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An evaluation over the samples of the efforts of the Anatolian woman to produce clothing in the establishment years of the Turkish Republic: Zehra SONMEZ

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Abstract

One of the indications of the cultural accumulation in the Anatolian lands is its structure of clothing being able to protect its visual richness. One of the economic troubles encountered almost in any field in Turkish Republic that was established after the war years was the shortage in the fabric production. In order to determine clothing samples which are a product of a rich taste in this deep rooted history and preserve them, evaluating them academically, this title was chosen. Technical evaluation of the clothing samples produced by Zehra Sönmez, who was born in 1917 and having learned to sew in her efforts without having any information in her life in Samsun where she lived, was carried out. The clothing produced by Zehra Sönmez was investigated in terms of the material used, colour, model, the styles of sewing and decoration and they were documented by taking their photos.

Keywords: Clothing, Samsun, museum, republican period woman dresses.

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1. Introduction

Samsun is located in the Central Black Sea Region, in a fertile region between the deltas of Yesilirmak and Kizilirmak. It is surrounded by the Black Sea in the north, Carşamba town in the east, Ondokuzmayis and Bafra towns in the west and Kavak town in the south.

One of the most developed cities of the Black Sea Region in terms of education, health, industry, commerce and economy with its total population of 1,335,716 (Url:1, 17.06.2019), Samsun was known as Amisos or Amisus in Greek language and then it was used as Eis Amison, namely, Amisosa, and this name was used as Samsunta or Samsus in the Roman and Byzantium periods. It was pointed out by antique age historians that the Amazons known as legendary warrior women lived in Themiskyra city they founded by the river Thermedon (Url:2, 11.06.2019).

Living in the city of Samsun, Zehra Sönmez (1917–2006) was born in the village of Meyvali in Samsun and possibly got married in 1932 and had five children. As the fifth child of my mother, I, Lale Ozder, understood, even if a little late, the importance of my mother's childhood and youth period and that it is a historical pass. My mother Zehra Sonmez would tell us that finding fabrics in her youth time and it was so precious to find them until she passed away. The event that their house was plundered after her father was martyred by the gangs and their beds were emptied and the fabrics were taken away would be enough to tell how difficult it was to find fabrics.

My mother would also tell us that her mother, that is to say, my grandmother, Hatice would grow hemp plant, produce silk, turned them into yarn, dyeing them in natural dyes, setting a loom, weaving them in the loom and sewing dresses with these fabrics.

Clothing is a phenomenon upon which large cultural function is ascribed in the development process even though it is used for the purpose of protection in the cultural development and living process of a human being. It is a significant cultural element with which ecological conditions, social and personal value judgements, customs, cultural and economic conditions are formed and it is also a carrier of culture. The clothing which communities use throughout historical process forms the wearing of that community. These clothes inform about the value judgements of the time, beliefs, customs, traditions and rules, economic structures, aesthetic and artistic feature and enrich them by forming cultural layers (Ozeren, 2011, p. 235).

Even though my ... did not have a primary education and learned to read and write with her efforts, she started to make necessary sewing for the women, men and children at home and then she designed clothes with high values for the women, young people and brides living around and in the village, carrying on the process depending on the principle of voluntarism by making exchanges from time to time (Lale Sonmez).

Since the creativity value of cloth designing determines the designing value of the cloth itself, the creativity power of the designer in the designing process is of great importance. It is because the designer will be able to solve the design problem he develops with the power of creativity which is a process of problem-solving and form different cloth designs that will give a message to the others. Concretisation of creativity activities in cloth designing in visual sense and turning them into a design is the process of product-design formation. In order to form a design, it is necessary to investigate the socio-cultural-economic structure of the mass in question and the theme determined in line with their life philosophy in many ways and to form a product by following the design process. As well as following the process, following each other in the formation of the design will facilitate to reach the targeted aim, and it will also affect the quality of the design and its cost positively (Koca, Koc & Cotuk, 2008, p. 91).

Main titles forming the stages of design formation are as follows:

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- Definition of the problem; where do we want to reach?
- Collecting the necessary information,
- The process of creativity and invention,
- Finding a solution,
- Application of the design (Ketenci & Bilgili, 2006,p. 281).

Upon the study of the sampling clothes and designs of the period that were sown without having sewing or designing education, it is likely to see the designing elements, design techniques and the effect of the form in these small samples. In addition, the effort to produce solutions for the problems encountered in this way and the messages of using the material could be perceived.

Clothing started to be in a new form in the growth period of Ottoman Empire as international relations became so frequent because of the variation in the clothing type due to the effect of the Silk Road, the change in lifestyles and the impacts of international commerce.

Another reason affecting the lifestyles is the development of trade because of the opening of the Suez Canal in 1869 and the Panama Canal in 1914. As a result of the industrial revolution, new classes emerged in the community. These are industrialist, factory owner, businessman, rich class bourgeois having large castles and lands like aristocrats and the economy of the Ottoman State that was not able to start an industrial revolution together with Europe was affected from all these developments (Yaman, Ekim, Sungur & Ozer, 2012, p. 16).

