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TEXTILE DESIGN PATTERN IN OTTOMAN MINIATURE ART OSMANLI MİNYATÜR SANATINDA TEKSTİL DESEN TASARIMI

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ABSTRACT

The 16th century is a period in which many artistic styles developed at a great level in the Ottoman Empire. Textile and Miniature played an important role in this development. Especially the Ottoman court textiles came to the forefront in the historical scene with the examples rich in patterns, colors, compositions, styles and materials. The fabrics with a high quality and of rich materials, which were designed and manufactured especially for the Sultans and the court, became a symbol of status. The symbolic meanings of the colors and motifs used reflected the cultural aspect of the Ottoman Empire. As for the miniature, it is a visual source which is not only the basis for traditional painting but also gives information about the culture and life style of the time. These two subjects are of great importance in that they contribute to the pattern design apart from having an artistic aspect. Pattern design makes it possible for a textile surface to have originality and aesthetics. It is possible to analyze the textile patterns of classical period over the works of art that the masters of miniature painted with their realistic perspective. This study aims to analyze the characteristic features of classical Ottoman textile patterns and motifs used in the miniature works of art belonging to the Muralist Osman and the Muralist Nigari. In this study, the qualitative research method has been selected to be used, and the composition schemas of visual examples have been drawn and examined in terms of their design. A catalogue study has been conducted for six miniature works of art chosen according to their different features of pattern, and the findings obtained have been discussed in the conclusion part.

Keywords: Textile Patterns, Design, Ottoman Miniature Art

ÖZ

On altıncı yüzyıl, Osmanlı İmparatorluğu'nda birçok sanatsal üslubun geliştiği ve ileri seviyeye ulaştığı bir dönemdir. Bu sanatlar arasında Tekstil ve Minyatür, bu sanatlar arasında önemli rol oynamıştır. Özellikle Osmanlı saray tekstilleri; desen, renk, kompozisyon, üslup ve malzeme yönünden en zengin örnekleriyle tarih sayfalarında yer almıştır. Padişah ve saray mensupları için özel olarak tasarlanan ve üretilen kumaşlar, kalitesi ve zengin malzemeleriyle statü sembolü olmuş; kullanılan renkler ve motiflerin simgesel anlamlarıyla Osmanlı kültüründe karşılık bulmuştur. Minyatür ise, geleneksel resmin temellerini oluşturan aynı zamanda o dönemin kültürü ve yaşam biçimi hakkında bilgi veren görsel kaynaklardır. Büyük önem taşıyan bu konuların sanatsal yönünün yanı sıra desen tasarım alanına katkıları da önem arz etmektedir. Desen tasarımları tekstil yüzeyine özgünlük ve estetik değer kazandırmaktadır. Minyatür ustalarının realist bakış açısıyla betimledikleri eserler üzerinden klasik dönem tekstil desenlerini incelemek mümkündür. Çalışma kapsamına alınan Nakkaş Osman ve Nakkaş Nigari'ye ait minyatür eserlerde, klasik Osmanlı tekstil desenlerinin ve motiflerinin karakteristik özellikleri mevcuttur. Çalışmada nitel araştırma yöntemi kullanılmış; görsel örneklerin kompozisyon şemaları çizilerek tasarım özellikleri yönünden incelenmiştir. Farklı desen özelliklerine göre seçilen altı minyatür eserin katalog çalışması yapılarak elde edilen bulgular sonuç kısmında tartışılmıştır.

Anahtar kelimeler: Tekstil Desenleri, Tasarım, Osmanlı Minyatür Sanatı



1.INTRODUCTION

The Ottoman textiles have the richest examples in color, pattern and material. The court fabrics are of value both for the variety in their patterns and for the high quality they have. The original examples of these fabrics have been exhibited in the museums; some of which we can see when we look at the miniature works of art. It is possible to see the 16th century textile patterns in the examples of fabric and miniature works of art, which are available today. Pattern design is probably the most important element in ornamenting the fabric surface, giving it an originality and creating a difference. The patterns on the surfaces of clothes/caftans “are an aesthetic element composed on the textile surfaces with weaving or printing methods” (Türkyılmaz and Uzunöz, 2008, s.32). The fabrics described in the miniature works of art are important records of the archives, which are available today. Miniatures provide us with the information about the pattern design of the time as it is possible to make a comparison between them and the fabric examples of the time. The variety in the pattern design of the sultans’ clothes attract attention when the miniatures have been examined according to the periods.

