

The Fusion of Turkish Lace and Saddlery Craft



Figure 9: Hand Fan Lace

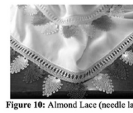


Figure 10: Almond Lace (needle lace)

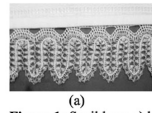


Figure 1: Snail lace: a) bodkin lace, b) beaded lace

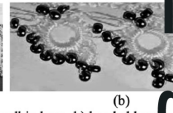


Figure 11: Flos Granati lace (needle lace)



Figure 12: Butterfly Lace (bodkin)



Figure 13: Daisy Flower Lace



Figure 14: Bell Lace



Figure 15: Türkân Şoray's Eylâh (bodkin lace)



Figure 2: Strawberry Lace

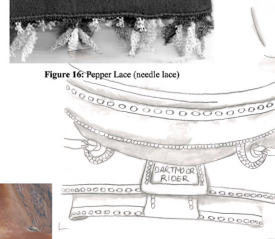
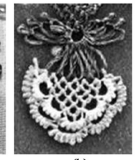
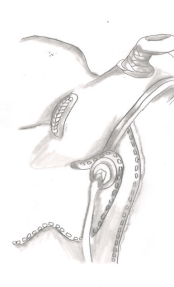
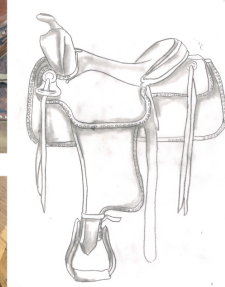
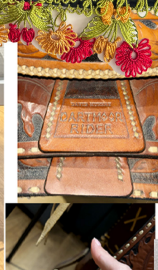
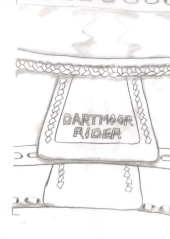


Figure 16: Pepper Lace (needle lace)



19th Century Argentinian Style Leather Saddle

Western saddle from the 19th century inspired by Argentinian styles. Ornamented with fine tooling, rawhide lacing and plaiting. Vegetable tanned with wool lining. Made by D Murray of Okehampton



FIGURE 20 Women wearing traditional headdresses in the Keles region of the city of Bursa, north-western Turkey.

Courtesy of Ayhan Çaçu

Journal: Cultural Values in Traditional Turkish Women's Headdresses

By Emine Nas (2013), Page 46

Anatolia, the wearing of a headscarf generally indicates that the wearer is married. The majority of young girls prefer not to wear a headdress before marriage (or courtship), but as married women they accept this style of dress. During the wedding ceremony, the headdress of the new bride is put in place in front of the female guests. The headdress, which may carry items of symbolic significance, itself symbolizes and expresses a system of values. Today, as in the past, the style of headdress distinguishes the bride from others, and, as she puts it on, the bride prepares for her new life both socially and culturally. Page 39



Oya (Oyah) Turkish Needle Lace

“Red colour is commonly used among these indigeneouses. Color schemes come after in order of dark blue, pink, green, black, orange, yellow, blue, claret red, natural white and brown.” (Efe et al., 2016, p. 205)

