

Application of Kaftan Cloths from Ottoman Military Period to Nowadays World

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Abstract—Among the Ottomans, dress was one of the means of expression of the society to which an individual was belonged, and as much as the cloth of the dress, its color reflected the individual's class. Those cloths, and the type and color of the dresses that were worn in the court, were forbidden to ordinary people. In addition, whatever the person's position was, his/her clothes were changed according to that special time and position. The clothes that were worn on trips and ceremonies were different from ordinary clothes in everyday life. At the time of the Ottoman Empire and the old Turkey, the miniature forms, and historical manuscripts were an indicator of the time of that day, and each of them is used as a document from the history of that time for today. The method used in this study is descriptive-analytical and the data collection procedure has been done through library. In this article, the cloth, shape and form of the Kaftan is considered. Firstly, a summary of the history and an explanation of this style of dressing and the importance of it at that time are considered. Finally, by the completion of this research, some of the findings of this research are mentioned, such as the distinctive features of this style and the process of updating it to use it in the present era.

Keywords—Kaftan, cloth, Ottoman, Turkey.

I. INTRODUCTION

FROM ancient times, there have been cultural-artistic interactions between Iran and Turkey. Both Safavid governments (1763-1501) and the Ottoman Empire (1804-1754) also have common points in the culture and the arts of their time. Relations between the two countries are sometimes friendly and sometimes conflicting. In Iranian historical books on textiles and clothing, a significant part of the Safavid era has been devoted to explaining Ottoman textiles, and in the articles of the novels of Atashi and Holiya Tizhan, it is evident from the ancient art and culture that these two climates are interconnected [1]. This article summarizes the information from several books and articles mentioned before. In a dissertation entitled "Investigating the Patterns of Safavid and Ottoman Fabrics" by Hameedeh Azimi [2] and "Comparative Aesthetic Study of Safavid and Ottoman Fabrics" by Amina Ali Beygzadeh can be mentioned [3]. Also, the article "The Meaning of Role and Color in Turkish Fabric" by Fikri Salman is a common core to books and articles about the lack of an animal role in Ottoman textiles [4].

About Table I:

- 1) Five Ottoman texture styles: The classic Ottoman style is the first artistic style, and the most important structure of this style is the simplicity and magnitude of the scale and

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details of the systematic and geometric wisdom.



Fig. 1 Kaftan of Sultan Bayazid 16th century, Seven-color silk and a gem of 1.47 in the Topkapi Museum of Turkey



Fig. 2 Kaftan

- 2) Pattern: Forest and leaf designs, tree flowers and branches, and a continuous twist is evident in the works of the Iranian artist Shah Gholli who worked at the court of Sultan Salim.
- 3) Four flower styles: In the second half of the sixteenth century, this style focuses on the recreation of four main types of tulip, carnation, rose, and hyacinth.
- 4) Rococo Turks style: it was widely used in the second half of the eighteenth century and the characteristics of the arrangement of small flowers were grouped into curved and flowing lines. It has been used in the prevention of

homogeneity in Orientalism technique, the creation of a bright shade in flowers and the creation of dimension and beauty.

- 5) Widespread style during the Tulips: After peace with the Austrians in 1718, and in the years that later became known as the Laleh period, the famous ghosts of the four flower style were used. But plant shapes became simpler, because, to a large extent, naturalism came to the minds of artists. The great art of Ottoman cloth was the result of the efforts of two important cloth pole called Bursa and Istanbul.

TABLE I
 THE FEATURE OF OTTOMAN TEXTILE STYLES

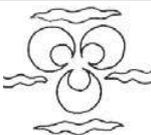
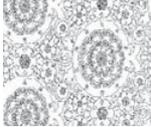
Weaving style	Sample pictures	Motif style	King's name	Rupert type
Classic		Simplicity- Magnitude on a scale - Application details - Order and geometry	Sultan Muhammad II to Sultan Salim	Half
Musical instrument		Vegetation plan	King Solomon	Direct
Four Flower		Tulip - carnation - rose - hyacinth	Sultan Salim II to Sultan Muhammad III	Armllet
Rococo Turks		Flowers in bundles and curved lines	Sultan Mahmud I	Half
Tulip		Simple vegetarian forms	Sultan Ahmad III	Half



Fig. 3 Flaxen shirt of the 10th century



Fig. 4 The dress decorated with Quranic verses



Fig. 5 (a) Silk, Seraphim and the Cross, 17th Century, Turkey (b) Kaftan with a picture of Christ woven in Istanbul, (c) Mary and Jesus, Kamika, Istanbul

