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**INNOVATIVE JACQUARD WEAVING FABRIC DESIGN: SULEIMAN OTTOMAN SULTAN' LIFE STORY AS THE CULTURAL AND SUSTAINABLE GROUND FOR CREATIVITY**

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## ABSTRACT

A society's distinctive values and characteristics in its history, cultural experiences and authentic art products which it produced in that period can be observed. Ottoman Empire period which has multinational structure left a significant mark in history in terms of life style and art-design field. Various sultans came to the throne during the Ottoman Period. Ottoman Sultans who undertook various tasks, took place in the history stage full of wars, conquests, successes during their reigns prevailed in the palace and contributed to the creation and development of the Turkish fabric art.

In line with the laws introduced by Sultans, Turkish textile art during the Ottoman Period put important and unique products. Besides the production of woven fabrics of good quality, methods, patterns and designs were required to be authentic to be produced. Although jacquard weaving technology is intensely used in the textile sector, updating fabric designs through an innovative perspective has become an obligation. It should be handled that new design understanding where cultural experience is reflected instead of ordinary designs in the conditions of changing era. Innovative jacquard weaving fabric designs created by getting inspired by the life story of Suleiman, the Magnificent Ottoman Sultan will be touched upon in this study.

**Key Words:** Innovation, Textile Design, Jacquard Weaving Technology, Ottoman Culture, Symbolic Representation, Sustainability.

## 1. INTRODUCTION

Culture is an instrumental tool which forms custom, tradition, convention, behavior, attitude and belief system and life style of a society to meet the needs of the humanity; reveals the sense of belonging and unites it and in the same time, reflects the dynamic perspective of society and individuate it in creativity, art and design fields (Malinowski, 1960: 150).

Weaving art which is within the textile art welcoming us with its deep-rooted history and representing the intangible cultural heritage was born as a result of dressing, covering need which is one of the fundamental needs of humanity and emerged as a result of the humanity's purpose of protecting themselves against the external factors. Sometimes this art branch symbolized social condition, especially the status within the society (Adanur, 2001:2).

Ottoman Period draws attention because of both its historical and cultural structure and its multinational dynamic structure. Ottoman Empire was fed upon knowledge and experience of various nations and it put a synthesized cultural structure forward after these differences turned into diversity (Karadoğan, 2012: 214).

Ottoman Empire showed a great development in art and became effective in the creation of the Turkish culture. Ottoman Empire which had a deep-rooted history witnessed the reigns of numerous Sultans and prevailed in various regions for a long time. Especially with the conquer of Istanbul by Mehmet the Conqueror, the empire made great progress. Turkish culture prevailed and spread on the new lands (Salman, 2011:59). Along with this, Turkish art came a long way within and beyond the boundaries following the establishment of Ottoman Empire. It reached to an advance level in weaving art and industry thanks to the textile activities carried out for palace, and fabrics weaved for meeting the needs of the army (Yağan, 1978:62).

Besides having a say in their own period, multifunctional Ottoman Sultans undertook many roles as commanders who used to jump from one excursion to another to acquire the strategically important regions, as artists sometimes, and as emperors who were interested in fine arts and protecting and guarding their own people (Kazan, 2010).

Fabrics weaved in the Ottoman Period were both produced for the needs and symbolized the inner power and glory of the Empire. Gold and silver strings and silks of good quality were used in the fabrics weaved for the palace. Silky palace fabrics which were of great quality were used in ceremonies, celebrations for dressing, they were also given as gift to the foreign statesmen and ambassadors (Gürsu, 1988:17).

Weaved fabrics which had great influence with its material, pattern, color and design features were produced as totally hand woven. Jacquard weaving technology with the effect of the computational technology draws great attention in the textile sector today. When the textile produced by jacquard weaving technology are evaluated in terms of design, it differentiates the fabric view which is the result of various parameters such as the effect of technology, variety of the materials used, form of the materials, production methods, etc (Cybulska, 2015: 133).

Electronic jacquard loom is a loom which can move the warps as in a big group and since warps can be located differently thanks to the wide movement principle opportunity and weft yarns can be organized in various ways, the designs with big reports and details are easy to be produced. Computer-aided systems provides saving within time and creates diversity in designs. Instead of ordinary designs, innovative fabric designs produced based on particular principles are of great importance (Akpınarlı ve Arslan, 2016: 609).

The aim of this study is to create jacquard fabric design by getting inspired by the life story of Suleiman, the Magnificent by adopting a different fabric understanding. Scanning method is used in the study. Information on the life of Suleiman, the Magnificent collected over various resources and within the scope of the study, the letters of Suleiman, the Magnificent and Hurrem Sultan, their love for each other and the interest of Suleiman, the Magnificent towards the jewelry art are used as theme in the study.