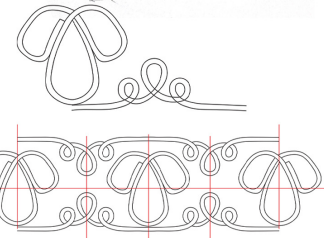
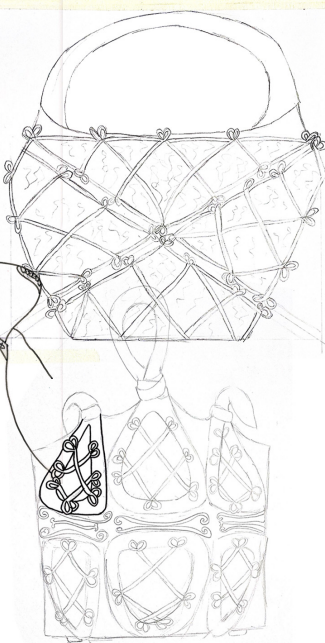
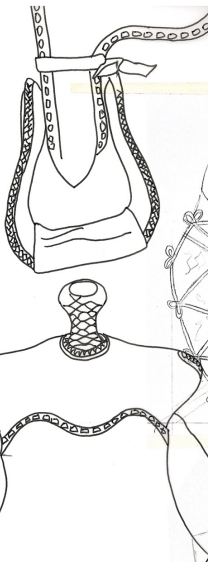
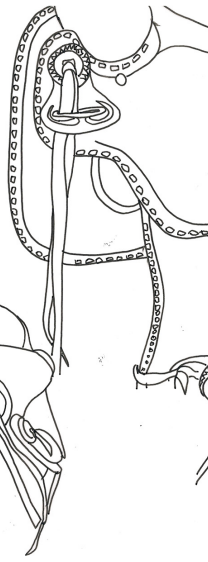
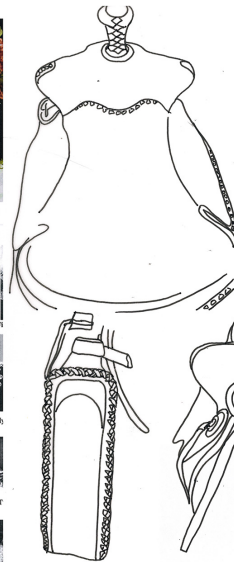
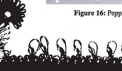
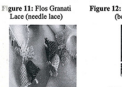
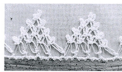


Figure 6: Beaded lacework (Bencik Oyalar), (Photo credit: Mustafa C. Akgül, 2013).

Oya (Oyah)

Anatomy

Oya lace trims



Couching

(couching details)



Artifact: C1900s Lace Dress
Idea Generation & Collaboration

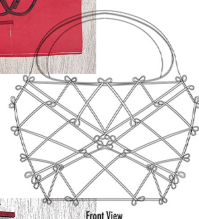
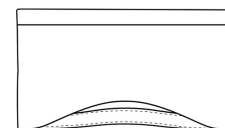
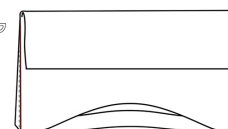
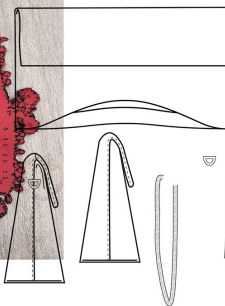


Cherry, Blush and Pine Green Cow Skin

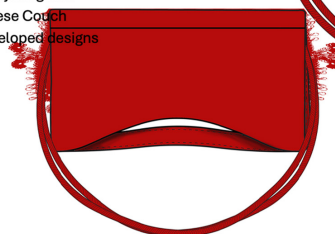
Technical Experimentation & Sampling



CAD drawings have been developed through sketches of the Turkish Oya lace. These floral Oya motifs have been used in the trims of a bag and sample development has been undertaken using a Lazer cutting machine. Technical explorations lead some difficulties with the leather burning and leaving a black residue, but engraving has performed better and sealing alternatives will be experimented for the development of the final bags.



Motifs have been captured from the c1900s lace dress with couching details taken further into sample making. These couching details have worked well in terms of layering and creating texture and adding depth to the surface of the leather. Weaving these Couch motifs have created a great pattern to explore of additional and further developed designs