II. OTTOMAN TEXTILE ARTISTS

One of the weak points in the Ottoman cloth industry is the fact that the artists remain unknown namely there is no mention of a weaver artist and designer in any of the works. The same application of the role of inventions and compounds in Ottoman ceramics and textiles are high-level designs which are often elaborately combining excitement and tranquility, movement and cease. This implies that such a work has not been produced in a small local workshop. This indicates that the role of coordinating motifs in different arts designed by artisans and used amongst the workshops as the final model. But there is no credible evidence referring to a class called Waliya Designers. In general, in the documents obtained from the court, the name of gold embroidery masters have been mentioned who were from Tabriz, Bosnia, Hungary, and Georgia. Artists who entered from Tabriz to the Ottoman court during Sultan Salim later became famous people and Shah Ghollu was one of the famous Iranian artists of the court of Solomon. Also, Karammi was the Turkish artist.



Fig. 6 Kaftan, Topkapi Sarayi Museum

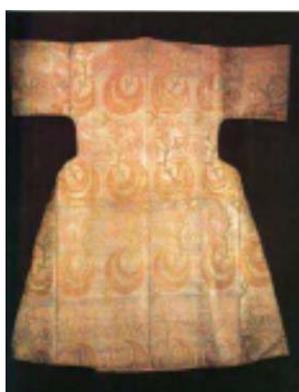


Fig.7 Kaftan Topkapi Museum

III. COLORS IN OTTOMAN FABRICS

The staining of the remains of the Ottoman king called the Sultan Bayezid is very similar to the Iberian and Central Asian stripes. In the 16th and 17th centuries, in addition to the emphasis on monochrome fabrics, the color spectrum can be divided into four categories:

- 1) A set of brilliant colors;
- 2) The use of dark colors in the field of textiles;
- 3) The use of color along with metal fibers that brighten the colored objects, which causes the floating role in the fabric;
- 4) Shades of pale lights that are used with simple forms in the textures.

The use of this color scheme is when the fabric background is woven from silver and gold, which further induces a two-dimensional effect. The remaining textiles of that time are really bright and bright colors such as amethyst - red, green pink and blue light are popular colors that are gathered with cream and brown. Other colors include crimson, yellow, green, red, yellowish, purple and white. Simple uniforms in blue, black, white, and purple are thought to be used in the funeral. The colors used in Ottoman fabrics can be divided into five groups: Red and golden fabrics, brown worm, blue, blue with cream and silver, green fabrics.

IV. EXPLANATIONS ABOUT KAFTAN

Felt has a significant place as a beautiful legacy of the Turkmen folk craftsmanship in Turkmenistan's comprehensive respect. Besides, it has embellished adornment with handicraft exhibitions, museums, galleries, and public stores; The Felt is also widely used in every Turkmen house as a praying-carpet. Here the natural property of wool which is interlocking its fibers, due to moisture and pressure has been used. For the first time they might wash the woolen wipes and beat them with a stick to get their moisture then they might realize this property of wool [2]. Construction of felt-flooring is much easier than providing another flooring such as carpets and rugs. Although in terms of the number of raw materials required it does not differ much from carpets and rugs, however, due to the ease and speed of production, they are much cheaper than before. Because the production of felt requires a lot of physical strength, in most parts of Iran it is made by men [3]. The main material of the felt is the sheep wool in natural colors such as white, brown, black or a combination of them for the field and a quantity of wool colored in different colors for the creation of motifs [2].

The felt is known as one of the hottest diapers and bedsteads but one cannot find in Iranian homes, and people are more likely to go through woven fabrics of chemical and Chinese fibers. It is an art that is increasingly abandoned. This art now needs the creativity of Iranian designers to once again find a place as a genuine art among the people [4].

Felt wool or felt fibers which are also called "Kecheh" in Turkish have been used to create a variety of hand-made filigree pieces such as dolls, flowers, shoes, as well as creating outstanding and beautiful roles on dress, bed, table, and so on [5]. In the design for presenting old Ottoman culture this fabric has been widely used. This fabric is also cheap and it is also woven and warm and rigid like those of Ottomans', it is very suitable for cold weather and keeps its shape. It is easy to wash without ironing and has long resistance and long life. This fabric has a simple sewing. It is very suitable for design and is like a cape and designed without sleeve and/ short sleeve like Kaftans of Ottoman militaries [6].

Rayon's fabrics are made of silk and used for beautification. These are pieces of cut fabrics of various silk fabrics with traditional designs of Rococo and four instruments and Tulips which reflect the inspiration from the Ottoman era and the authenticity of the Ottoman era can be felt. Besides, the simplicity of the design has the glory of expensive and valuable silk fabrics. The color of "Keche" is selected using the modern needs of the community. Thus the charm and magnificence of Ottoman designs are painted with Ottoman glossy and colorful fabrics.