## **2. LIFE OF SULEIMAN, THE MAGNIFICENT**

10th Ottoman Emperor Suleiman, the Magnificent remained on the throne for forty-six years. He participated in various excursions and expanded the boundaries of the Ottoman Empire by kilometers with the success and victories during his reign. Besides his military and political successes, he hosted many artists, poets and scientists thanks to his character supporting art and provided many opportunities. Suleiman, the Magnificent who protected each art work attached a great importance to the works conducted in art, design and architecture fields. He pushed the works conducted in art field in his period over the top. Besides, he took his place in the history stage as a leading poet (Clot, 2005: 227; Yavuz, 2014: 15).

Conquests of Suleiman, the Magnificent Ottoman Emperor in 16th century who struggled against difficulties for the continuity of the presence of Ottoman Empire reflected his persevering and strong attitude; and he became popular by experiencing and feeling his emotions highly deeply during his lifetime. He lost his heart to a beauty in the Harem, to Hurrem Sultan. The love between Suleiman the Magnificent and Hurrem Sultan sometimes turned into a pang of love during the excursions and reflected upon the verses of the Magnificent (Afyoncu, 2011: 170).

In line with the events in the life of Suleiman, the Magnificent, the following subjects are included in the study.

### **1. Design: Letters of Hurren Sultan and Suleiman, the Magnificent**

The letter which Hurrem Sultan wrote for Suleiman, the Magnificent is:

“After kissing hundreds of times, the dust your feet have touched; my sun and my sultan the capital of my bliss. If you ask about your slave whose burning with the fire of separation, whose lungs have become coal, whose chest is in ruins, who is drowning in the sea of separation unable to distinguish night from day, who is more in love than Ferhat and Mecnun; like the nightingale my woes and cries have not diminished after my separation from my Sultan. I am in such a state that I would not wish this sorrow and pain to my enemies. I love you.”

Speech between Sultan and Ibrahim Pasha, grand vizier who read the letter is:

“Look at the last sentence again” said the Sultan.

“I love you” the ink was a darker one that has solidified immediately after it was written; an ink I could not recognize.

“Did you notice the ink?” asked Sultan Suleiman (to Ibrahim Pasha)

“I was looking at that my Lord.” I turned the paper and felt it with my fingers. I brought it closer to light keeping it at my eyes’ level.

“This” I said, “If it is what I am thinking about my Lord...”

“I think so Ibrahim, she wrote the last sentence in blood.” (Tiryakioğlu, 2016:132).

Love, blood and longing themes are touched upon by starting from this letter. (See. Photos 2. and 3.)

To Ibrahim Pasha, the Sultan said:

“I wanted to reply to this letter with a quatrain, İbrahim. Read this.”

N’ola baksam şem-i hüsnüne gönül pervaneveş

Dostum sen şem olıcak aşıkım pervanedir.

Gülşen-i hüsnünde dil mürgün yine saydetmeye

Zülfünün ağında Muhibbi hali anın divanedir.

(Whatever happens when I look into the light in your beauty, my heart is like a butterfly

My friend, you will a light and my heart is a butterfly around my love

For hunting the love bird within the garden of your beauty

The state of Muhibbi within the net of your lovelock is lunacy.)

Ibrahim Pasha:

“Amazing, my Sultan. Blood is dripping from your pen. How beautiful is loving like this.” (Tiryakioğlu, 2016:133).

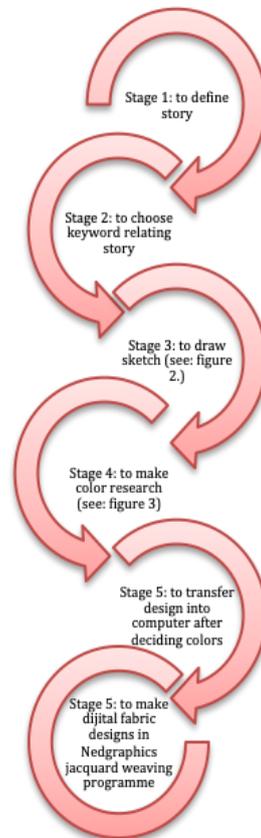
Love, blood, passion which were used in this quatrain are touched upon. (See. Photos 2. and 3.)

## 2. Design: Interest of Suleiman, the Magnificent for Jewelry Art

He thought: ...I have a patient and tranquil image just like I do while processing those unique diamonds, onyx, rubies incarcerating the evening sun within their elegant bodies, mysterious dark blue stones and opals in my jewelry atelier. When I was a prince, everybody was unaware of the lavas bubbling under that smiling expression appeared on my face while embedding my tughra finely on which “Süleyman Şah bin Selim Şah Han el-Muzaffer Daima” was written upon the precious stones by my own hands. Even İbrahim was. But they forget whose son I am. Let them forget, Suleiman... This is better. Let them forget... (Tiryakioğlu, 2016:59-60), and processed his diamonds. And thus, “diamond” is selected as theme.