Back View



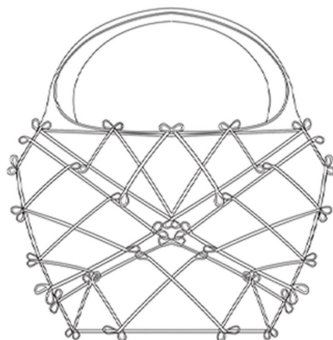
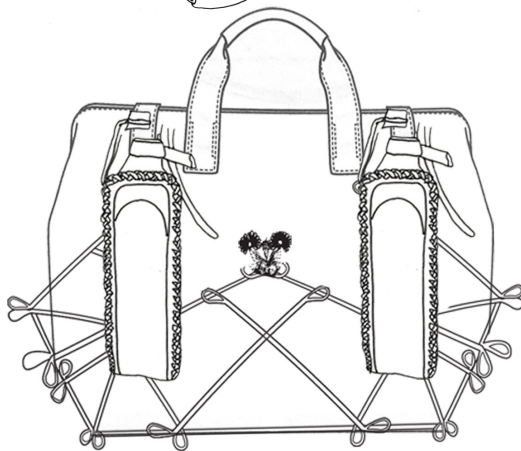
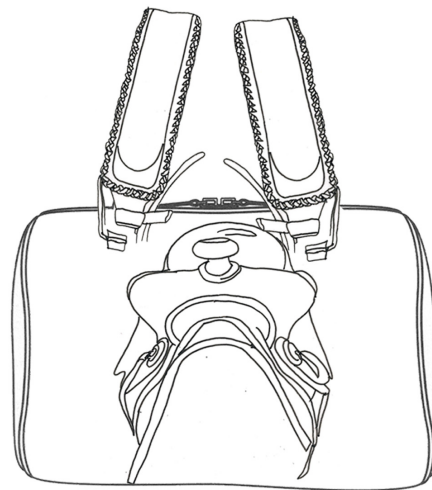
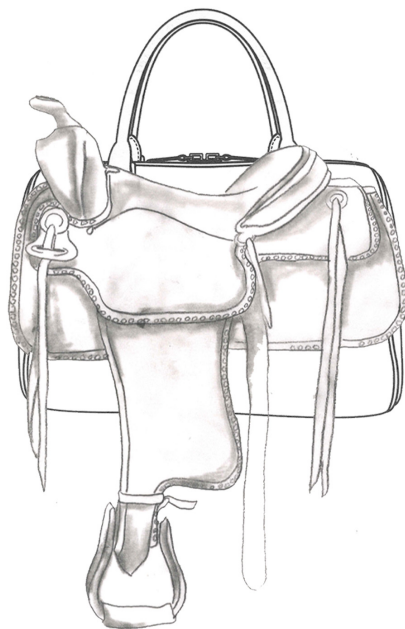
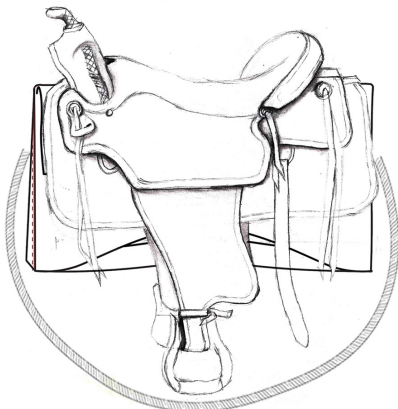
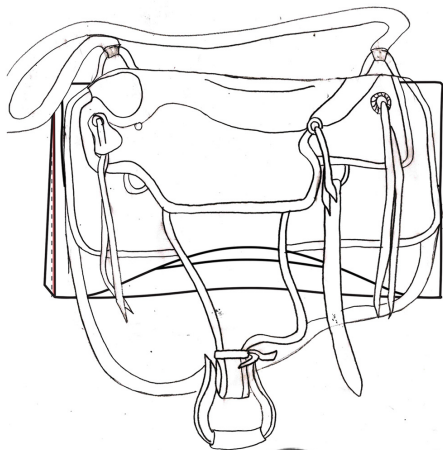
Front View



