

“BINDALLI” DRESS FROM THE CLOTHING COLLECTION OF THE KUTAISI HISTORICAL MUSEUM

კაზა „ბინდალი“ ქუთაისის ისტორიული მუზეუმის სამოსის კოლექციიდან

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Abstract

A fascinating bridal gown, embellished with gold embroidery and fundamentally different from traditional Georgian attire, is housed in the textile fund of the Kutaisi Historical Museum. The purpose of this work is to identify this garment, to find analogues, to clarify its purpose, origin and distribution area.

The historical-ethnographic method of investigating and describing the museum piece and the subjective-analytical methods of analyzing the illustrative material of this object were the two systematic approach pillars that were employed to achieve the purpose. The analysis focused on the creative composition of needlework as well as the peculiarities of the construction-technological processing. It was discovered during the search for analogues that the Adjara Museum in Georgia is the only location where such bridal attire is preserved. Furthermore, it has a significant international representation in the major museums of America, Europe, and Asia as well as in the museums of practically all Turkish cities. The investigation led to the conclusion that this clothing item had the status of a monument of Turkish cultural heritage. It stands for the ritual dress of a Turkish woman “bindalli” the beginnings of which can be traced to the province of Marashi in the late fourteenth and early fifteenth century. Bindalli first spread to Anatolia and the Balkans, and later to almost the entire territory of the Ottoman Empire. The bindalli garment changed a bit before taking on its final shape; Common features unify all varieties: they are composed of expensive, thick fabric, adorned with relief embroidery stitched in either goldthread or silver thread and it necessarily had a whole lining. It is an extremely precious item for a woman's dowry because it takes a long time to produce. After being used on designated ritual days, bindalli was preserved as a relic, handed on to posterity, and used by many generations before it wore out. Finally, even the faded one was kept tenderly in the family. This garment has proved to be sustainable even in modern times and has become a source of inspiration for Turkish designers.

The result of the research will be important for the identification of similar clothes kept in different museums of Georgia; Information about one of the interesting exhibits of the Kutaisi costume collection will be disseminated to the scholarly community.

Keywords: Wedding dress; Kutaisi Historical Museum; Dress Bindalli; "Dival work"; Ottoman clothes.

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ქუთაისის ისტორიული მუზეუმის ქსოვილების ფონდში დაცულია ერთ-ერთი საინტერესო სამოსი – აჭარელი ქალის ოქროქარგულობით შემკული საქორწილო კაბა, რომელიც არსებითად განსხვავებულია ქართული ტრადიციული სამოსისაგან. სწორედ ამ სამოსის იდენტიფიკაცია – ანალოგების მოძიება, დანიშნულების, წარმოშობისა და გავრცელების არეალის გარკვევა წარმოადგენს ნაშრომის მიზანს. მიზნის მიღწევასათვის გამოყენებული იქნა სისტემური მიდგომის პრინციპები – სამუზეუმო ობიექტის შესწავლა-აღწერის ისტორიული-ეთნოგრაფიული მეთოდი და ამ ობიექტის საილუსტრაციო მასალის შესწავლის სუბიექტურ-ანალიტიკური მეთოდები. გაანალიზდა ნაქარგობის მხატვრული კომპოზიცია და კონსტრუქციულ-ტექნოლოგიური დამუშავების თავისებურებანი. ანალოგების მოძიების შედეგად გამოვლინდა, რომ ასეთივე საქორწილო კაბა საქართველოში მხოლოდ აჭარის მუზეუმშია დაცული; ხოლო უცხოეთში დიდძალი რაოდენობითაა წარმოდგენილი თურქეთის თითქმის ყველა ქალაქის მუზეუმში, აგრეთვე ამერიკის, ევროპისა და აზიის დიდ მუზეუმებში. კვლევის შედეგად დადგენილ იქნა, რომ ეს სამოსი თურქული კულტურული მემკვიდრეობის ძეგლის სტატუსის მქონე ობიექტია. და წარმოადგენს თურქი ქალის სარიტუალო კაბა „ბინდალის“. მისი წარმოშობა მარაშის პროვინციას უკავშირდება და XIV-XV საუკუნეთა მიჯნით თარიღდება. ბინდალი თავდაპირველად ანატოლიასა და ბალკანეთში გავრცელდა, მოგვიანებით კი ოსმალეთის იმპერიის თითქმის მთელ ტერიტორიაზე. ბინდალის კაბამ გარკვეული ტრანსფორმაცია