In the process of the literature review of the study, it has been observed that the textile patterns have been studied depending on the examples in the museums or the studies are composed of the collective publications. The importance of this study comes from the insufficiency in the contemporary studies on textile patterns in miniature works of art. Depending on the question “How can the 16th century textile patterns composed with basic design elements be evaluated with today’s point of view?”, the examples of the miniature fabrics have been analyzed according to their motifs, colors, compositions and pattern designs. The composition schemas and motifs of each example have been drawn and shared in the findings part in respect that they should support the substructure of this study. The content of the study has been composed of the works of the Muralist Osman, which are “the Portrait of Yavuz Sultan Selim”, “Sultan Mehmet the Conqueror” and “The Portrait of Sultan Osman I”, and the works of the Muralist Nigari, which are “The Hunting Scene of Sultan Suleyman the Magnificent”, “Shahzadah Selim I. shooting an arrow” and “Selim II”.

The classical outlooks of the highly effective pattern designs have been tried to be explained over the miniature works of art, which have been chosen according to their different ornamental features. The findings obtained have been discussed in the conclusion part.



2.METHODOLOGY

In the research, a practice-based study has been carried out with the qualitative scanning method. “A method refers to the tools and techniques, or procedures used to generate data” (Jackson, Drummond and Camara, 2007, s.25). “The qualitative method is considered particularly to be suitable for studying on the range and diversity of subjective experiences, perspectives, and beliefs” (Shinebourne, 2009, s.94). This method can be used in various fields, one of which is the design. This research has been restricted to six miniature works of art of two important artists of the 16th century Ottoman Period, 4 of which belong to the Muralist Osman and 2 to the Muralist Nigari. The visual examples obtained from the written sources have been chosen according to the patterns’ applicability. The patterns on the fabrics of the sultans’ clothes defined in the miniatures have been examined in terms of their colors, motifs, compositions and pattern features. In addition, what has also been prepared is the documents of the museums in which there are the names, dates and inventory numbers of the works. The composition schemas and motifs, which are of great importance in design studies, have also been drawn, and their pattern designs have been interpreted by the writers.

3. THE TEXTILE PATTERNS ON THE OTTOMAN MINIATURES

3.1. A short review of the 16th century textile and miniature

The fabrics and clothes in the Ottoman Empire were an expression of nobility and prestige as the diplomatic gifts, and they became international (Rossmund, 2005, s.52). The Ottoman court fabrics were weaved especially for the Sultan and the court being totally different from the cloths and life style of the public (Sipahioğlu, 1992, s.54). The silk fabrics weaved in the court ateliers were used in the interior design as well as for the clothes, and reflected the glory and power of the Sultan (Atasoy et al., 2001, s.21). The art of fabric weaving, which improved under the control of the state, was regarded as the most valuable treasure (Bağbars, 2005, s.63). Those fabrics revealed a marvelous weaving culture with its original patterns thanks to the improving industry in the Ottoman Empire.

Miniature has, on the other hand, been described as embroidery by Turkish people since the old times, and the person making an embroidery has been called a muralist (nakkaş) or a painter (müsavvir). Miniature is a very important art in respect that it is a document showing the culture and customs of the environment in which the artist grew up (Binark, 1975, s.35).



The Ottoman miniature developed in the era of Mehmed the Conqueror, reaching its maturity in the era of Suleiman the Magnificent. In the miniature art that made a peak in the era of Suleiman the Magnificent, great masters were brought up like Kinci Mahmut, İbrahim Çelebi, Nigari (Haydar Reis), Nakkaş (the muralist) Osman, Mehmet Bey and Kefeli Hasan Çelebi (Binark, 1978, s.277). The symbolic narration of the Ottoman miniature makes it a document that gives realist-naturalist information and provides visual evidence (Yakut, 2015, s.147).

