

ARTSEDU 2012

## Women boleros found In Konya houses

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### Abstract

Today people have different needs and different expectations because of the technological developments. These differences have also affected their understanding of clothing and their taste of ornamentation. Dressing, handicrafts and ornamental works, which existed since the beginning of the history of humanity, continue to exist as the most significant and the most vivid proofs of the countries which have changed much throughout the history and of their changing national identities. One of the most important cultural properties which develop according to the economical conditions of the nations and take form according to their emotions is ornamental works. Anatolia, which has witnessed many nations throughout the history, has also witnessed the most beautiful examples of the art. With the effects of the various nations, a rich and colorful mosaic appeared in Anatolia. Without a doubt, a part of this colorful structure is traditional clothes and traditional ornamental works that are used during their ornamentation process. Designed clothes and ornamentations, by uniting the art of the era with the materials, also reflect the living conditions, the emotions and the ideas, the customs and the traditions of the period. The traditional clothes and ornamentations, which differ from one region to another, are the art works that show the delicacy, the purity and the artistic creation of the Anatolian people. The traditional clothes and the ornamental works, which were known as an irreplaceable part of Turkish clothing history and rank among our historical documents, are important data sources enlightening us about our ancestors' clothing, their ornamentation and also their customs and traditions. Besides, the reflection of the cultural features of the traditional clothes and the ornamental works that are used in their ornamentation to the the art of dressing and ornamentation, keeping cultural values alive and the emergence of the original designs are very important in terms of keeping the history alive and protecting its features. The creative features of women handicrafts, with their union with the nature, form a very rich repertoire of subjects. In the course of this research; "Women Boleros Found in Konya Houses" was selected as the subject and the features of the fabrics, colours, patterns, models and forms have been studied. These clothes have been documented by researching via scientific techniques and their cultural features have been tried to put forward.

Selection and/or peer review under responsibility of Prof. Dr. Ayşe Çakır İlhan.

*Keywords:* Konya, Bolero, Traditional Clothing, Ornamentation

### 1. Introduction

Clothing is one of the most distinct and profound traces of a culture's approach towards difference. It is based on a long tradition; and it is a phenomenon that can be seen and apprehended at first sight (Köseoğlu, 1997: 33). Clothing, which was only a subject in the past, has undergone some changes in parallel with the changes in social status. When the history of clothing is examined, it is seen that clothing had many phases since the past.

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People created their clothing according to their civilization level. Each nation shaped its clothing according to its manners, customs, beliefs and living conditions (Koç, 1990, p: 6).

Accordingly, our traditional clothing and clothing accessories are very important and permanent evidences which reveal the characteristics, embellishment approach, traditions and manners, life style and economic level of the Turkish society (Sürür, 1983, p.7).

In this context, cepken (a sort of bolero) is a cloth worn on the shirt which has a straight-cut collar, straight or cross front, which is generally long until waist and long sleeved until wrist. Cepkens for old people are made of brown or black fabric while they are made of red and blue fabrics for young people. Their collar and wrists, their front and hemlines are embellished with a silk thread in accordance with the wealth of the person who wears them (Koçu, 1967). Cepken is also called salta, libade, fermene and camedan in different regions. According to the findings obtained in kurghan excavations, cepken is used since the period of the Huns. Cepken, which was an overdress in the Ottomans, turned into a military uniform with the beginning of uniform tradition in janissary army organization (Yılmaz, 1996). Cepken continued its existence by being transferred from culture to culture as a result of inter-cultural interactions.

Some of the clothings which are the visual proofs of the Turkish clothing history and which changed and took shape during the history, are preserved in museums while some of them are disappearing in the hands of the society. Konya, the city with the biggest surface area of Turkey where all the landforms can be seen, hosted various civilizations. The background obtained from these civilizations contributed to the culture of Konya. For this reason, Konya has a big importance for the Turkish clothing culture.

The subject of the present study is "Woman Cepkens in Konya Houses" and the cepkens which were accessed were examined in terms of their fabrics, colors, patterns, embellishment models and shape characteristics. These clothings were examined with scientific techniques and documented; and their cultural characteristics were tried to be revealed.

## 2. Material and Method

The research is based on the survey method. The survey method (field research) or "survey studies" are composed of studies conducted in their natural environments in order to collect first hand and original data. (Arıkan, 2005, s.80). The material of the research is cepken which is a traditional woman cloth. The population of the study is cepkens which are preserved in the houses in Konya province; and the sampling is composed of 4 cepkens obtained from persons who were determined by pre-screening method. Descriptive method was used in the examination, analysis and interpretation of information about cepkens which are the subject of the research. The cepkens which are included in the study were examined with observation and document examination techniques. Within the framework of the study, photos of cepkens were taken; they were measured, their fabric, sewing techniques, their lining and embellishment techniques were analyzed and documented.

## 3. Findings

### 3.1. Cepken Samples

#### Sample No: 1



Photo No: 1

Photo No: 2



Photo No: 3



Photo No: 4

Photo No: 5

**The Materials and Colors Used:** Maroon velvet fabric, salmon-colored lining, thread with a suitable color and yellow metal lace were used.

**Information about the Model and Cutting of the Cloth:** Crew-neck, three-quarter sleeve, kuş and peş under the arm were used.

**Technical Information about the Sewing of the Cloth:** It was sewed on sewing machine.

**Information about the Lining of the Cloth:** The lining of the cepken was sewed on a machine and by hemming stitch by hand.

