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Needle laces in the museum of Tavşanlı municipality

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Abstract

The current study was carried out to investigate the needle laces in the Municipality Museum of the town of Tavşanlı, Kütahya. The motives embroidered in the laces were formed with the social, cultural, political and economic conditions of the society. It has been observed that laces are used to express feelings and as a concrete means of communication besides its purpose of ornamentation. The lace motives of Tavşanlı Municipality Museum could be grouped into five categories as plants, laces with some meanings, laces made up of human and animal figures, laces produced using objects and laces having a name of a certain place or the name of the producer. In the production of laces, long stitch needle, raw silk, hard wire, horse tail hair and flower seed in a small amount were used and giraffe, railing and loops techniques were used with the main needle of needle laces. In the colorization of the laces, natural dyes were mostly basic ones.

Keywords: Needle laces, Tavşanlı Municipality Museum.

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1. Introduction

In Turkey, having a rich history in terms of handicraft arts, handicraft arts vary greatly depending on the regions even districts depending on the needs of the people living in the region and their tastes with the designs, colour and the materials used. With the ability of people to evaluate the resources they have around and the events they are affected, this variety has been enriched and arrived up to the current time.

One of the women's handicraft arts which is regarded as a significant part of folklore, lace making is an enjoyable field that was maintained by the teaching of the older generations to the young in a family. Laces have an original place in Turkish decorative arts with their benefits and the examples within artistic works. Needle work, having a three dimensional striking feature, has a significant place in the handicraft arts whose technique depends on knitting and on the life itself.

In 1905, it was found in the Menfiz excavations, in particular in the fishing nets, that people knew about knitting techniques even 2000 BC. The knitting made with needles spread in 12th century from Anatolia to Balkans and from there to Europe via Italy (Korkusuz, 1985). One of the most important branches of Turkish handicraft arts is lace making. Choosing the laces as a means of expressing oneself, the artist transfers the feelings and emotions, reflecting love, dependence, hope, joy, hatred and the beauties borrowed from the nature in a way.

Another source feeding art is sexuality having a great share in life itself (Ertop, 1977). The feeling of ornamentation emerged from the ambition of making oneself charming for the opposite sex. The relation of sexuality in laces emerged from the idea of producing the lace. Besides laces such as muslins, set of room and bed, bracelets (Figure 1), necklaces, anklet, collar flowers (Figure 2) etc. for the use of women, there are some laces peculiar to men only. These are the purse of watch, tobacco, match and seal. The laces out of this group were produced partly for men and partly for women. These are handkerchiefs, shirts and coin purses.



Fig. 1. Bracelet



Fig. 2. (a) Anklet; (b) Collar flowers

The maintenance of needle laces reflecting the taste of art, improving the idea of creativity and having a traditional character could be obtained by determining the regional features and protecting them.

The aim of the current study was to release the samples in the Municipality Museum in the town of Tavşanlı, Kütahya and make them sources for those to use them.

Tavşanlı is a town 48 km from the city of Kütahya. It is located in the west of Turkey, in the Aegean Region but within the borders of Marmara Region. Tavşanlı Municipality Museum is located in the centre of the town, in the district of Ulu Cami, in the Municipality Square, as a two-story building with a civil architectural sample, which was registered as an official museum on the date 22 February 1989.

As for the needle laces in the Municipality Museum of Tavşanlı, it was found that it bears samples particularly for women. With regard to laces, it was determined that the motives do not resemble each other within other kinds of knitting. Needles in line with the tools used in the application of the technique are classified in the headings of needles, crochets, shuttles and hairpins (Barışta, 1985).

Each motive which the laces in the Municipality Museum of Tavşanlı in the shapes they resemble are affected by the social, cultural, political and economic conditions of the society. The names given after some laces are the characteristics reflecting the superior taste and creativity of Turkish community, as well as the sense of humour.

Laces are considered as the messages given to someone other than a material of ornamentation. They tell us such emotions as love and complaint as good and bad sides in the ceremonies like engagement, wedding and henna. The language of laces is an instrument of communication that has been used for ages in our culture. In that way, a community starting with forming a home and providing the balance between man and woman has succeeded to transfer the liveliest topics to others in other kinds of arts such as knitting. These talking laces tell purity, cleanliness, love, solitude, offense, bitterness and joy (Özbel, 1979).

We can classify the motives of needle laces in the Municipality Museum of Tavşanlı with regard to the topic in question under five headings as plants, laces with some meanings, laces made up of human and animal figures, laces produced using objects and laces having a name of a certain place or the name of the producer.