As for the Ottoman patterns, there were ornamental motifs, which came from the Middle Asia and which were formed within certain schemes (Aktepe, 2009, s.47). The word “ornament” means the application of various elements on an object or a surface, which makes it more meaningful (Gezer, 2012, s.7). The motifs and the compositions they make create their own symbolic meaning with the connotations. These motifs make the surfaces have a depth and originality, providing them with an identity (Mülayim,1999, s.30). The fabrics with patterns on them are the common works of the pattern designers, technicians, and craftsmen, who have superior talents (Aktepe, 2009, s.20). The Ottoman muralists, on the other hand, designed very beautiful works of art in their own styles without damaging the purity, using the motifs similar to the fabric patterns. There was a realistic manner in the miniatures especially in the 16th century, during and after the reign of Suleiman the Magnificent (Süslü, 1976, s.215). Those miniatures reflect the life styles, clothing styles, weapons, political events, ceremonies and etc. of the time (Binark, 1978, s.278). It is written in the sources that the fabrics with patterns on were weaved to be used in various ceremonies (Atasoy et al., 2001, s.21-31). Examining the miniatures mentioned in this study, it is possible to see the classical appearance of the textile patterns.

Design elements are used in designing the textile surfaces or forming the patterns. The visual expression includes the design elements such as points, lines, volumes, colors and textures and the relationship between these elements (Ching, 2007, s.2). As an original design means a revelation of an aesthetic design (Önlü, 2004, s.13), it includes the surface elements like color, pattern and texture, besides the functional elements (Halaçeli, 2015, s.90). The use of motifs and symbols provides a textile surface with a positive value. The pattern systems in the Ottoman period were designed by the muralists perfectly using the mathematical calculations in a way that is enough to be explained totally with the principles of geometry.



The infinity, symmetry and anonymity, which form the basic principles of the Islamic ornaments (Demiriz, 2006, s.8), paved the way for the formation of the Turkish patterns.

The patterns with an infinite repeat system were arranged in a way that the composition elements would continually repeat towards each direction (Sunday,1987, s.57-83). In order to analyze the repeat system of an infinite pattern, it can be necessary to first determine the repeat unit. The smallest area, where the pattern continually repeats on the fabric surface, is called the repeat unit. The repeat units complement each other in an order, and make symmetrical repeats both vertically and horizontally.

The repeat of patterns in the Turkish fabrics are the completed form of the motifs (Soysaldı and Çatalkaya Gök, 2018, s.219). As for the most-preferred colors in the Ottoman fabrics, the red color called *güvezi* comes to the forefront. This color is known as the color of the Ottoman Empire. The elements like color and pattern increase the value of the fabric more. The typical characteristics of the fabrics is that they were weaved with certain colors. The colors have not remained the same for centuries although the fabrics, motifs and patterns have changed in time (Gürsu, 1988, s.168). The designs were usually stylized with floral motifs in accordance with the period. Well-known motifs were the animal motifs such as Peleng / Kaplan çizgisi (Tiger Stripe) and Çintemani / Üç Benek (Three Spot); semi stylized floral motifs such as tulip, carnation and hyacinth; *Hatayi* group motifs such as *Penç* and *Hatayi/ Hatai*; fruit motifs such as pomegranate; and other motifs such as *Rumi*, cloud, star, crescent and crown (Öz, 1979, Gümüşer, 2011, s.29-30). All traditional motifs were used together in a composition but sometimes in a separate way (Gürsu, 1988). Those motifs were used in various composition schemas. Oval medallions were the most commonly used motifs among those composition schemas (Korkmaz Algan, 2005, s.47, Vaghefi, 1994, s.31).

The above-mentioned Ottoman textile surfaces and pattern designs have been discussed in the following part with visual examples and drawings depending on their colors, compositions and motifs.