With the commercial effect of clothing and the power of the Ottoman Empire, it is told that more qualitative clothes and shirts that were sown, embroidered and decorated more professionally were brought from foreign countries to Istanbul, the palace and other cities in some boxes. Such reasons as economy, wars, the breakup of the relations in the Ottoman Empire with other countries, the change in the lifestyle of the public and in social life, the variation in work life and transportation brought about simplification in clothing by necessity. Valuable searches with limited opportunities and individual efforts emerged the products and works.

After the declaration of the Republic, works started rapidly to develop the country economically. The opening of Sumerbank factories by Ataturk was one of the great projects of these works. Just in this period, the First Five-Year Industrial Plan was prepared to develop the industry. The main target and strategy of the First Five-Year Industrial Plan that was declared in 1934 was to use the surface sources of the country and produce such basic need materials as particularly sugar, woven material and paper, and to establish industrial production units based of local or regional, agricultural production and natural sources.

The first task that makes Sumerbank a history is that the responsibility of realising the projects in the 1st plan was given to Sumerbank. The projects in the plan, as is mentioned, were gathered in five sectors as weaving, mine, cellulose, ceramic and chemical industry (Url:3, 11.06.2019). The supply of all the fabrics that Anatolian woman and girls used in the clothes and home decoration they produced by such an institution as Sumerbank that would put its sign in the coming years was able to be made by the productions of the cloth factory in Kayseri and printed fabric factories in Adana, Denizli and Nazilli.

Having a complex appearance, having to meet almost all of her basic needs of life Anatolian woman on her own, Anatolian woman produced her thread on her own, dyed them with plant dying techniques with her own abilities, wove, sewed, decorated, wore and dressed others. This necessity was for facilitating human life analysed as modern values together with the Republic, preventing the chaos. While it was facilitating the accumulation of the ages that humanity provided commonly, the developments, change and the life in the field of universal development and in the place where the new is applied, there became an effort to perceive what was aesthetic and beautiful and support them with educational institutions at the modern dimension.

In the years between 1927 and 1939 in the Republican Period, students were sent to various countries in Europe in order to train teachers for the Institutes of Art for boys and girls and High Schools of Trade. The branches and numbers of the students sent to be trained as teachers for Girl Institutes are as follows: childcare 2, woman affairs drawing 3, tailoring 9, fashion-flower 6, laundry 4, housewifery-cooking 6 and embroidery 4 (Dogan, 2018, p. 3).

I think the extraordinary power, being able to survive, the superiority of the enthusiasm of being able to achieve success is a divine power. There is a necessity to start the task and the power needed for this necessity is in the creation.

This floor that we trust as much as we trust in belief and mind and having the same authority with some people is enthusiasm (Alatli, 2010, p. 824).

When we consider the current opportunities that all the social groups support the thought and application as a result of close environment and international interaction, conveying cultural features to the following period without disappearing, gradual increase is verified. It is clear that there is a rapid development in the communication tools and it affects life directly. It takes its place in life as social obligations.

If communication is recognised again by being carried into the community as an indispensable tie of its own functionality, the importance of language emerges in its own application. It is not only realised by the human groups but also by the formations over the external realities, the overlook on the world, the perception and the language where a permanent order is structured... Duchamp names some applicators as a conservative coincidence. Certainly, the last track here is towards a past form; what's still real in an artistic study is the indication of a creative intuition and of a talented existence... in other words, it is the preference of knowing for an artist thought to be one 'who is not an artist' (Cauquelin, 2016, p. 52–78).

Being able to choose a historical object as an art or work of art or among its own kinds, being able to see it with a definition of a definitive art means to give the necessary value to the local art or to what is cultural.

If it is told that an object is a 'work of art', this necessarily does not mean that it is a good work of art. It is one of the things that the community regards it as an art rather than something that can be found only in a hardware store. For that reason, according to a common classification definition, if you want to learn what the art is, just go to museums and see what they exhibit (Barrett, 2015, p. 25).

The term of aesthetic was derived from the word aesthesis in Greek meaning intuition or perception and it became widespread with Alexander Bounghorten (1713–1762) as a label used to understand artistic experience (or sensation) (Freeland, 2008, p. 23).

The objects that are regarded as beautiful, aesthetic, enthusiastic could be evaluated in their own period. When we investigate the forms reaching the current time from the 1960s and 1970s and the clothing—dresses, we examine depending on their such visual artistic elements as content, lines, shapes, colours and decorations independent from history, culture, it is likely to see them as the applications aiming at putting the creative, intuitive and imaginative power of the person forward within design, model, line and shape expressions which are all visual art elements.