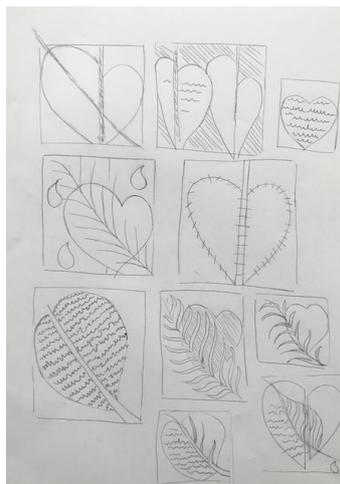
### 3. JACQUARD DESIGNS INSPIRED BY THE THEMES

I made sketches about the key words of love, blood, passion and diamond which are the source of inspiration in jacquard fabric design within the study. Following route was followed in pattern drawing in black and white, color search and produced jacquard fabric design (See. Photo 1.)



**Photo 1.** Jacquard Fabric Design Process

The theme was specified by getting inspired by the key words explained before at the first step of jacquard fabric design and sketch drawings of the fabric designs were made (See. Photo 2.)



**Photo 2.** Practices of Sketch (Arslan, 2018)

The most suitable one among the 10 different sketches related to the story of love of Suleiman, the Magnificent for Hurrem Sultan for the theme. When the selected design is evaluated in details; *heart* describes their love for each other, *the distance between two hearts* describes the distance and longing between the Sultan and Hurrem Sultan; and *dip pen* of which on the one side its quill and the sentences of the letter on the other side describes the letter Hurrem Sultan wrote to the Sultan; and *blood drop just in the edge of the heart* describes the “I love you” sentence that the Hurrem Sultan wrote by her own blood.

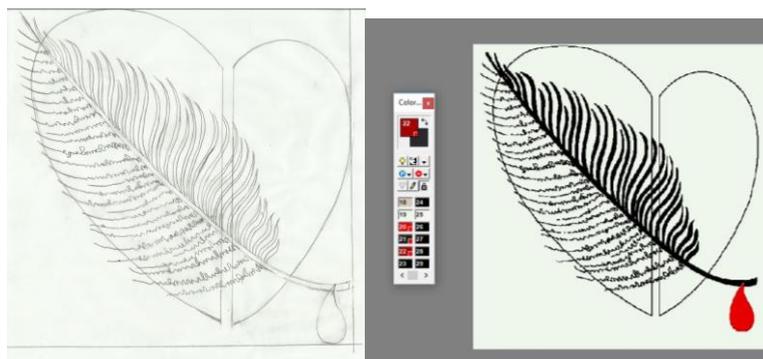
Firstly, the design was made by hand drawing in black and white, and then color search to be used in the pattern was conducted. In line with the colors decided as suitable for the design, anthracite gray was used in warp, white, red and black were used in weft, and hand coloring of the jacquard fabric design was completed. Photo 3.)



**Photo 3.** Black and White Sketch Drawing [left], Color Research [centre], Colored Design [right] (Arslan, 2018)

At the last step, the design was scanned on the scanner and transferred into the jacquard weaving program. 4 different operation steps in the sketch design are:

- 1) REDRAWING OF THE UNIT DESIGN FOR 20X20 WHICH TOOK PLACE IN JACQUARD FABRIC DESIGN OVER THE PROGRAM WAS CARRIED OUT.



**Photo 4.** Unit Design [left], Redraw Unit Design in the Programme [right] (Arslan, 2018)

- 2) IN LINE WITH THE SPECIFIED COLORS, THE JACQUARD FABRIC WAS COLORED BY 5 DIFFERENT COLORS AS ANTHRACITE GRAY IN THE FABRIC FLOOR, BLACK IN CONTOUR LINE OF THE HEART, QUILL AND WRITINGS; RED IN THE DROP OF BLOOD AND DARK RED IN THE CONTOUR OF THE DROP OF BLOOD.



**Photo 5.** Colored of Unit Design(Arslan, 2018)

- 3) THE DESIGN OF COLORED JACQUARD FABRIC WAS REITERATED FOR SIZE AND LENGTH IN A COMPOSITION FORMAT AS IT WILL BE SUITABLE FOR 60 WARP, 15 WEFT DENSITY AND JACQUARD CAPACITY FOR 2400.