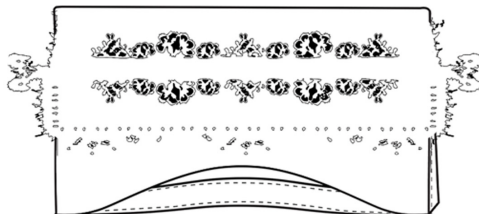
Side View



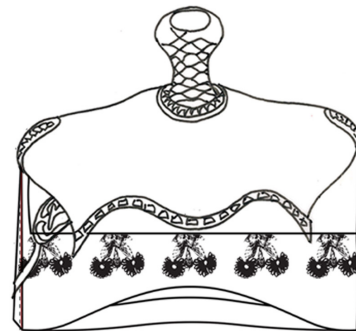
Further Design Development



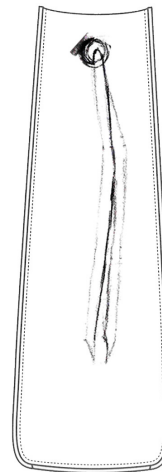
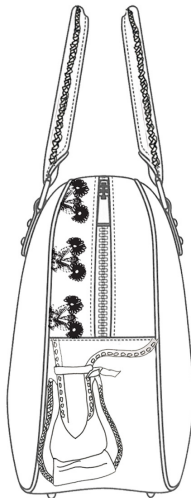
Front View



3/4 Front View



Side View



Saddlery inspired bags - featuring layers of leather stitched together, demonstrating the layers of a saddle

Decorative stitching will be done by hand and colour palette will be red and brown tones captured from the signature Oya scarf colours and brown influenced heavily by the Argentinian saddle.

Blush

Cherry

Pine Green

Hunter Green

The Line up



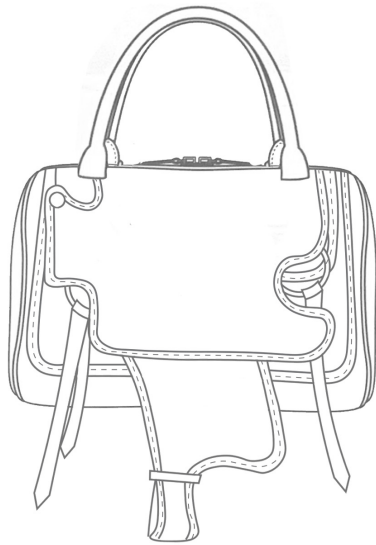
Saddle Duffle Bag



Lace Shoulder bag



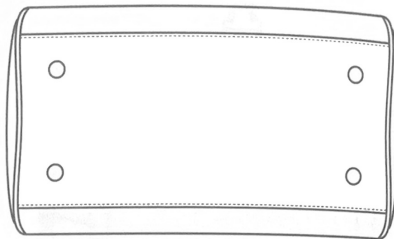
Lace Shopper bag



Front View



Back view



Bottom - Extra leather bottom for reinforcement

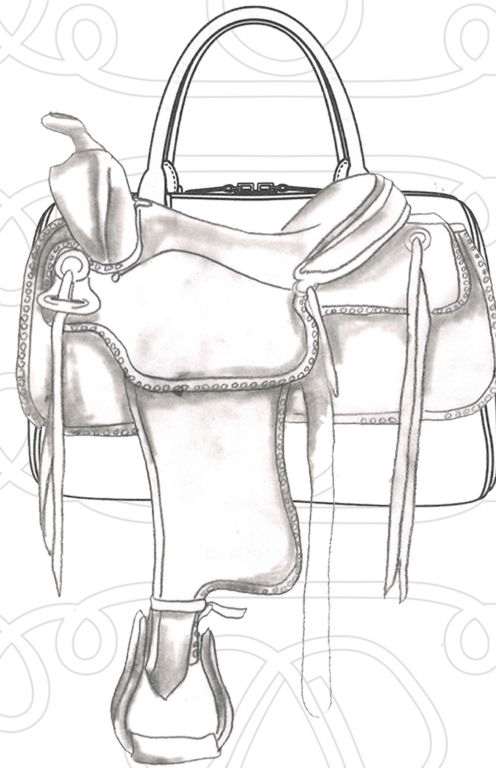


Height: 26.5cm

Width: 42.5cm

Materials: Deadstock cow hide sourced from GH leathers (production of the meat industry).

Fasteners: Zip, snaps and metal buckles



Final design refined for manufacture

Reverse Calf skin Suede

Red Cow hide

Cherry

Suede Brown

Sampling and modelling in Scalpa, a leather like material



Side Pannels and saddlery details



Couching samples with designs to be translated as lazer engraving.

Duffle Saddle bag making process



Final product view and design.