In other words, as Adem Genc points out, 'Design is not a result alone but the medium of thinking and seeing'. As seen in his expression, it is likely to say that the design, model, line and shape styles of the clothes find their expressions and develop through practical application with intuitive imagination. As for the element of 'colour' as a visual art component, the variety of the colours in the nature and their harmony is striking. When it comes to the observation of light-shadow expression which is one of the decorative features of visual arts, it is also remarkable that such materials as sequins and beads that can glitter near to the colour of the floor on the same hues.

In addition, the fact that the sample reaching the current time from the 1960s to 1970s was worn in Camliyazi village in Samsun in those years shows that the people in the region and in the village are open to new and innovation. Their adoption to the clothing and lifestyle which they saw in the city shows that they are open to change. The people who prepared this case on their own watched almost everything offered to them with their experiences in order to carry an aesthetic value or obtain the power emerging again and attained some habits. This is the perfect good-will of theirs (Cauquelin, 2016, p. 7).

With Behice Akbas's words, people wove their own fabrics and some parts of their clothes to make shirts and dresses in their own looms before and following first years of the Republic. It was pointed out that a roll of fabric would be woven for the lower parts of the underpants which are a part of these clothes and the upper part of the underpants would be sown from canvas (American fabric). This roll of woven fabric would be woven by the bride's side for the trousseau and 10 underpants would be sown out of it. In addition, according to Akbas, the red dress which was a gift from her mother-in-law and it was her bridal dress of the period when the bridal dresses would be either red or green. It was also told that seven or eight close relatives and friends of the bride would be the bridesmaids wearing the clothes of the bride and staying beside her, give the dresses back after the ceremony but did not give the bridesmaid handkerchiefs they held and the cembers (large printed and laced kerchiefs) on their heads back. It was pointed out that the candidate bride, her mother-in-law and the tailor would go to the draper, 6-10-20-30- or 40 types or sometimes two chest-full fabrics would be bought for the bride depending on the economic conditions and they would be sown for the bride. However, the tailor would decide on the model of the dress and suitable decoration would also be made by the tailor. Behice Akbas pointed out that they bought six types of fabrics for dresses and they were sown and that she wore all of them until they were old but only the bride's dress stayed new. She also expressed that her head decoration was made by her tailor, Zehra Sönmez, who was the daughter-in-law of her father's uncle and she liked it so much and that Zehra Sönmez, her aunt-in-law, was the tailor of five villages around.

One of the dresses sown for the bride would be red and the new brides would wear this dress on Thursdays for a few weeks, that's why this dress would be called as 'Persembelik' (Thursday Dress). In our village called Camliyazi, Mevrek with its earlier name, there were 50 houses 40 years ago. Nowadays, there are houses in the village but not owners. They use their houses as the summer houses and move to the urban areas. We used to carry water to our homes from the public fountains with large copper vessels and jump over the stones in order not to step on mud. We used to do our laundry at the places called 'yunak' (the place to wash laundry), there were no electricity and we used oil lamps. There is electricity and water in the village now. There was no road passing through the village but now we have roads and buses are passing through the village (Behice Akbas).

2. Method

The population of the research comprised of Camliyazi village in the city of Samsun and the sampling was made up of eight woman dresses sown between the years between the 1960s and 1970s and supplied from that village. Descriptive method was used in the investigation, analysis and evaluation of these eight woman dresses comprising the topic of the current study. The clothes examined within the scope of the research were documented by examining with observation forms.

Eight dress samples within the scope of the study were investigated through observation tickets. In these tickets, the material used in the cloth, colour, model, sewing and decoration features were determined and explained in tables. The pictures of the dresses were taken and documented.

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3. Findings of the research

Sample No: 1 White Flower Designed Dress (Casual)



Photo 1: Front View



Photo 2: Back View

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Photo 3: Sleeve Cuff Detailed View



Photo 4: Applique Pocket Detailed View

The materials and colours used at the dress: Patterned cotton fabric with flower and leaf prints in green, red, black, dark blue and white colours on cream colour floor, sewing thread and white metal snap fastener.

Model features of the dress: The length of the dress was designed as under the knees and it was cut from the waist. It was placed on the body with darts, the long arms were set on the sleeve and hem is with a slit opening from the stitch and sleeve cuff. Metal snap fasteners were used to close the sleeve cuffs. The model is applied man collared, pleats were worked in the appearance of the hidden placket to cover the front and snap fasteners were used. The skirt is made up of six parts (front middle part is larger) and has an applique pocket.

Sewing technique of the dress: Sown at the machine and by hand. The hemline bending allowance was stitched by hand with close press technique

Decoration feature of the dress: The dress was decorated with an applique pocket on one side.