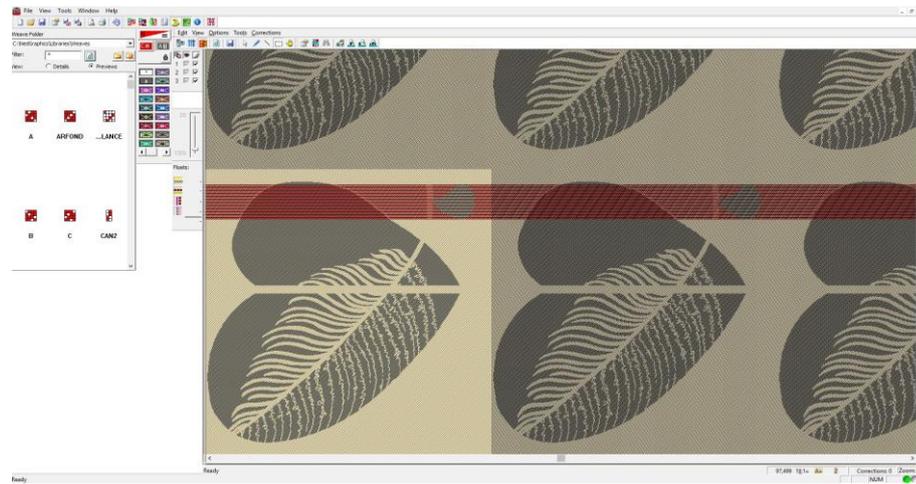


**Photo 6.** Rapport of Jacquard Fabric Design (Arslan, 2018)

- 4) TECHNICAL INFORMATION OF JACQUARD FABRIC OF WHICH DESIGN WAS COMPLETED AND WHICH CONSISTS OF SINGLE WARP AND 3 WEFT (ANTHRACITE GRAY IN WARP, WHITE, RED AND BLACK IN WEFT) WAS SAVED IN THE WARP AND WEFT INFORMATION FIELDS IN THE PROGRAM. AFTER THE TECHNICAL INFORMATION ON WARP AND WEFT AND JACQUARD COMPOSITION WERE SAVED, WARP ASSIGNMENT TO THE COLORS IN THE JACQUARD FABRIC DESIGN WAS MADE ONE BY ONE. ACCORDING TO THIS, COMPLEX WARP WAS OBTAINED BY ASSIGNING DIFFERENT WARPS TO 3 WEFTS WHICH WERE USED IN JACQUARD FABRIC TO OBTAIN FLOOR COLOR (ANTHRACITE GRAY). COMPLEX WARP WAS OBTAINED BY ASSIGNING DIFFERENT WARPS TO 3 WEFTS WHICH WERE USED IN JACQUARD FABRIC TO OBTAIN THE COLORS USED IN THE PATTERN (CREAM, BLACK, RED AND DARK RED). AFTER THE WEAVES AND CORNER WEAVES WERE ENTERED INTO THE PROGRAM, JACQUARD FABRIC PATTERN BECAME READY TO PRODUCTION PROCESS.



**Photo 7.** Front View of the Weaved Jacquard Fabric Pattern (Arslan, 2018)



**Photo 8.** Back View of the Woven Jacquard Fabric Pattern (Arslan, 2018)



**Photo 9.** "Love" Themed Jacquard Fabric (Arslan, 2018)

- 5) THIS STUDY EXPLAINED THE METHODS USED IN THE CREATION OF THE JACQUARD FABRIC DESIGN. AS THE SAME, IN THE STUDY WITH "DIAMOND" THEME WHICH WAS CREATED BY GETTING INSPIRED BY THE INTEREST OF SULEİMAN, THE MAGNİFİCENT FOR JEWELRY ART WHICH WAS THOUGHT AS THE 2ND DESIGN, THE SAME STEPS WERE REİTERATED, AND JACQUARD FABRIC DESIGN WAS MADE AND WEAVED.



**Photo 10.** "Diamond" Themed Jacquard Fabric (Arslan, 2018)

#### 4. CONCLUSION

Jacquard weaving industry need new design which will meet the expectations of the customers day by day and the designs are getting shaped according to this. Giving place to jacquard fabric designs by which cultural and artistic characteristics are emphasized with the effect of the global world is an important point for the creation of the designs exclusive in Turkish fabric art.

Sultans living in the Ottoman Period which has an historical past lasting for centuries have exclusive characteristics. Making these characteristics clear and bringing artistic characteristics of these sultans and their works related to art to the agenda is to establish a bridge between past and today. This study was conducted for the establishment of this bridge. One of the most important Ottoman Emperors, Suleiman, the Magnificent's experiencing love in the top levels because of his poetic characteristic and his interest towards the art, especially the jewelry art has drawn our attention and thus, a different characteristic of the sultan was handled over the themes based on these characteristics. It has been considered that reflecting the characteristics of the people who lived in a particular period and have an important place in Turkish culture is the responsibility of scientists working in this field.

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