განიცადა საბოლოო სახით ფორმირებამდე; ყველა სახეობა საერთო დამახასიათებელი ნიშნებით გამოირჩევა – დასამზადებლად გამოყენებულია ძვირფასი მძიმე ქსოვილი, შემკულია ოქრომკედით ან ვერცხლმკედით შესრულებული რელიეფური ნაქარგობით და აუცილებლად დამუშავებულია სარჩულით. მისი დამზადება ძალზე შრომატევადია, რის გამოც ქალის მზითვის ძალზე ფასეულ ნივთს წარმოადგენს. ბინდალი განსაკუთრებულ, სარიტუალო დღეებში გამოყენების შემდეგ ინახებოდა, როგორც რელიქვია, შთამომავლობისათვის გადასაცემად და გაცვეთამდე არაერთი მომდევნო თაობა იყენებდა. საბოლოოდ, გაცვეთილსაც კი, ოჯახში სათუთად ინახავდნენ. ეს სამოსი თანამედროვეობაშიც მდგრადი აღმოჩნდა და თურქი დიზაინერების შთაგონების წყაროდ გადაიქცა.

კვლევის შედეგი მნიშვნელოვანი იქნება საქართველოს სხვადასხვა მუზეუმებში დაცული მსგავსი სამოსის იდენტიფიკაციისათვის; ასევე სამეცნიერო მიმოქცევაში ჩაეშვება ინფორმაცია ქუთაისის კოსტიუმის კოლექციის ერთ-ერთი საინტერესო ექსპონატის შესახებ.

საკვანძო სიტყვები: საქორწილო კაბა; ქუთაისის ისტორიული მუზეუმი; კაბა ბინდალი; „დივალური ნამუშევარი“; ოსმალეთის სამოსი.

Introduction

A particularly intriguing and unique example of the materials conserved in the textile fund of the Kutaisi Historical Museum is the wedding gown of an Adjarian woman, made of purple velvet fabric. It was brought to the museum in 1979, from the village of Ghorjomi in the highlands of Adjara (Fig. 1, a). Even though Adjarian women's clothing has aspects that are obviously influenced by foreign cultures and historically created local qualities, its silhouette, pattern, color scheme, and consumption rules all have a distinctively Georgian character. However, the wedding dress from the Kutaisi collection is fundamentally different from the traditional clothing used for a similar purpose in other parts of Georgia (Dolidze, Datuashvili, 2017) as well as from the Adjarian woman's outfit as supported by ethnographic evidence (Samsonia, 1977: 93). Because of this stark contrast, there was curiosity about the exhibit and a need to learn more about it, particularly because similar clothing isn't shown in Georgian scientific circulations. Consequently, finding analogues to the bridal gown and learning about its function, place of origin, and dissemination are the goals of the research. The study findings will be crucial for identifying identical clothing kept in other Georgian museums and determining how they impact one another. Additionally, comprehensive data regarding one of the fascinating exhibits of the Kutaisi costume collection will be made available to the scientific community. This will surely be significant for scholars and the broader public with an interest in Georgian material culture.

It is noteworthy that a large number of scholarly works written in Georgian have conducted in-depth analyses of the clothing worn by people in various parts of the country, notably Adjara (Melikishvili and others, 2013; Dolidze and others, 2016; Ugrekheldze and others, 2019: 368-371). Nevertheless, unless we take into account the article by I. Ugrekheldze and others (Ugrekheldze and others, 2024: 364-372), which only describes the external characteristics of the aforementioned dress and the peculiarities of its construction and technological processing, clothing that resembles the Kutaisi wedding dress has not been taken into consideration. Rather, comparable clothing is widely examined in contemporary foreign scientific articles, the majority of which are in Turkish.

Among them, Nancy Micklewright's publication (Micklewright, 1989: 161) is fascinating as it analyzes Ottoman wedding costumes from the late 19th century as an indicator of social change; Derya Demirbaş Koyun's work (Demirbaş Koyun, 2016:91) is notable as it concerns the analysis of Ottoman ritual clothes preserved in the Ethnographic Museum of the Aegean University of Izmir. It discusses the significance and role of the wedding dress's shape, color, and materials as well as its symbolic weight in Turkish traditional costume.