Dating: 55 years

Source Person: Hamide Saglam, Age: 70, Camliyazi village, Samsun

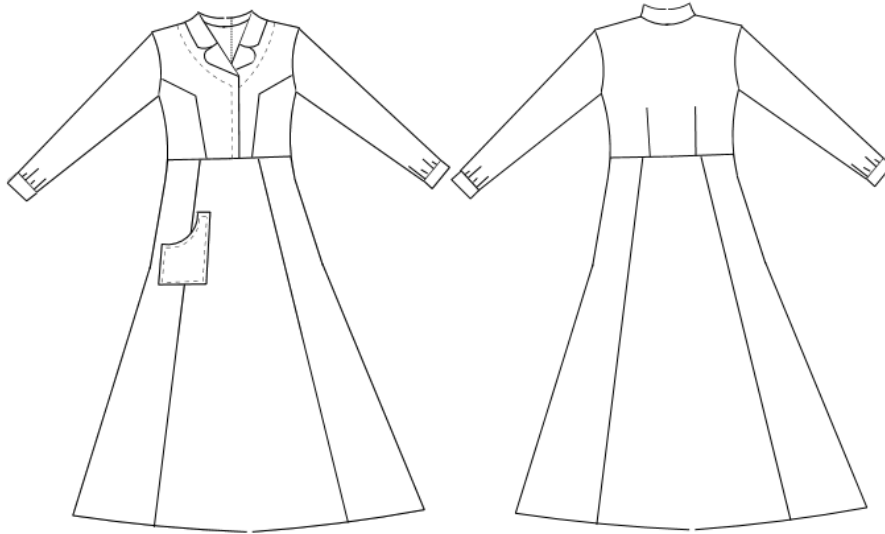


Figure 1. Sample no 1. White flower-patterned dress (casual)

Sample No 2: Green Patterned Dress (Casual)



Photo 5: Front View

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Photo 6: Back View



Photo 7: Front Pleat Detailed View



Photo 8: Front Collar Detailed View

The materials and colours used at the dress: Patterned silk fabric with flower and leaf prints in tan, light pink, green, black, cream and smoked colours on pistachio green floor, pink satin ribbon and green sewing thread.

Model features of the dress: The length of the dress is under the knee. It was cut from the waist. It was placed on the body with waist darts. The long arms were designed to set up side of the arm and the arm length is smocked, arm hem is with a slit opening from the understitch of the arm and the sleeve is with a cuff (3.5 cm). It has a shawl collar and the collar opening was worked down to the

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waist. A part of the deep collar opening has 3 cm width with eight pleats in width and covered with a fabric.

Sewing technique of the dress: Sown on the machine.

Decoration feature of the dress: The borders of the shawl pillar were decorated with a satin ribbon in the appearance of piping. The part of the fabric covering the deep collar opening was decorated with pleats and sport stitches.

Dating: 64 years

Source Person: Semiha Akbas, Age: 70, Camliyazi village—Samsun

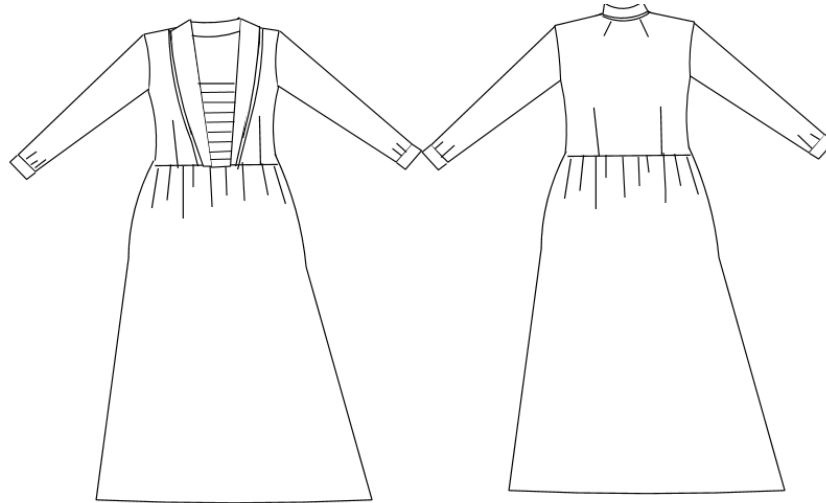


Figure 2. Green patterned dress (casual)

Sample No: 3. Orange Dress (Special Occasion Cloth)



Photo 9: Front View

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Photo 10: Back View



Photo 11: Decoration Detailed View

The materials and colours used at the dress: Orange silk buckled fabric, orange and salmon colour sewing thread, zip, red sequins and bead.

Model features of the dress: The length of the dress is under the knee. The collar is deep round with long arms set, up side of the arm was designed as smocked. It was placed on the body with darts and the skirt is smocked (smocks were worked between the front and back darts), a zip was used at the side stitch.

Sewing technique of the dress: Sown at the machine and by hand. The carved collar and arm length were cleared with trimming and attached with closed press technique by hand. The hemline bending allowance (the hemline allowance is 12 cm to lengthen it later on) was stitched by hand with close press technique.

Decoration feature of the dress: Sequin bead attaching technique was used in decoration. Flower pattern on the front collar border in the form of soutache and in the form of brooch on the right chest were decorated with sequins and beads.