In today's fashion, most women use these types of covers, and the overcoat, namely Kaftan is not used by the gentlemen. So the above-mentioned model will be categorized for women. Like Ottomans, these overcoats can be worn open and also have hidden buttons for ease of cover. In front of this case, there are two cuts on both sides of the topcoat, namely when buttons are closed, hands will be out from this part. The front of this cape is a little shorter than the back which makes it

more beautiful in wearing. This is used in cold weather and for completing the clothes. Due to the charming silk fabrics, it is very beautiful and can be used for evening dresses or special occasions. Besides beauty and charm, it shows the traditional color and smell and the simplicity of the Ottoman era.

V. OVERVIEW OF THE DIFFERENCES IN THE COVERAGE OF THE OTTOMAN PERIOD

In the Ottoman era, due to the nomadic life, most of the clothes were used in animal skins such as leather and hair, which were often comfortable, flexible and suitable for mobility. In addition, a cape was also used which is named 'Kaftan' and also a special kind of scarf and suits the season's coat and shoes or boots for the feet were used [7].

The main cloth of Bozkurts was Pants & Shirts and Cape and Kaftans on them. The longer the cape and cap the higher position is. Taking off the cape and hats and descend from horses was a sign of respect [8]. Those days regarding the social, economic and cultural point of view, clothing was a representation of the rank, position, job and social status of each individual. Due to differences in habitat, climate, and ancestral culture, they kept their coverage differences for a long time [9]. The royal sultans of the Ottoman court gave importance to fabric artifacts and they had Luxurious and expensive Kaftans. They wore pants, dresses and "Entari" in everyday life, and short or high dresses on it. The dresses of men and women were Kaftan and each king had caps of special names. The colors and the types of clothes changed in festivals, mourning, coronation, the ceremony of the transfer of ambassadors, and wars. Children's clothing until the 18th century was ordinary and was influenced by western style from the 18th century onwards [10].

Over the thousands of years, bottom trousers and upper sweatshirts, short or long Kaftan, hats with unique and varied decorations were used as a simple way for social classification. Until the 16th century, the materials and clothes used and the tailors that were to be subject to the particular rules were more important than the appearance of clothes. After this century, the appearance of clothing was established in the 18th century, and it was speeded up in the 19th century, and many developments took place in the type of wearing [11].

The most important thing about the jackets and Kaftans is that they are open-front and lack collar and made of from goat's wool and cotton [12], [13]. In Table II, it is easy to check out infantry clothing. Most of the Kaftans are open-front and without a collar and decorated with animal skin and hair.

In Table II, it is clearly seen that there were trousers and shirts and some pants and dresses and short and sleeveless Kaftans [14].

Fig. 8 is a more representative and ordinary dress of Turkish men in the past. Soft leather socks with stronger covers were used beside the Kaftans. The people's clothing in that part was not the same as today [15]. During the Ottoman Empire, men wear plain clothes named "Kaftan" Long cloak which came up to the ankle underneath a shirt with loose pants

[16], [17].

TABLE II
 THE RALAMB ALBUM OF TURKISH COSTUMES

Dignity	Image	Dignity	Image
Rumeli Beylerbeyi		Cebeci	
Kapı Agası		Yeniçeri	
Atlı İcoglanı		Mısırlı çavuş	
Kaplan Post Baltacı		İç Hekimi	
Çavuş Başı		Saka	

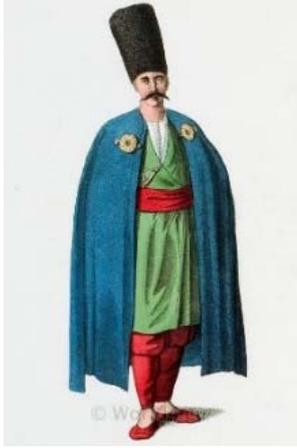


Fig. 8 Ottoman Military

VI. DESIGN OF OTTOMAN KAFTANS

The pattern is matched with a metric sewing method; Metric system is an alternative system of measurement used in most countries [18]. That system has actual dimensions and is designed using Corel Draw software, which is a vector graphics editor developed and marketed by Corel Corporation. The pattern has 2 front pins and 2 pins from the rear and it also has around collar and sleeves. The height of the Pancho is up to the hips and has 3 secret buttons in the front of the Pancho [19].