Based on written sources and samples from the Ankara Ethnographic Museum, Gülüzar Çelebilik and Ayşe Çengel (Ozgen and others, (2020) describe the meaning of the distinctive Henna night¹ ritual dress and accessories of the Ankara-Beypazarı region. Information about modern ritual clothing worn on Henna nights is also given. The publication by Fatma Yetim (Yetim, 2009: 20) is intriguing because it describes the traditional bride's dress and emphasizes its significance. Similarly, the author's article (Yetim, 2017: 401) describes traditional clothing and accessories worn by women in the Beypazar, Ankara region, providing an overview of the material, technique, and motifs.

It is evident from the publications review that the international articles provide significant details regarding comparable versions of the bridal dresses in the Kutaisi collection. Finding similarities between them and conducting a comparison study would surely provide us with specific results for identifying this museum item, its origin and distribution, and for clarifying its history.

Methods.

Research methodology is primarily grounded in historical, scientific, and systematic approaches, including methods of analysis, comparison, synthesis, and generalization. Additionally, historical-ethnographic and subjective-analytical approaches are employed in the study and description of museum objects, as well as in the analysis of the illustrative materials pertaining to them.

Discussion.

The wedding dress of an Adjara woman preserved in the Kutaisi Historical Museum is made of purple silk velvet fabric, ankle-length, with a back train. It's wide and flowing on the bottom with a straw-colored cotton fabric lining. The panel and the back are fully cut without seams;

The dress is trapezoidally flared with four inserted triangular parts that join the edges of the panel and the back.

An Adjarian woman's ankle-length bridal gown with a train is conserved in the Kutaisi Historical Museum. It is composed of purple silk velvet fabric. The dress silhouette is loose and trapezoidal, with a whole lining made of cotton fabric with a straw tint. The panel and the back without seams, fully cut; The dress is trapezoidally flared with four inserted triangular parts that join the edges of the lapel and back.

A small triangular detail has been added to the sides of the dress on the bottom for additional expansion, and the same detail is inserted at the back seam and side seams. The Dress with an oval neckline, no collar; The dress is open front on the chest to the waistline. Sleeves are sewn, two-piece with inserted part, narrowed at the wrists. The dress is embellished with a gold embroidered floral ornament around the neckline, panels, endings and sleeve edges.

Attention is drawn to both the intricate design of the embroidery and the method by which it was completed. The chest piece of the dress is where the composite center lands. The centerpiece feature is a six-petaled rose encircled by a plastic ornament made out of revolving leaves, branches, and twigs. The rose branches are arranged in a rhythmic pattern that produces an exquisite and harmonious décor. Braids of flowers and branches are hanging on the panel between two vertical needlework designs; they repeat rhythmically and progressively widen toward the lower edge. The embroidery stands out for its flawless execution, which elevates it to the status of art.

The entire design is pre-printed on cardboard; cut out, and attached to the half-stitched dress (only the side seams un-sewn). Next comes the embroidery in relief. The composition's primary features, which include flowers, leaves, and stylized branches (Fig. 1, b det. 1), are created in the satin stitch style, which is tightly arranged stitches on both sides and produce a button effect (Ugrekheldze, and others, 2024: 364; Chubinidze, 2017). For the main contours, gilded silver thread – flat silver thread trim is used as embroidery material, and for fruits, as well as for filling the free areas of flower petals and leaves, claption coil (**Fig. 1, b, det. 2**), (the thinnest gold or silver wire, spirally twisted). The overall image of the embroidery, as a whole, creates a very attractive, harmoniously balanced and finished composition.

¹ Henna night is an ancient tradition that is usually held the night before a wedding. Due to the fact that the bride is starting a whole new chapter in her life, it holds particular significance.