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Dating: 50 years

Source Person: Done Fatma Orhan, Age: 73, Camliyazi Village—Samsun

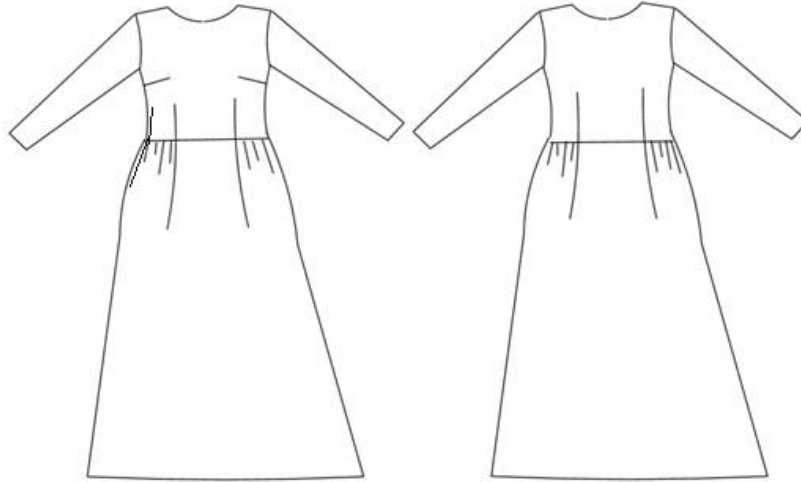


Figure 3. Orange dress (special occasion dress)

Sample No 4: Orange Dress with Cream Laces (Evening Dress)



Photo 12: Front View

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Photo 13: Back View



Photo 14: Collar Decoration Detailed View

The materials and colours used at the dress: Brooker fabric woven with orange, cream colour and yellow glittering threads, orange sewing thread and cream colour lace.

Model features of the dress: The dress length is under the knee with a deep round collar, long arms set, cut from the waist it was placed on the body with darts and skirt pleats (in the mid front is a pleated cachet, on the sides three free pleats each).

Sewing technique of the dress: Sown at the machine and by hand. Arm and hemline were trimmed with closed press technique at hand and collar border was trimmed with a band at 2 cm width.

Decoration feature of the dress: The border of the collar band (trimmed with a 2 cm band) was decorated by stitching a cream colour lace (by pleating).

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Dating: 50 years

Source Person: Done Fatma Orhan, Age: 73, Camliyazi Village—Samsun

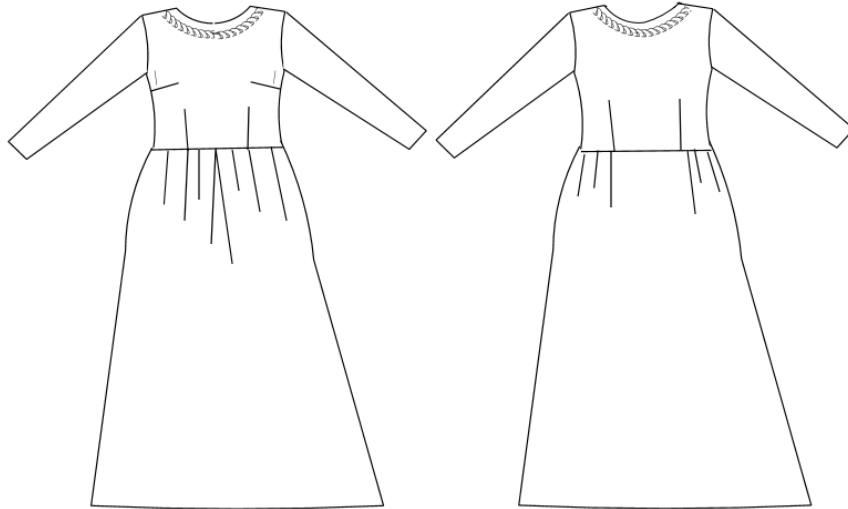


Figure 4. Orange dress with cream laces (evening dress)

Sample No 5: Red Dress (Wedding Dress)

The Wedding Dress of Emine Akbas, the Mother-in-Law of Behice Akbas (It was pointed out that this red dress was given to Behice Akbas by her mother-in-law as her own wedding dress for the engagement bundle of Behice Akbas as a gift). It was told that wedding dresses were red or green (Behice Akbas).



Photo 15: Front View

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Photo 16: Back View

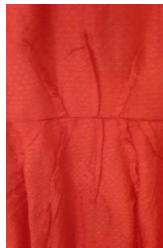


Photo 17: Dart Detailed View



Photo 18: Collar Detailed View

The materials and colours used at the dress: Self patterned red silk fabric, sewing thread and green silk fabric.

Model features of the dress: The length of the dress is at the ankle, cut from the waist with long arm set and sleeve hem was elasticated (elastic slot was prepared). The dress was widely cut and placed on the body with group darts. The collar is shirtwaist collar. It is a coupe dress with a corsage starting from the arm hollow down to the waistline.

