces on sides has been acquired to the waist of the inner don (underpants) having a quite wide crotch. Although the underwear samples belong to the recent period, that the bra and garter are made via crochet (tentene in local saying) manually is spectacular.

These samples were woven from cotton thread. The bra and ready-socks worn underneath the wedding dress and the garter woven with the crochet lace manually can be evaluated as unique samples among traditional underwear. These kinds of samples are original design of Anatolian people. Most likely they must have been produced without seeing European samples of the term. In the underwear samples dated to the first quarter or middle of the 20th century in the sampling group, it is seen that the double needle cross stitch, hole-work and ajour techniques, which are widely seen in terms of the characteristic of the term, are used.

In embroideries, generally one color cotton thread was preferred. The colors used are pink, green, light and dark purple, yellow, blue, brown and red. Moreover, in the cleaning of sides of the skirt-sleeve-slit, it is determined that the point lace and the crochet lace (tentene) being white and hand-sewn were used widely in Konya region. Overall, that although they are underwear, embroideries are greatly used clearly shows the importance given to the person and wear.

In spite of limitations in economic conditions, traditional underwear produced as a result of hand effort within long time by spending attention and labor get value also by people to whom they belong in that term. Each of traditional clothes samples is nonverbal communication tool reflecting the society’s traditions and customs, tastes, aesthetical views, workmanship understanding and life style. Underwear products have quite similar attributions in conditions of today when fast production and consumption phenomenon is lived in terms of clothing sector. As far as working life accelerates and the dowry culture increasingly falls away, to come across the underwear samples, which are handmade and personalized design products, have become quite difficult. So to protect traditional clothes carrying traces as to the past and to reveal their all specialties have become quite important.



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