Fig. 1. a – Adjarian woman's wedding dress; b – embroidery fragment

Especially interesting is the pattern and cutting of each detail of the dress (Fig. 2). Velvet fabric – width 45 cm., cut without loss, which confirms the thorough folk experience in cutting the material economically. The main, biggest detail of the dress – the fully cut panel and back, is a rectangular piece of fabric, size – 45x275 cm. (Fig. 2, a-b, det. 1). The side parts of the panel and back (Fig. 2, a-b, det. 2, 3) are trapezoidal and obtained by cutting a rectangular piece of fabric diagonally (Fig. 2, b, det. 2, 3). These elements are shaped like a triangle thanks to tiny details in the bottom corner. (Fig. 2, a-b, det. 4, 5). The side of the edges (Fig. 2, a-b, det. 2) is connected to the central detail of the panel by matching the endings (the location of the edge and the direction of the grid line on the details are indicated by arrows).

The detail of the back is different – in this case the edges don't match, the edge of the inserted part of the back (det. 3) is enclosed in the side seam. It should be noted that such a connection is very thoughtfully decided, because it allows for the formation of a train along with the economical use of fabric. It is worth noting that – if the direction of the velvet fabric does not cause a difference in color – all the details of the skirt are cut in one direction, and the back in the other direction.

The technique of processing the dress and the expertly executed hems and seams demonstrate a deep understanding of conventional sewing guidelines and procedures. Several kinds of seams are employed when the dress is technologically processed, including:

- connecting seams – for stitching the details of the surface and lining materials (Fig. 3, a);
- edge stitches – for processing the ending of the dress (Fig. 3, b), the lower edge of the sleeve (Fig. 5, c) and the opening of the chest piece (Fig. 3, d);
- Hemming stitches – on the edge of the neck (Fig. 3, e);
- single closed seam – when working on the edge of the neck, along with the lining (Fig. 3, f).