**Embellishment Characteristics of the Cloth:** Couching technique was used as an embellishment technique on the cepken. Stylized carnation and hemlines were used as ornament.

**Sample No: 2**

Photo No: 1

Photo No: 2



Photo No: 3

Photo No: 4



Photo No: 5

**The Materials and Colors Used:** Purple velvet fabric, brown-colored cotton lining and thread with a suitable color were used on the cepken; yellow metal laces and braid were used in embellishment; and metal hooks and eyes were used for the closure.

**Information about the Model and Cutting of the Cloth:** It is long until waist; it is closed with three hooks and eyes in the front; it has long quarter sleeves; under the sleeves kuş and peş were used. Middle of the back and shoulders were designed as fabric layer.

**Technical Information about the Sewing of the Cloth:** It was sewed by hand by plowing.

**Information about the Lining of the Cloth:** The lining of the cepken was sewed on a machine and by hemming stitch by hand.

**Embellishment Characteristics of the Cloth:** Couching technique and whipping sewing were used as an embellishment technique on the cepken. Leaf, branch, mimosa and scarlet pimpernel were used as ornament.

**Sample No: 3**



Photo No: 1  
Photo No: 2



Photo No: 3  
Photo No: 4



Photo No: 4

**The Materials and Colors Used:** Blue-colored satin fabric, cream-colored cotton lining, thread with a suitable color were used on the cepken; and yellow metal laces, paillettes, inch worm, lacework were used in embellishment; and four hooks and eyes were used for the closure.

**Information about the Model and Cutting of the Cloth:** It is long until under the waist, it has a crew-neck, long sleeves with shirring; the back has coupes; the middle of the back is stitched; it has vent on the hem; back hemline is widened on the coupes and there are laceworks on the wrists.

**Technical Information about the Sewing of the Cloth:** It was sewed by machine; and by plowing, whipping sewing and blind stitch by hand.

**Information about the Lining of the Cloth:** The cepken was doubled by using a cream-colored cotton lining fabric.

**Embellishment Characteristics of the Cloth:** Maraş-type work, paillette and inch worm couching technique were used as embellishment techniques; and plowing sewing by hand was used for sewing the lacework. Leaf, branch, scarlet pimpernel, tassel and bow tie were used as ornament.

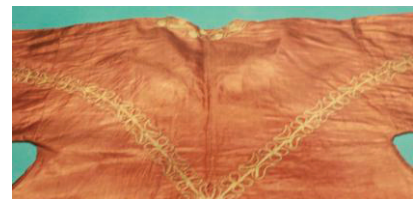
**Sample No: 4**



Photo No: 1  
Photo No: 2  
Photo No: 3  
Photo No: 4



R



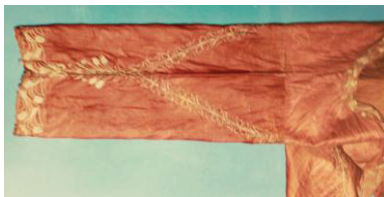


Photo No: 5

**The Materials and Colors Used:** Snuff-colored sateen fabric (partly made of cotton), cotton lining with the same color, thread with a suitable color were used in the cepken; and yellow metal laces were used in embellishment.

**Information about the Model and Cutting of the Cloth:** It is long until under the waist; it has o-neck, long straight set-in sleeves, double breasted closure; it fits on the waist, it has shoulder layer, and peş was used on the side hemline.

**Technical Information about the Sewing of the Cloth:** It was sewed on the machine; and by plowing and blind stitch.

**Information about the Lining of the Cloth:** The cepken was doubled by using a snuff-colored cotton lining fabric by whipping by hand, plowing and blind stitch.

**Embellishment Characteristics of the Cloth:** Couching technique was used as an embellishment technique on the cepken. Leaf, branch, stylized hyacinth, bud and scarlet pimpernel were used as ornament.

#### 4. Conclusion and Proposals

It was determined that satin and velvet fabrics were used in cepkens; and cotton plain weave fabrics were preferred in their linings. It is thought that cotton fabrics were used particularly as they are comfortable to use and economic. It is seen that more than one sewing techniques were used on the cepkens; and hooks and eyes were used for closure. It was also determined that the materials which are used most in the embellishment of cepkens are metal shirred laces and metal threads; and generally couching technique was used in flower ornaments and embellishment.

When the embellishment techniques and materials used in the cepkens which are within the scope of the research are examined, it is seen that similar embellishment techniques and materials are used; and generally flower ornaments are preferred. This makes us think that people are in touch with nature and they reflect this relation on their cloths. It is seen that embroideries are worked properly. This can be considered as an indicator of the fact that women have always been interested in and curious about dressing up and ornament arts.

At the end of the present study, 4 cepkens which were conserved in houses in Konya were examined and documented. Cepkens, which are less in number today, face the danger of disappearing dramatically because of such reasons as technological advancements and life conditions. It is of great significance to document the traditional clothes of the Turkish culture and to transfer them to the next generations.

The result of the study revealed the need for ameliorating the conservation conditions of traditional cloths which prevent the cultural values from disappearing by protecting them. In this context, concerned persons should be informed about the conservation and protection of cloths which are preserved in houses. Modern cloths with original designs and ornaments can be created by using our traditional cloths which are an important element of our handicrafts. On the other hand, these precious cloths can be introduced to people by organizing expositions and parades.

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