



PATTERNING TECHNIQUES IN THE ART OF KERCHIEF

Yrd. Doç. Dr. Zeynep TEZEL

Translate: Aysun H  bek




Turkish art of kerchief;

Is one of the oldest traditional crafts in Anatolia, and has an important place among the traditional crafts

Kerchief;

Is a fabric patterning technique, which is applied either drawing by hand or by pressing with wooden molds.

In kerchief, as well as the other arts, production is still in progress, with the impact of traditions and customs; and master - apprentice relationships. Although regional kerchief had not been developed to respond to the needs of the day; the requirement and presence of various types of kerchief, as apparel and household equipment, within the local customs, maintains the vitality of the art, albeit limited environments.



Although there is no definite information about where the print technique using wooden mold was first used, it is known that, in Mesopotamia, it was used in printing over clay and in China in printing seals. This technique was first used by the Hittites in Anatolia.

Between 1000 BC - AD 100 the Turkish tribes living in Central Asia used animal figures in fabric patterns. These figures reflect the culture of hunting and fishing.

The Greek historian Herodotus says that, the communities living around the Caspian Sea ornamented their clothing by drawing animal figures with plantal dyes, in his writings.

Based on this information, it is reported as; in Central Asia the Turks know kerchief prior to Christ periods.

Hittites, the most famous among the tribes that settled on the territory of Anatolia, had created the Hittite Art on this land. Molds in the form of the "seal" found during the archaeological excavations in 1964, shows that Hittites know printing by using mold, in 7000 BC.

A large number of seals and stamps made of baked clay were found belonging to Hittites, the first civilization, served as a bridge between cultures and civilizations, throughout history.

In some sources it is claimed that, by use of these molds, in the form of helical and four-leaf flower, the first kerchief samples had been done.



Anatolia had become the center of Turkish art and culture, by the Oghuz Turks in 395 AD. Among various artistic activities in Anatolia, kerchief was also included and it is seen that foreign communities (Assyrian, Armenian, etc.) had interested in this art.

The samples of seals belonging to the art of the Hittites



Referring to the extant examples, the kerchief can be categorized in two groups as single and multi-colored

In both groups ornamentation is made, either by pressing the wooden molds after dipping in paint, or by the expulsion of brush on the fabric.

Among the kerchief produced within the first group; kerchief of "Samatya, Kumkapı, Yenikapı" in Istanbul and in various Anatolian cities as "Kastamonu, Tokat, Diyarbakır" are the most important ones.

Major centers in Anatolia where kerchief is intensively made are; Tokat, Kastamonu, Ankara and around, Elazığ, Malatya, Bartın, Gaziantep, Mardin and Hatay.

Today, more than 200 kerchief molds is known to have been preserved in Kastamonu Museum. Nuran Atalay, Sabiha Tansu and Gokselin Ileri, are among the protecting collectors of this art.

PATTERNING AND COLORING TECHNIQUES

3 different techniques are being used, for patterning the fabric in the kerchief art. These techniques are; Hand-print, Hand-print-mold and mold techniques. In hand-print technique the brush used by the engraving artist is defined as pen.



Hand Print Technique

In hand print technique that requires mastery and skill; pattern transferred to the fabric, stretched over a frame, is colored with brush, as painting on canvas, after drawing the border. This type of kerchief is named as hand-print kerchief. Kerchief of Istanbul, that has a special place in this art, is usually made with this technique.

In particular, large napkins of Kandilli patterned with apples and bridal veils, have a very significant history and a poetic look.

In hand-print mold technique; pattern is printed on the cloth with mold and afterwards insides is colored by brush. The majority of old Istanbul kerchief is printed with this technique



Hand-print Mold Technique



Mold Technique


In mold technique; pattern, carved on the wood is applied on the fabric (figure 4). Today, this technique is used in the art of kerchief in progress.

FABRICS IN USE

The quality of the fabric used, is important in kerchief. Cotton fabrics are the most suitable raw material. Cotton absorbs the paint quickly during the application and prevents the flow of paint. Synthetic fabrics are not preferred as raw material. The fabric types used in kerchief are; local machine-woven cloths, hood cloth named as the American cloth by the local people, cheesecloth and muslin. In addition, Sile cloth, calico fabrics of cotton are also used as the basis.