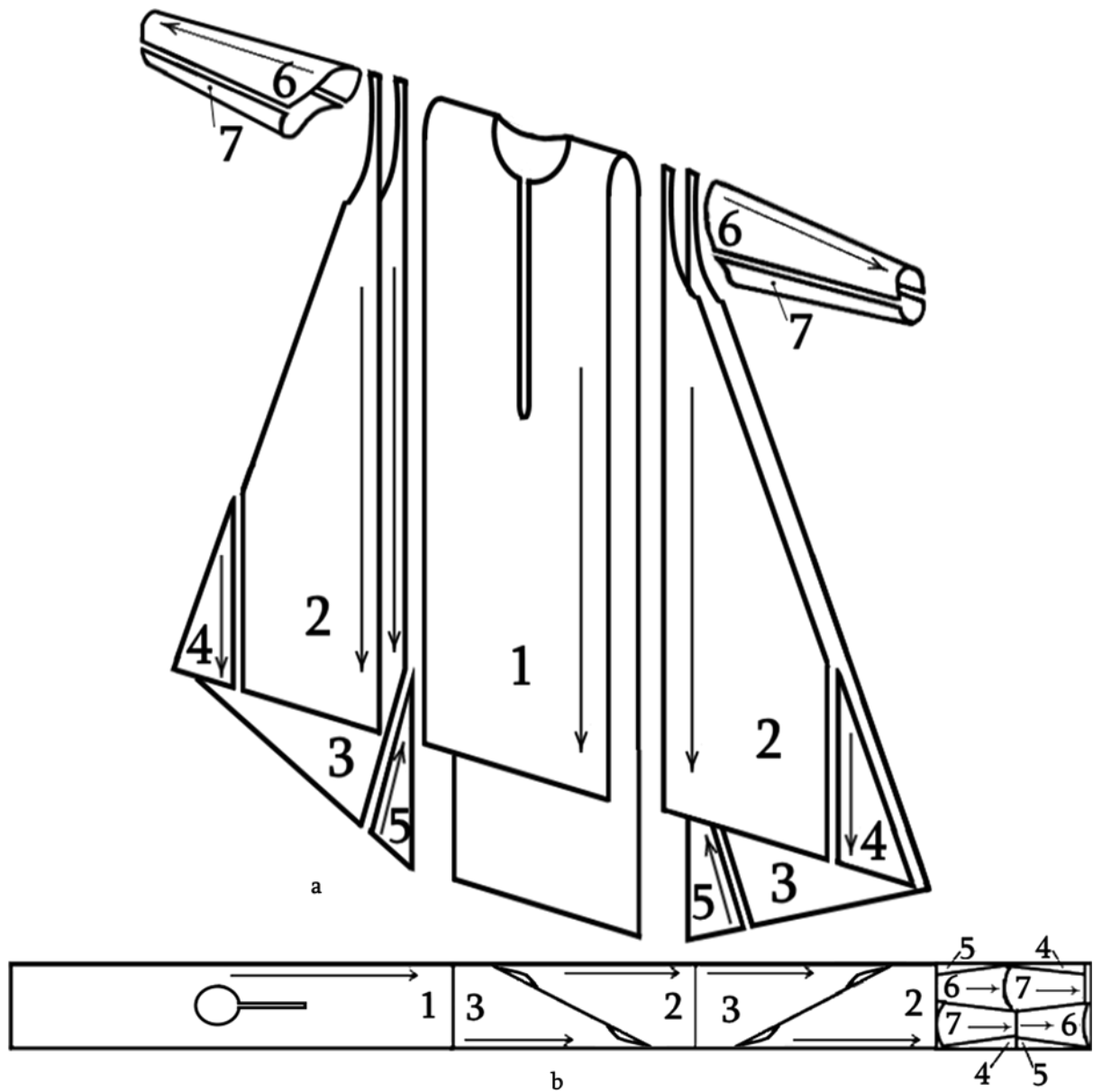


Fig. 2. a – construction of Adjara woman's wedding dress; b – sketch on fabric

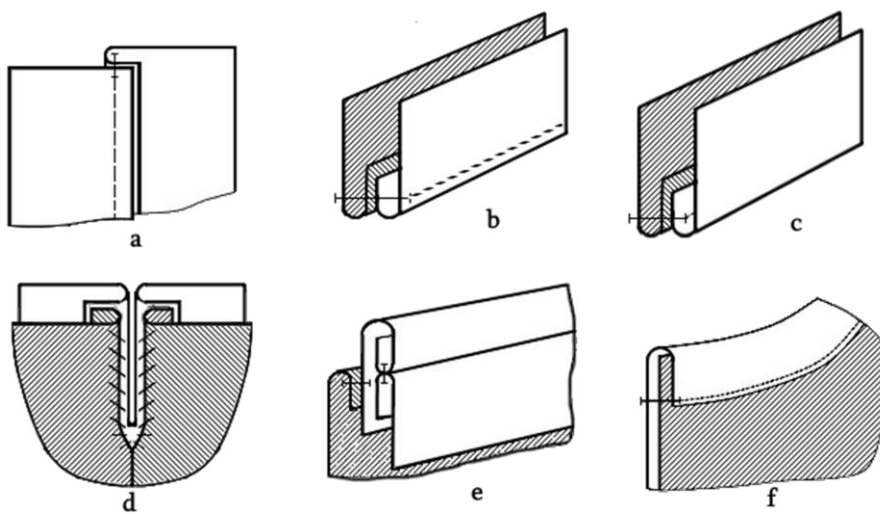


Fig. 3. Types of stitches used in dress processing

As we can see, the bridal gown worn by an Adjarian woman differs greatly from that of women in other parts of Georgia in terms of silhouette, material, color, and embellishment. This extremely artistic sample certainly draws attention with its exquisite, solemn tone, sophisticated decoration, and in-depth understanding of cutting and processing traditions, all of which point to the creator's unquestionable status as an unrivaled mastery of needlework and embroidery.

It should be noted that the dress was brought to the museum from the community of Ghorjomi, which is located in the Adjara region. Until recently, the Muslim population's existence and customs, which are based on the traditional elements of the material culture formed as a result of the Ottoman Empire's dominance, were authentically preserved in this region. Even still, it was unexpected that there were clothes here considering how drastically they differed from Adjarian customary attire. As a result, we started to be interested in locating analogs and the question of their origin. After doing a search, it was discovered that one of the intriguing displays at the Khariton Akhvlediani Adjara state museum is a comparable clothing that is maintained in Georgia (Fig. 4, a). Salie Shervashidze, a noblewoman, owned the clothing (Collections, 2020).