FINDINGS

TEXTILE PATTERN DESIGN NO: 1



Image 1: The Hunting Scene of I. Selim

Inventory no: TSM, H. 2134, y. 2b-3a (Album, 1561-62)

Museum: Topkapı Palace Museum / İstanbul

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Nigârî

Motifs: Stylized motifs, penç, tulip, clove, leaves

Colors: Yellow, dark blue, green, red, purple, brown

Composition: Full-drop repeat system

Pattern design properties: The green surface is covered with leaves, *Penç* and tulip motifs on the large oval medallions. The patterns have a repeat system with curved lines, geo shapes, colors, balance and dots as the basic elements of design.

Drawings: Illustrated by Serdar Menek (co-author)



TEXTILE PATTERN DESIGN NO: 2

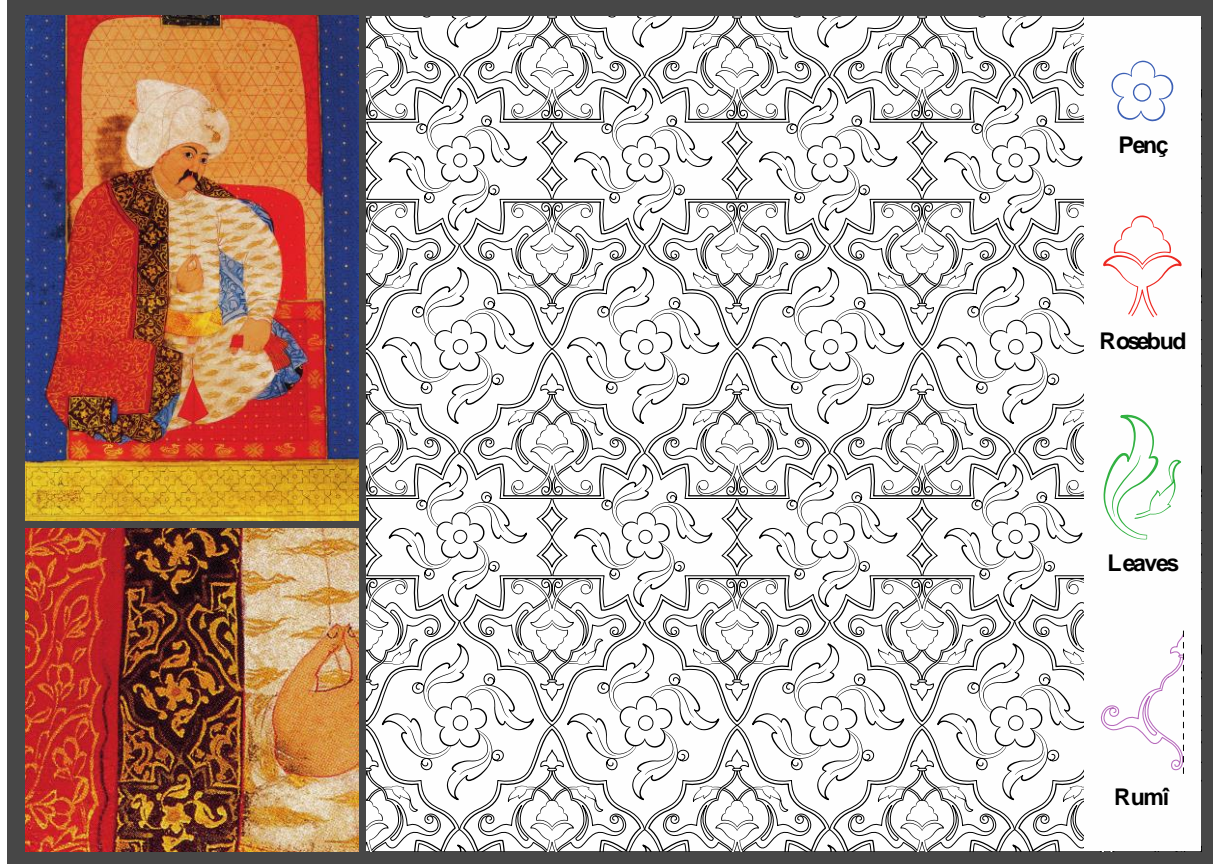


Image 2: The Portrait of Yavuz Sultan Selim / Zübdetü't Tevârih

Inventory no: TİEM, 1973

Museum: Turkish Islamic Art Museum / İstanbul

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Osman

Motifs: Stylized motifs, penç, rosebud, leaves, Rumî

Colors: Gold yellow, brown tones

Composition: Half-drop repeat system

Pattern design properties: There are *Rumî* and *Penç* motifs in the brown bordure of the fabric. The details show that lines and colors were used as the basic elements of design.