MOLDS IN USE

Two types of molds are used in kerchief. These are metal and wood molds. Metal molds, are created by installation of metal strips, which are bent according to the motifs. These are usually used in very thin contour printing and in reserve printing system. Wood molds are usually prepared by use of linden, pine, beech and pear trees. The most useful molds are the ones prepared by use of linden and beech trees



Tissue of the tree, which is vertically cut, may affect the printing and may cause some unwanted lines and hence damages the pattern. For this reason, tree that will be processed is cut horizontally. Thus, the processing of the motif on the tree is easier.

The process needed to be done before carving of the mold is; to sink the piece, to be engraved, into the molten mixture of 75% paraffin and 25% wax and wait for a while. This process both makes the engraving easier, and also allows the use of the mold for a longer period of time.

The desired depth of the mold carved, is ranged between 1-1.5 cm, depending on the frequency of the pattern. In case of shorter depths, the paint infected on the floor of the mold, may mix and ruin the printing from time to time, during printing cycle.

In Tokat kerchief, only linden trees are used in the molds. Molds are soft, water-resistant and absorbent. After completion of the molds, they are immersed into the mixture of; 75% paraffin (or tallow) and 25% wax. In this way, the molds can be used for longer periods, becomes durable and are not affected from the paint.



Prohibitions in accordance with Islamic religion in painting, had also been seen in kerchief, and required a mandatory stylization. The use of the diversity and richness of nature in motifs in kerchief creates a combination, especially with the use of various species of the flowers and leaves, trees and animal figures. The motifs used in patterning, differ according to the field used, as well as the periods.

352 pieces of gold leaf kerchief, numbered as 3753, in Kastamonu Provincial Public Library, contains very important information in terms of the Turkish folk culture.

In this wide kerchief with 352 leaves, that is estimated as had been written 150-200 years ago, there are very valuable information about botany, zoology and garden plants of the period under the headings as; grass-eating animals, varieties of flower, varieties of peaches, fruit names, rose varieties, varieties of cherry, plum types, grape varieties, apple varieties, varieties of pears and so on.

DYES USED and COLORING

2 types of paints can be used in kerchief; natural dyes and synthetic dyes.

A wide variety of plant, having dyeing property is growing in our country
There are various paint ingredients in the various parts of plants (flowers, leaves, shells, woods, roots)

Although natural dyes used in kerchief could be prepared by use of plants, such buckthorn, onion peel, walnut leaves; today industrial type synthetic dyes are used more.

Kerchief is colored with four different techniques;

- Charcoal (black print on white fabric)
- Etching (white printing on black fabric)
- Dipping
- Blue bleaching

Charcoal Technique

In this type of kerchief, black printing is made on the white fabric.

This type of kerchief is called as “charcoal” Kastamonu kerchief is single colored and black is printed on the white background.

Etching Technique

In the etching technique; on the black painted cloth, the mold, covered with calcium chloride, is applied.

For application of this technique, first the fabric is colored with aniline dye. Then the wet dyed fabric is laid on flat ground.

Plum gum and calcium chloride are mixed in a separate place. The prepared mixture of plum-gum and calcium-chloride is applied on the surface of the mold and is printed on the fabric according to the planned composition.



Etching Technique

After the patterning process of the fabric, lime printed fabric is waited for 24 hours. Then washed with plenty of water, and rinsed. Parts of fabric, in contact with the lime, are colored in white and so white patterns occur on the black fabric.



Dipping Technique

Dipping Technique

In dipping technique, motifs printed with molds, prepared separately according to the colors, are closed with glue or wax. And then the fabric is immersed into the dye. Thus, the fabric is painted except the motifs. Finally, the fabrics are washed once again and left to dry. Due to the completely dipping of the fabric, into the boilers during the dyeing process, this technique is called, 'dipping'.

Blue Bleaching Technique

In the blue bleaching technique, white cloth is painted with the dust of indigo dye that is known as “Kozan-blue” in kerchief. Painted fabric is left to dry, then black contour paint with aniline is printed.