Fig. 4. Bindalli Wedding Dress: a – Museum of Adjara, Batumi, Georgia; b – The Collection Islamic Art, The Metropolitan Museum of Art, USA; c, e – The Sadberk Hanım Museum, Istanbul, Turkey; d – District Governors Museum House, Safranbolu, Turkey

Subsequent investigation showed that the wedding gown conserved in the Kutaisi Museum is a traditional ritual dress worn by a Turkish woman during the Ottoman era known as the „bindalli“, it was also found out that analogues of the dress can be found in museums of almost every city in Turkey, as well as in large museums of America, Europe and Asia (Fig. 4, b–e).

Based on the research, it was found that ever since Ottoman society, ladies have regarded the bindalli dress as the most exquisite, stunning, and desirable article of clothing (Çelebilik, Çengel, 2018: 175). In addition to being a garment, it is also regarded as an integral element of Turkish traditional culture and has a specific position in society as a priceless legacy. A hand-embroidered bindalli is undoubtedly a work of art due to the exquisite needlework designs, priceless ornamental materials, and processing methods used.

"Bindalli" means "thousand branches" in Turkish. Originally, the phrase referred to a cloth embroidered with gold thread; it eventually became the name of a dress worn during wedding rituals that was made of this fabric with gold embroidery. At the moment, the phrase can be used to describe both clothing and embroidery. Bindal truly lives up to its name: small twigs and branches are arranged around the flowers in the stitching to give the impression of a thousand branches.

Such embroidery bears a symbolic meaning: the thousand branches represent the family tree, and a large number of branches denotes a large number of offspring. Furthermore, bindalli dress is associated with a request that the family and lineage endure forever and grow rapidly like the embroidered sprouts. It's a common misconception that the more abundant the embroidery, the stronger the imploring; Also, the richer the embroidery, the richer the bride.

Depending on where it is from, bindalli needlework is also known as "Marash work" or "Dival work." Situated along the main caravan route, Marash province was a prosperous region. Here, significant advances were made in every artistic discipline. Ancient writings describe the specialized workshops in the city where men-masters worked on needlework (Kayabaşı, 2017).

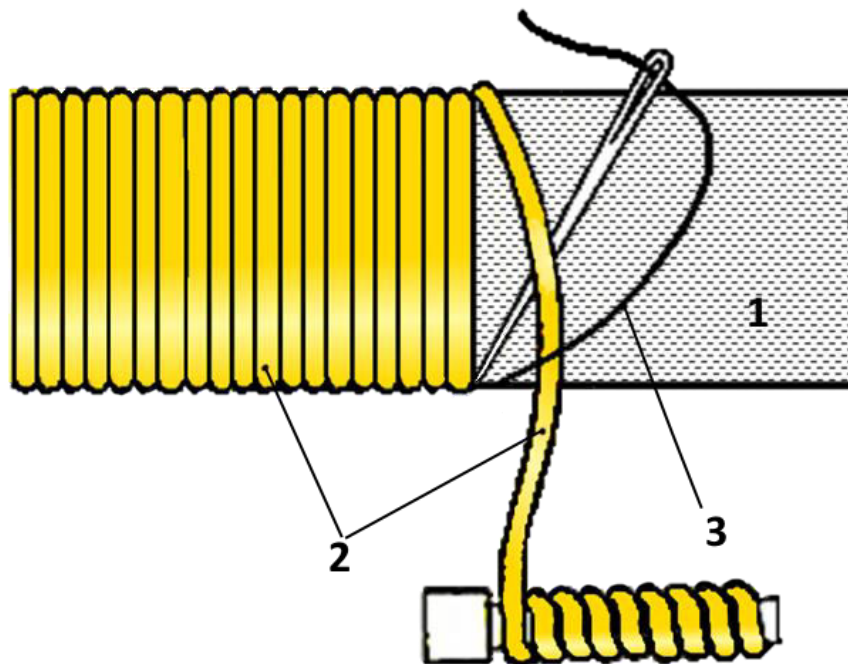


Fig. 5. Technique for performing "Dival work"

Since ancient times, Dival – also known as Marash in Turkey – has been regarded as an art form created on costly, fine textiles using priceless materials like the thinnest gold and silver thread, gold metal thread, goldwork and silverwork, pearl beads, precious stones. Using a unique method, the needlework is done by hand in relief by enclosing leather or cardboard (Fig. 5, detail 1). Only the front side of the cloth (Fig. 5, det. 2) has gold or silver thread stitches, and only an auxiliary thread (Fig. 5, det. 3) is employed to attach the precious material to the reverse side. Note that the same method is used

for the embroidery on the wedding dress from Kutaisi collection. This technique has been widespread in Georgia since ancient times and is known as satin stitch (for dense filling).