Drawings: Illustrated by Serdar Menek



TEXTILE PATTERN DESIGN NO: 3

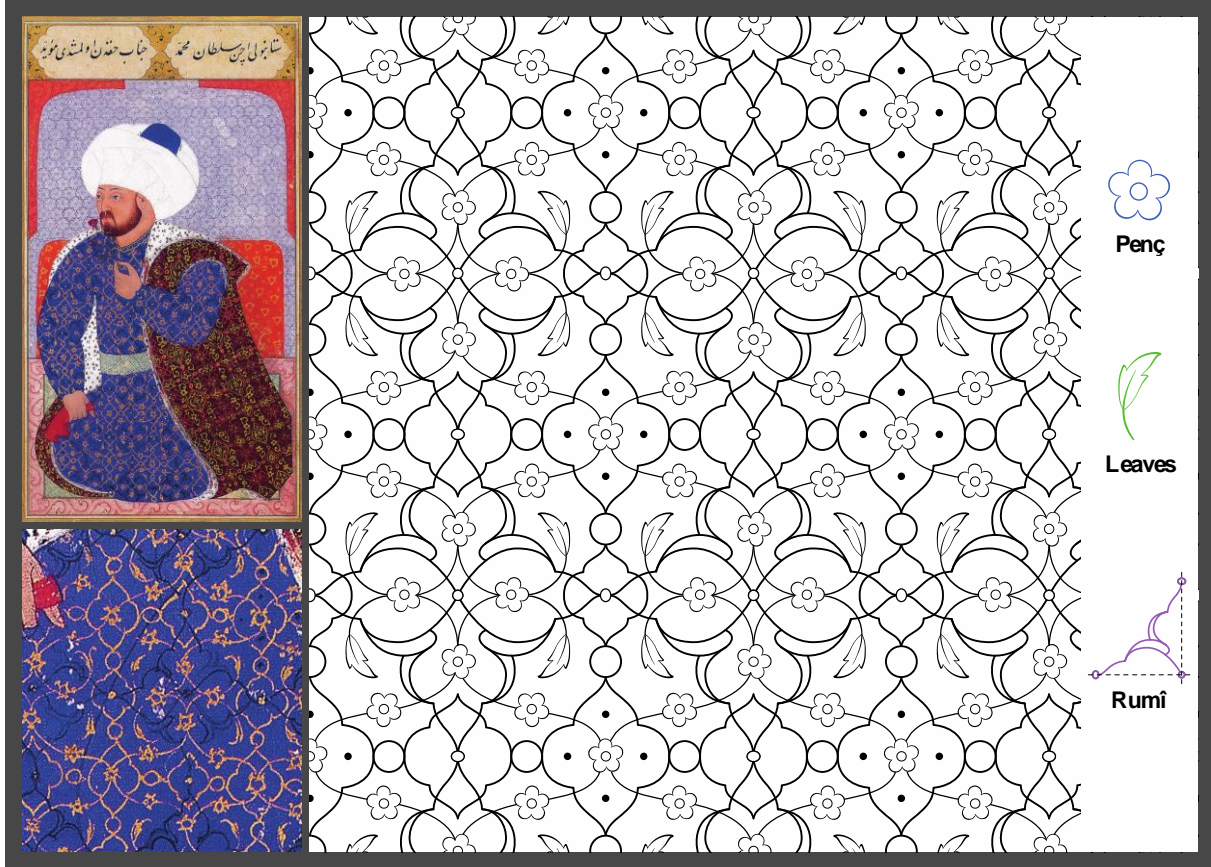


Image 3: Fatih Sultan Mehmed / Kıyâfet'ül-insâniye fî şemâ'ili'l-Osmâniye

Inventory no: TSM H 1563, y. 47b

Museum: Topkapı Palace Museum / İstanbul

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Osman

Motifs: Stylized motifs, penç and leaves, Rumî

Colors: Yellow, blue, black

Composition: Full drop repeat system

Pattern design properties: The yellow-colored *Penç* and little leaves, and black *Rumi* motifs are repeated on the blue-colored surface. The pattern was formed of long lines, balance and colors as the basic elements of design.

Drawings: Illustrated by Serdar Menek



TEXTILE PATTERN DESIGN NO: 4



Image 4: II.Selim

Inventory no: TM. 5

Museum: Prince Sadruddin Ağahan Collection (Geneva)

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Nigari

Motifs: Tiger Stripes (Peleng or Kaplan Çizgisi in Turkish)

Colors: Red, black

Composition: Half drop repeat system

Pattern design properties: There are black colored tiger stripes on the red-colored surface of the fabric. Lines and stripes were used as a design element as in the drawings.

Drawings: Illustrated by Serdar Menek



TEXTILE PATTERN DESIGN NO: 5



Image 5: The Portrait of Sultan I. Osman- übdetü't Tevârih

Inventory no: TİEM, 1973

Museum: Turkish Islamic Art Museum

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Osman

Motifs: Stylized motifs (Hatayi/ Hatai)

Colors: Yellow, dark blue, black

Composition: Half drop repeat system

Pattern design properties: It is observed that the medallion was used as the blue-colored layout. The surface was designed with yellow *Rumi* motifs and surrounded with a black bordure. There are lines and colors on the surfaces.

Drawings: Illustrated by Serdar Menek



TEXTILE PATTERN DESIGN NO: 6



Image 6: The Hunting Scene of Sultan Suleyman the Magnificent

Inventory no: TSMK 1524, 53a “Hünername II. Book”

Museum: Topkapı Palace Museum (Library)

Origin date: 16.th century Ottoman Period

Artist: Nakkaş (Miniaturist) Osman or his team

Motifs: Cloud, stylized motifs (rosebud, hatayi, leaves)