Yellow-colored primer paint is printed with felted lap mold, into the contours of patterns. Printed parts turn to green. Then the green fields are printed with pharmaceutical paint mixed with tragacanth and a yellow color comes out shining like gold. The cloth slowly begins to blush as the paint dries, and is washed in the pools before it gets fully dry.

The paint on the blushed parts flows and the inside of contours becomes milk white.

The kerchief is completed by elva printing, with desired color, at remaining white parts of the dried fabric.



**Blue Bleaching
Technique**


Equipment used in Practice

Wood Molds

While the molds were made of linden tree in the past, today pine tree is being used. The printing process made by the use of wooden molds are called as “Stone print” in the region.



Wood Molds



The motifs carved on the molds are floral, geometric, articles such as pitcher & teapot and human and animal figures.

Paint

Dyes, used in wooden printing technique have 2 types, as being natural and synthetic, in Kastamonu.

For natural paintings walnut leaves, walnut shells, peach tree leaves, and quince leaves are being used.

These plants, with the purpose of paint, is collected while still green and fresh, and is boiled in water adding the underground red sessile roots of a local grass called as vine weed. After cooling the blended dope for shoes is mixed as a thickening. The dope provides fixing of the paint at the same time.

The paint prepared in this way is called "leaf paint".

Today, ready purchased synthetic dyes, so-called aniline dyes, are being used instead of natural dyes, due to practical use and cost effectiveness.

Tye vat

Tye vat consists of two nested plastic tub. In the tub, at the bottom, the paint mixture that will be used in printing is available.



Tye vat

The small tub, at the upper part, is covered with felting which is impregnated with some amount of paint transferred from lower tub. The paint on the felt, is often fed with lubricator from the bottom tub

Yağlangıç (Lubricator)

Yağlangıç (Lubricator) is a piece of felting, wrapped with rope to the end of a wooden handle. Whenever, the amount of paint at the felting, in the tye vat decreases, the paint to be transferred to the mold decrease; and thus the pattern cannot be pressed clearly.

To prevent this, the paint is needed to be transferred from the lower tub at regular intervals.

This process is done with the lubricator.



Tye vat and Yağlangıç (Lubricator)

Printing molds is pressed on the felt and thus the molds take the paint from this felting.



Coloring of Printing Mold

Bench

Printing process is done on a bench covered with felt.

Felt is used in order to facilitate the contact of the mold with the fabric on the bench, and also to absorb the excessive paint on the fabric.

Application (Process and Process Steps)

1- Paint is prepared and transferred to dye vat.

2- Cloth batch is cut at desired dimensions.

100x100cm., 100x80cm., 180x180cm., 200x200cm., 220x220cm dimensions are preferred according to the usage of the kerchief.

3- Kerchief cloth is laid on the bench covered with felt.

4- The composition, to be formed is designed mentally without making any marking or drawing on the fabric.

5- Design molds are selected in appropriate with the designed composition.

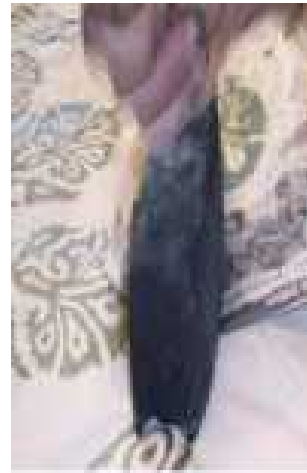
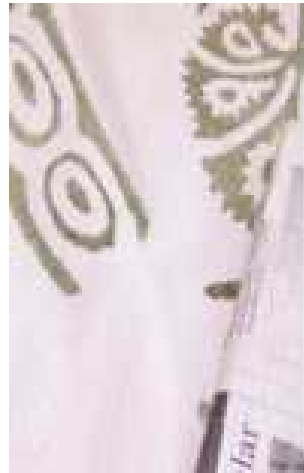
6- Pattern is transferred to the fabric by lightly pressing the molds dipped in the paint on the cloth.

At first stage the color on the surface is khaki green and later upon contact with air it darkens.