Sewing technique of the dress: Sown at the machine and by hand. The arms, hemline and collar were sown at the machine with closed press and some of the decoration was made by hand.

Decoration feature of the dress: Piping was worked at the width of 3 mm with green silk fabric at coupes. Front and side coupes and yoke were worked with plain smocks (smocks were worked by hand with stitches with 3 cm intervals) and a band was made from the fabric with soutache smocks and attached to the borders of the shirtwaist collar by hand. A bowtie was made from the fabric and sown on the mid front of the shirtwaist collar. Group darts were used in the front waist of the dress, at the yoke line, back collar carve, at the body and skirt (dart allowances were used in the right side), the dress was placed on the body and decorated.

Dating: 95 Years

Source Person: Behice Akbas, Age: 74 Camliyazi Village—Samsun

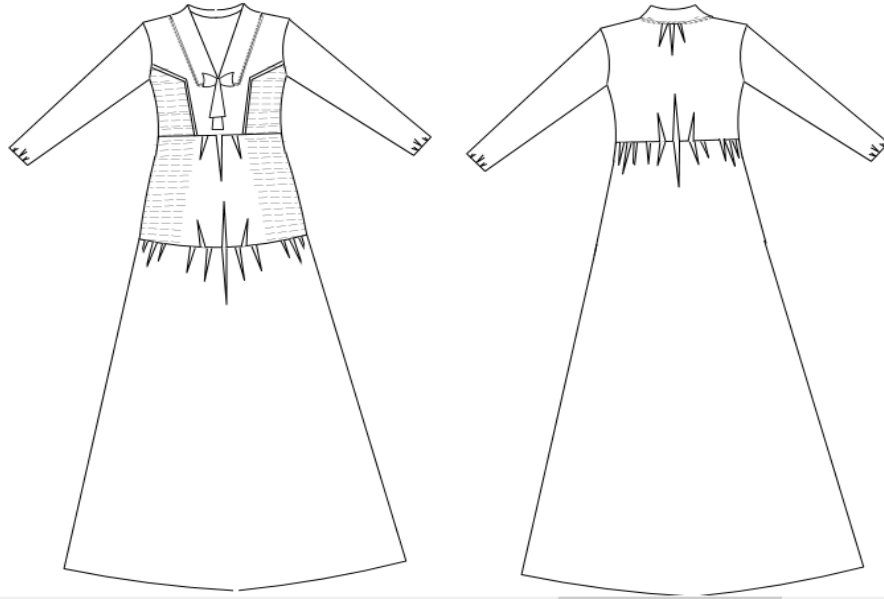


Figure 5. Sample no: 5. Technical drawing of the red dress (wedding dress)

Sample No 6: Cyclamen Dress (Engagement Dress)

From the fabrics put in the bridal bundle, the evening dress sown for the bride (Behice Akbaş)

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Photo 19: Front View



Photo 20: Back View

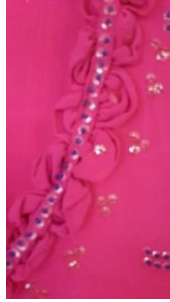


Photo 21: Decoration Detailed View

The materials and colours used at the dress: Cyclamen colour, boucle (crepe) silk fabric, sewing thread, dark blue beads and transparent glittering sequins.

Model features of the dress: The length of the dress is under the knee, cut from the waist and designed as smocked. The dress was placed on the body by using darts in the front, in the arm curve and waist and in the back. It was designed in the form of 'U' collar. It is with long arm set and up side of the arm is smocked.

Sewing technique of the dress: Sown at the machine and by hand. Sleeve hem was sown with closed press technique by hand and hemline was sown with closed press technique at the machine. The collar curve was trimmed.

Decoration feature of the dress: Sequin, bead attachment and sewing technique (smocking at hand) were used in the decoration. A soutache smock with a width of 2.5 cm which was prepared at hand and a piling on it were attached on the border of the collar. On the piling, the border of the soutache smock and the chest of the body, a decoration was made to form a geometric design with sequins partly.