The needlework of Divalis takes a great deal of attention and effort. After being used on rare, ritual days, the bindalli dress – which took months to make – was preserved as a relic to be passed down to future generations, passing from mother to daughter and from mother-in-law to daughter-in-law. The bride's mother's or mother-in-law's bindalli was the traditional choice, but she had to update the outfit by adding new embroidery, which is how the family tree "grew" on the bindalli (Russian, 2021). Before it was worn out, the clothing was worn by many different generations. Eventually, even the faded one was lovingly maintained inside the family.

It's fascinating to learn about the origins and growth of bindalli. The history of it can be traced to the Marash province in the fifteenth century, when, at the turn of the fifteenth and sixteenth centuries, Emine Khatun, the future Ottoman Empire sultan Mehmed I Celeb's bride, from the Marash district, got as a dowry a priceless dress embroidered with gold and silver thread. The Ottoman royal court was very impressed with the exquisite embroidery on Emine Khatun's garment. At this time, the Ottoman monarchy had thoroughly established the skill of using needlework to decorate clothing (Maraş İşi Nedir, 2022). As is well known, the magnificence and elegance of the priceless objects should have served as a visual cue of the power and wealth of the medieval Ottoman kingdom. The women residing in the Sultan's palace wore incredibly costly and striking dress, with distinct ensembles that corresponded to their social standing (Maraş İşi Nedir? (2022).

This was precisely what Emine Khatun's gold-embroidered bindalli bridal gown that perfectly satiated these demands. A new custom emerged at this time: daughters of wealthy families were expected to wear a gold-embroidered dress as a bindalli dowry, and the garment would subsequently be passed down as a relic from generation to generation (Demirbaş Koyun, 2016:91).

After initially spreading to Anatolia and the Balkans, bindalli eventually covered nearly the whole area of the Ottoman Empire. Muslim, Christian, and Jewish women of various social classes and economic statuses wore it (Bindalli, 2023; Collections, 2010). The dress was one type (there was only one form of dress), and the fabric and ornamental material quality varied according to social and economic standing (Ağaç, Dengin, 2015: 115).



Fig. 6. Robe-like, front-opening garment “entari”

This dress has undergone quite an interesting transformation. Medieval Ottoman women's clothing was rather complex consisting of many elements, the main of which was the caftan – a robe-like garment “entari” with open front. Worn over an inner shirt and wide pants, it doesn't have fasteners and could be fastened at the waist with a precious metal encrusted belt or a triangular scarf-like belt. The image of such clothing can often be found in ancient miniatures (Fig. 6, a), European engravings (Fig. 6, b),

or in pictorial samples of the genre (Fig. 6, c). At first, bindalli was just such a caftan. Later, different types of bindalli spread:

From the XVIII century: a robe with open front and slit on the sides from the waistline (Fig. 7. a);



Fig. 7. Bindalli dress transformation

has closed chest piece and is opened at the bottom (Fig. 7. b); A set consisting of knee-length trapezoid half-caftan and trousers embroidered in the same style (Fig. 7. c); The dress is cut on the chest piece to the waistline and slit on both sides from the waist to the end (Fig. 7. d).

From the 19th century: a set of a jacket and a bell-shaped petticoat both in the European style (Fig. 7, e) (Micklewright, 1989: 161; Demirbaş Koyun, 2016: 95); From the middle of the 19th century: A full dress with a trapezoidal design open at the chest to the waistline dates back to the middle of the 19th century. Inspired by European fashion, it nearly entirely superseded the usual robe-like attire (Fig. 7, f) (Demirbaş Koyun, 2016: 95). Most of the time, every variety of bindalli dress mentioned existed at the same time. All of them are distinguished by common characteristics – precious heavy fabric is used for production, they are decorated with relief embroidery made with goldthread or silverthread, and necessarily with a lining.