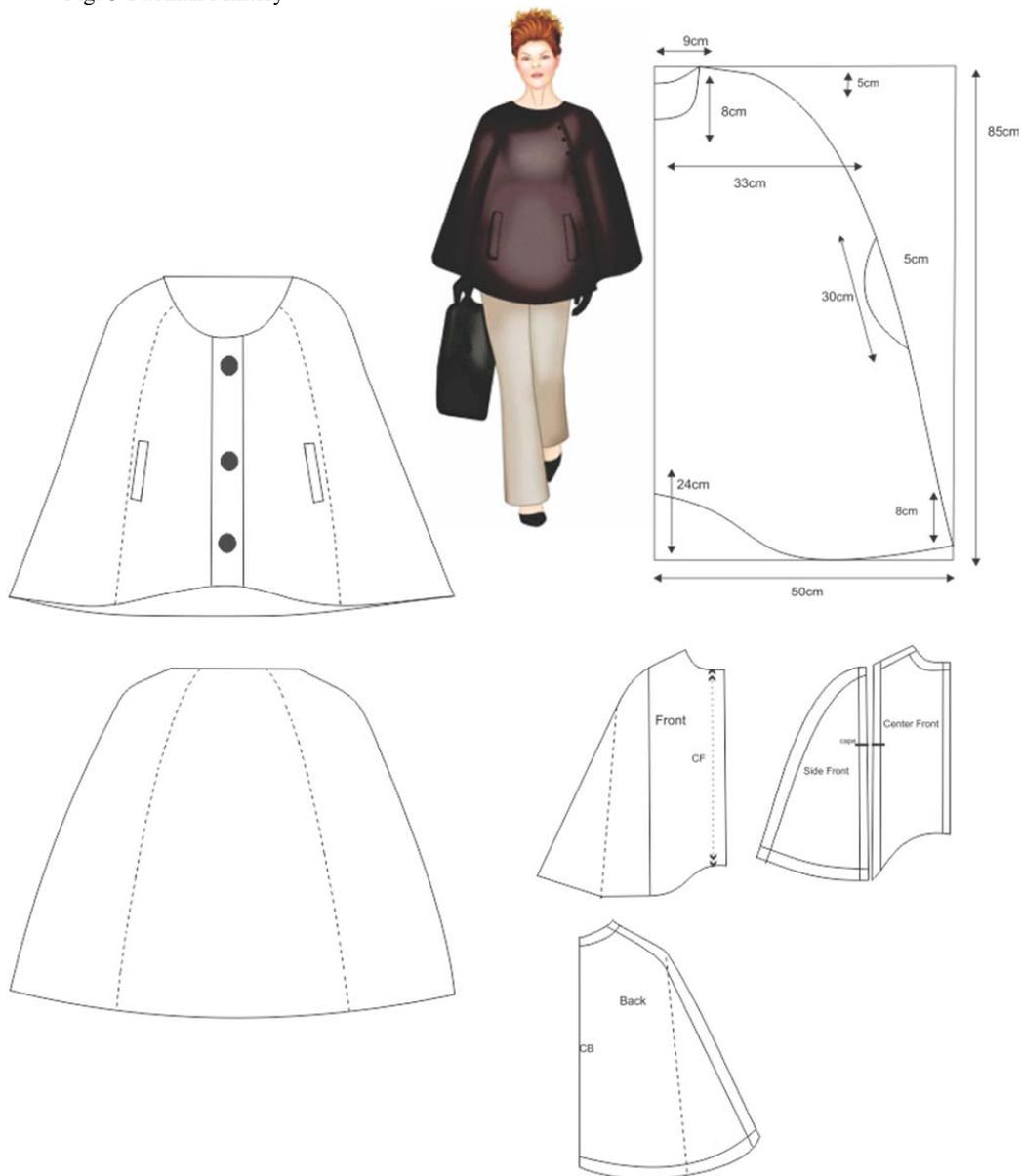


Fig. 9 Pattern

VII. CONCLUSION

Regarding the album by Ralambh's paintings, which shows the wearing style of the courts and the military, it is evident that there is not much difference between their wearing styles, but the difference between clothing is visible between social classes. The Ottoman coats have collars that surround the entire neck but in some cases, there are short collars that are not in harmony with the wearing of the age. In some military uniforms, the cape has a different collar which is due to its different social status. At this time, Ottoman clothes were of interest to Europeans; consequently, they made an album which today is so valuable for us.

The outer clothing somehow represents the inside; civilization and progress have changed the outer clothing. The latest developments in clothing represent civilization in the Ottoman culture which was not an easy task, since some of the clothes have a religious design and meaning, and have consequential meanings with Islam and religion. Given that the most important difference between Christians and Muslims is in their wearing. As long as the world stays clothing and wearing will be an important and controversial issue. The rich Ottoman culture, particularly its clothing, has a giant impact on our clothing today, some of them having been changed to today's forms while others are used in the same way today.

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