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Dating: 55 Years

Source Person: Hamide Saglam, Age: 70, Camliyazi Village—Samsun

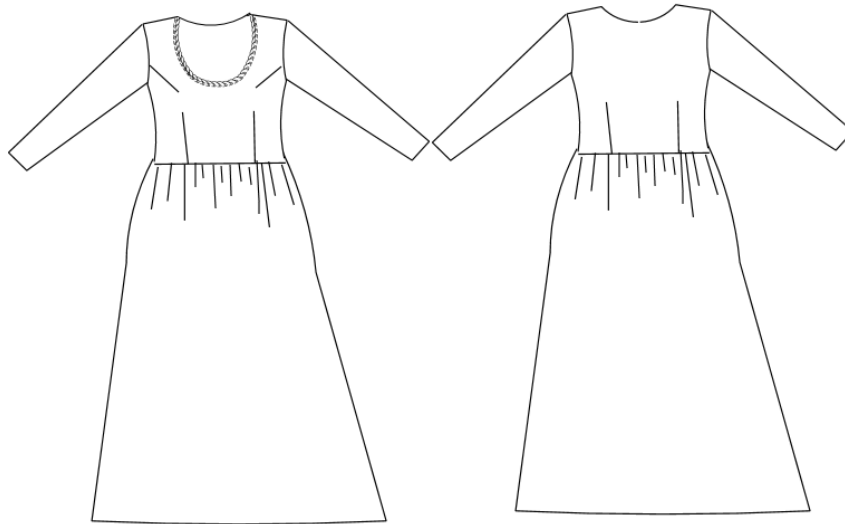


Figure 6. Sample no: 6. Cyclamen colour dress (engagement dress)

Sample No 7: Cream Colour Brocade (Wedding Dress)



Photo 22: Front View

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Photo 23: Back View



Photo 24: Sleeve Decoration Detailed View



Photo 25: Collar Decoration Detailed View

The materials and colours used at the dress: Cream colour brocade fabric, sewing thread, glittering sequins, pipe beans, cut beads, drop pearl beads and zip.

Model features of the dress: The length of the dress is at the ankle with long arms set, and designed with a round collar. The dress was placed on the body with darts. Mid back of the dress was worked with a stitch and zip.

Sewing technique of the dress: Sown at the machine and by hand. Sleeve hem was sown with closed press technique by hand and hemline was sown with open press technique by hand. The collar was trimmed.

Decoration feature of the dress: Sequin bead attachment techniques were used at the decoration. The borders of the collar were decorated using pipe beads, cut beads, sequin and drop beads in the scattered form, in the form of diamond and zigzag at the width of 5 cm, sleeve hem was decorated only in the zigzag soutache by attaching sequins and beads in the intervals.

Dating: 60 Years

Source Person: Behice Akbas, Age: 74, Camliyazi Village—Samsun

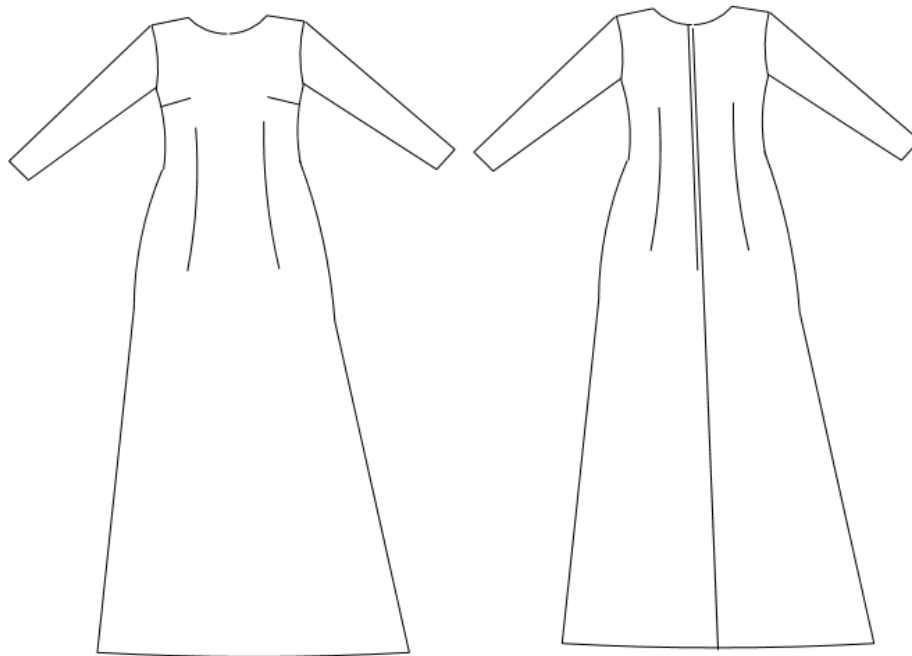


Figure 7. Cream colour brocade (wedding dress)

Ozder, L. & Abanoz, G. (2019). An evaluation over the samples of the efforts of the Anatolian woman to produce clothing in the establishment years of the Turkish Republic. *New Trends and Issues Proceedings on Humanities and Social Sciences*. [Online]. 6(4), pp 032-056. Available from: www.prosoc.eu

Sample No 8: Cream Colour Silk Dress (Wedding Dress)



Photo 26: Front View



Photo 27: Back View



Photo 28: Front Collar Decoration Detailed View



Photo 29: Front Detailed View

The materials and colours used at the dress: Cream colour self-patterned silk fabric, sewing thread, sequins, cut beads, drop shape pearl beads, sequins in the form of clamshell and zip.

Model features of the dress: The length of the dress is under knee. It has a large round collar. The front side is with a corsage. It was placed on the body two pleats and free pleats on the skirt (in the mid front pleat cachet, on the sides two pleats). In the mid front, a triangle part was used to cover 'V' shaped decollete. It has long arms set. The mid back is with a stitch and zip. Back part is cut from the waist and placed on the waist with darts, and using pleats at the back skirt.