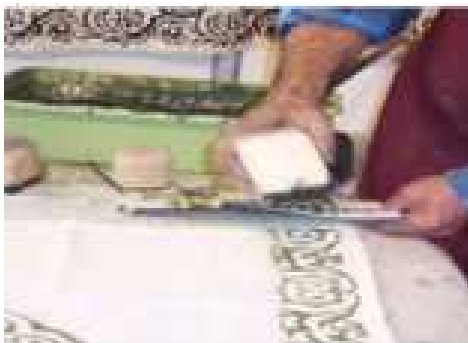
7- In the case of dimmed pattern on fabric, touch-up is done on the pattern with a fine-tipped paint brush, dipped in dye



8- While pressing the border pattern on kerchief, if the pattern cannot be completed; mold is pressed to complete the pattern by closing a paper on the fabric.



In case of incompleteness of the navel border; completion of the pattern by covering the fabric with paper



In case of incompleteness of the edge borders; completion of the pattern by covering the fabric with paper

9- Printing process; firstly patterns forming navel, after the border pattern, and finally patterns between the navel and the border are printed by following a sequence from inside to outside.



Printing of the patterns forming the navel and the border, following a sequence from inside to outside



Printing of the spreading patterns between the navel and the border

- 10- Printing process is completed by applying the molds as in the above order.
- 11- At the end of printing process, embroideries are left to dry in the sun.
- 12- After 8-day drying process, the embroideries washed by dipping into cold water, are dried in the shade.



Kerchief sample in wooden mold technique, by the print master Cemil Kızılkaya

Pattern and Composition Properties

Between the compositions used in kerchief; usually circle compositions, generated with motifs spreading from the navel to outward, and also the borders used in edges, are preferred. The molds used in kerchief are being prepared in a convenient way to create flat or round borders or with an appropriate understanding of distributing the spreading motives on flat surfaces. The molds forming the composition are designed; either as in the shape of appending circuits (border), or as in the form of disconnected from each other, as individual motifs.



Kaynaklar

- C. E. Arseven, **Türk Sanatı**, Cem Yayınevi, İstanbul, 1973
- H. Ö. Barışta, "**Kastamonu'da Yazmacılık**", Erdem Dergisi, 4(10), Ankara, 1988
- H. Ö. Barışta, "**Türk El Sanatları**", T.C.Kültür Bakanlığı, Ankara. 1998
- H. Cinlioğlu, "**Tokat'ta Halk Sanatları ve Yazmacılık**", Türk Folklor Araştırmaları Dergisi, S.71, 1955
- T. Duran, "**Anadolu'da Düünden Bugüne Tekstilde El Baskıcılığı**", (Yayımlanmamış Yüksek Lisans Tezi), Marmara Üniversitesi Güzel Sanatlar Enstitüsü. 1998
- N. Gökaydın, "**Kumaş Desenlemede Yaratıcı Çalışmalar**", Gazi Üniversitesi Yayını N:26, Gazi Üniversitesi Eğitim Fakültesi Yayını N:213, 1990
- N. Görgünay - M. Muhtar, "**Elazığ'da Çit Basma ve Çitçilik**", 1. Ulusal El Sanatları Sempozyumu Bildirileri, 212-233, İzmir. 1984
- R. Kaya, "**Türk Yazmacılık Sanatı**", T. İş Bankası Kültür Yayınları N:140, Sanat Dizisi:15. 1988
- N. Kayabaşı- F. Söylemzoğlu, "**Bartın'da Yazmacılık Sanatı**", Erdem Dergisi, Halı Özel Sayısı II, 10(29), Ankara. 1999
- N. Öz, "**Türk Yazmacılık Sanatı ve Son Dönem İstanbul Yazmaları**" (Yayımlanmamış_ Yüksek Lisans Tezi), Mimar Sinan Güzel Sanatlar Üniversitesi , Sosyal Bilimler Enstitüsü. , 2006
- N. Tan, "**Kastamonu İl Halk Kütüphanesindeki Çok Önemli Bir Yazma**", Milli Folklor Dergisi, 19(76), 2007
- S. Tansuğ, "**Kandilli Yazmaları**", Antik Dekor Dergisi, (34): 147. 1996
- K. Türker, "**Ağaç Baskı Tokat Yazmaları**", T. İş Bankası Kültür Yayınları, Sanat Dizisi: 47. 1996