Laces produced benefitting from plants are; pansies, violets, yarrows, rose, cherry, fuchsia, tulips, azalea, magnolia, daisy, carnation and raspberry (Figure 3, 4, 5, 6, 7, 8).



Fig. 3. (a) Pansies; (b) Violets



Fig. 4. (a) Yarrows; (b) Rose



Fig. 5. (a) Cherry; (b) Fuchsia



Fig. 6. (a) Tulips; (b) Azalea



Fig. 7. (a) Magnolia; (b) Daisy



Fig. 8. (a) Carnation; (b) Raspberry

Laces with some meanings are; sheep with a lamb, Mustafa Kalemli, lace of firman, pasha mark (Figure 9,10)

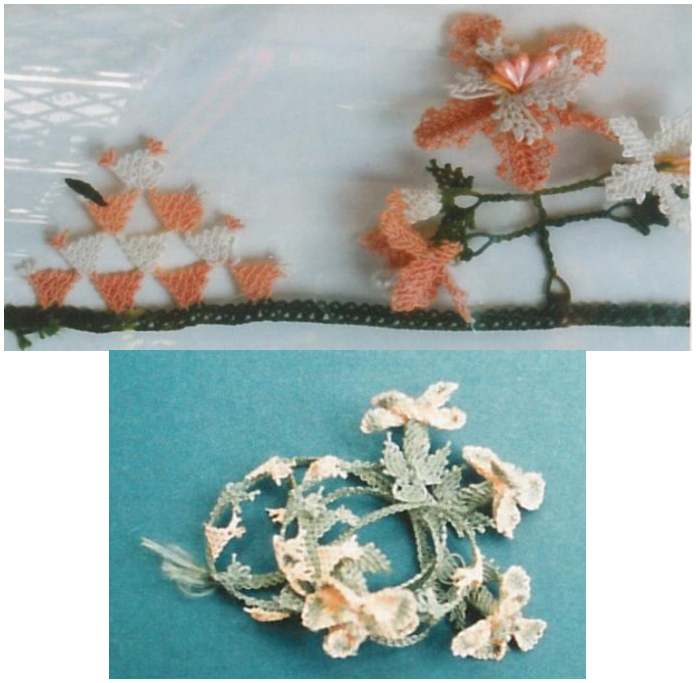


Fig. 9. (a) Sheep with a lamb; (b) Mustafa Kalemli



Fig. 10. (a) Lace of firman; (b) Pasha mark

Laces made up of human and animal figures are; mother in law pinch, honeysuckle with a ring, the Festival of Independence, 63rd Year (Figure 11, 12).



Fig. 11. (a) Mother in law pinch; (b) Honeysuckle with a ring



Fig. 12. (a) The Festival of Independence; (b) 63rd Year

Laces produced using objects are; Meram Vineyards, Yaylacık Mountains (Figure 13).



Fig. 13. (a) Meram Vineyards; (b) Yaylacık Mountains

Laces having a name of a certain place or the name of the producer are Züleha hyacinth and Ayşe necklace (Figure 14).



Fig. 14. (a) Züleha hyacinth; (b) Ayşe necklace

It was found that the group of plants had the highest number with 12 samples among the 24 samples examined in the Municipality Museum of Tavşanlı, besides that laces with some meanings and laces made up of human and animal figures had four samples each, laces produced using objects and laces having a name of a certain place or the name of the producer had two examples each.

As a result of the investigation into the Municipality Museum of Tavşanlı, it was found that long stitching needle was used as a tool and raw silk, wire, horse tail hair and ready-made seeds in small amounts were used as the materials.

It was also determined that the techniques of giraffe, railing, and picot were used in the production of laces, and that the laces produced depending on these techniques were made by paying attention to the principles below:

- The thread should be twisted and smooth,
- The sizes of loops should be the same size,
- The loops should be well-tighten
- The appearance of knots should be clear
- Hardening the laces during the production using different materials

It was found that all of the lace samples investigated in the Municipality Museum of Tavşanlı were colorized as polychrome. The colours used in the samples are compatible with the colours in the nature in most of the motives. The colours in the samples were spread around as large and small spots.

As a conclusion, keeping the needle laces having a character improving creativity and depending on tradition alive could only be possible with the determination of their regional features and cultural identity of the laces and protecting them.

The function of needle laces would be great in transferring the creativity of women creating such high taste without going through a certain education in Turkish society; since handicraft arts are authentic, abstract and most surprisingly they have an international characteristics (Barışta, 1985).

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