Sewing technique of the dress: Sown at the machine and by hand. The collar was trimmed and sleeve and hemline closed press technique was used at hand.

Decoration feature of the dress: Sequin, bead attachment technique was used. The border of the collar and the mid front V form borders were decorated with soutache form sequins and beads with scattered drop beads and sequins in the form of a clamshell by attaching in the intervals.

Dating: 50 Years

Source Person: Done Fatma Orhan, Age: 73, Camliyazi Village—Samsun

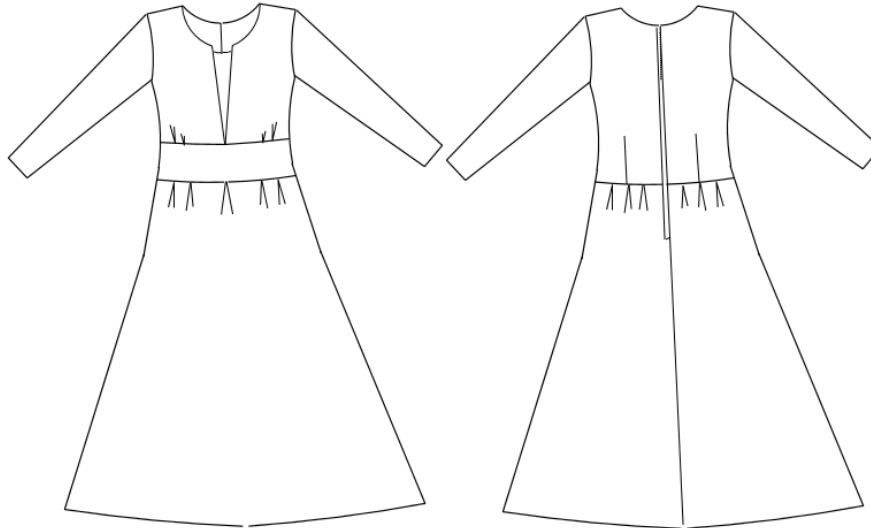


Figure 8. Cream colour silk dress (wedding dress)

4. Conclusion

The result to get from this sampling is as follows:

There is a need for the traditional clothing to be separated from the challenges in daily life and make a start for innovation.

The search for liking, beauty and elegance, the fact that aesthetic values beautify spirit, and it must be supported has brought about some basic concerns of ages from time to time.

Decoration and being ornamented makes ordinary life a little more elegant.

The people comprising the sampling have reached the best line particularly according to the abilities of those sewing the clothes.

In the group comprising the sampling, positive social transformation was observed. There became some experiences lifting their morale. It is likely to make evaluations with the comments of a great many criteria for the clothing. Social perspectives could be enlarged with history, sociology, psychology, anthropology, etc., through different criteria. They could be key work features for the deep perception of change and transformation for the social research studies.

The materials used for the eight dresses comprising the sampling are printed pattern cotton and silk fabrics, silk bouclé (crepe), metal snap fasteners, zip, beads, sequins, satin ribbon and laces.

The colours used are green, red, black, dark blue, white flower, leaf patterns on the cream colour floor, tan colour, light pink, green, black, cream, smoked flower on pistachio colour floor and leaf patterned fabrics, cream, orange, red, cyclamen colours.

The features of the models used are; the length of the dresses are under the knee and at the ankle, cut from the waist (with a coupe in width) the skirts are smocked, pleated and with parts. They were placed on the body with darts, the sleeve hems of the long arms set are with slits opening from the sleeve hems, with wristbands and elastic. As collars, V shape collar (collarless collar), round collar, shirtwaist collar and men's collar were used.

Ozder, L. & Abanoz, G. (2019). An evaluation over the samples of the efforts of the Anatolian woman to produce clothing in the establishment years of the Turkish Republic. *New Trends and Issues Proceedings on Humanities and Social Sciences*. [Online]. 6(4), pp 032-056. Available from: www.prosoc.eu

As for the sewing techniques used, they were sown at the machine and by hand. Skirt hemline and sleeve hem were sown at hand and at the machine with the closed press technique. Round collars were trimmed.

The decoration techniques used are darts with sewing technique, piling, pleat, smock and sport stitches, sequins and beads with embroidery techniques and laces as ready-made material.

No lining was used at the dresses and it is because ladies used inner dress or portable lining which is called combination (petticoat) in those days.

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SOURCE PERSONS

Lale Ozder Age: 62 Bahcelievler-Ankara.

Hamide Saglam Age: 70 Camliyazi koyu-Samsun.

Semiha Akbas Age: 70 Camliyazi koyu-Samsun.

Döne Fatma Orhan Age: 73 Camliyazi koyu-Samsun.

Behice Akbas Age: 74 Camliyazi koyu-Samsun.