Colors: Red, black, white, golden yellow, blue, green

Composition: Full drop repeat system

Pattern design properties: There are the leaves, *Hatayi* and rosebud motifs on the black surface of the fabric. The cloud motifs were decorated naturalistically in an undulating vertical style. The colors, balance, stripes and curved lines were used as the basic design elements.

Drawings: Illustrated by Serdar Menek (co-author)



CONCLUSION

In this study, the textile patterns on the 16th century Ottoman miniatures have been analyzed depending on their design. In the pattern design, there is generally a symmetry in the vertical axis, and opposite unconnected repeats in the horizontal axis. Sometimes, the miniature master used the patterns based on the folding of the caftan, so he could not show them clearly. Although there are some differences in the details of some of the examples, it is clear that the same motifs were repeated in various composition schemas. The textile surfaces reflect the whole delicacy of aesthetics considering their pattern, color, composition and style. The stylized motifs, *Penç*, leaves, *Rumi* and tulips, are the mostly preferred ones in the designs with a half drop repeat, full drop repeat and all over repeat. The colors yellow, blue, red, black, brown, green and purple were used respectively. Lines, dots, colors and balance come to the forefront among the other design elements. Design elements became determinant in the aesthetic feature of the patterns. The realistic approaches of the muralists to their miniature works of art also reflected on their fabric patterns. It is clear that there is a resemblance between the original fabrics of the period and the miniatures of the masters drawing the original patterns (Süslü, 1976, s.558). It is understood how much importance was given to the fabric patterns in the miniature works of art. In conclusion, this study, shedding a light on the history and culture, will make greater contributions to the literature with more comprehensive studies to be made in the future.



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