A layer of cardboard or leather, which is required for the creation of relief embroidery, makes it even heavier. As a result, washing the outfit is practically impossible (Demirbaş, 2016:291). That's probably why they were careful and only wore it on exceptional occasions, allowing future generations to inherit it undamaged – in fact, a significant amount of money was invested in it.

Since the beginning of the 19th century, the custom has only persisted in rural areas and among impoverished people. This is true even though there are specialist workshops in large cities, and frequently, prospective daughters and other family members embroider the bindalli clothing with their own hands as part of the dowry. Wealthy people and city dwellers now give master tailors special orders to have it done.

From the middle of the 19th century, it was also possible to buy ready-made bindalli for a daughter's dowry in the center of Istanbul (Demirbaş Koyun, 2016: 95). Hand-embroidered bindalli dress handed down through the generations are now prized museum exhibits and costly artifacts, fetching high prices at international auctions since they are deemed antiques.

Even now, the bindalli dress has a purpose in the life of a Turkish woman. Even though bindalli embroidered with modern software machines is no longer inherited and is inexpensive, it is nevertheless used today for its customary purpose, albeit only on specific ritual days. For example, when the young came to see the newlywed bride on henna's night, the ceremonies of betrothal, marriage, and baptism (the circumcision of the son). Folk dance ensembles traditionally wear these costumes (Fig. 8, a).

Additionally, people wear bindalli dress to take part in various festivals and events, such as “Saffron Beauty” competition which is part of the festival of Safranbolu, a city in the Turkish province of Karabuk named after the saffron flower (Safran, 2018). It is a mandatory requirement for the contestants to wear a bindalli dress (Fig. 8, b).



a



b

Fig. 8. Modern use of bindalli: a – participants of folk dance ensemble in bindalli dresses b – “Saffron Beauty” contest participants wearing bindalli dresses

It's an amazing truth that Turkish designers have found inexhaustible inspiration in the Bindal garment in recent years. The revised design kept the garment's essential qualities while reflecting its

overall traits. The primary stylistic niche of bindalli is its contrasting color, surprisingly harmonious combination of colors, traditional goldthread and silverthread embroidery, the preservation of the fabric's texture and symbolic meaning, and an adaptation of the dress's silhouette to contemporary fashion trends. Turkish designers made a very wise decision when they blended and altered bindalli with contemporary clothing to create their own, palace-inspired look.

Every year, new bindalli clothing components are created specifically for the upcoming season and to be worn by future brides on henna night. These motifs are stunning and captivating due to their variety of hues, sparkling decorations, graceful silhouettes, and elegance and refinement. Every year, a selection of the most attractive models is made from among them. For aspiring brides, bindalli's contemporary models are incredibly striking and the epitome of a dream dress (Fig. 9).

The transformation of the bindalli in line with modern fashion trends is an example of the sustainability of this type of historical garment. Turkish designers believe that such an approach should be continued and given a wide arena for creativity, openness to innovation and protection of values. It should be noted that this kind of approach is justified because fashion is a constantly changing phenomenon that stems from innovation, creativity, and change. Additionally, behind all of the intriguing facades, there is a complex network of research, analysis, and intuitive thinking at work. Traditions, contemporary culture, and consumer preferences must all be taken into account in order to create something new and interesting, and for this reason, it is important to remember the historical roots of modern humans.



Fig. 9. A modern artistic-design solution to bindalli dress

Conclusions

As a result of the search for parallels to the sample of the Kutaisi Historical Museum – Adjarian woman's wedding dress, it was revealed that a similar dress is kept in Georgia only in the Khariton Akhvlediani Adjara state museum; nevertheless, it is widely represented in museums of practically every city in Turkey, as well as in large museums in America, Europe, and Asia. This discovery was made while looking for similarities to the sample of the Adjara woman's wedding dress from the Kutaisi Historical Museum.

As a result of the research, it was revealed that this garment is a medieval Ottoman ritual traditional dress of a woman called “bindalli”, which underwent some transformation before forming into its final form.

The bindalli dress and every other museum exhibit have the same characteristics: precious material (silk velvet); precious embroidery material (goldthread or silverthread, goldwork, silverwork); decorating with floral and plant motifs; with fax or cotton linen.

It has become apparent that this style of clothing has continued to play a significant role in Turkish women's lives even in the present day. For example, self-creative ensembles and festival attendees actively use the traditional version, and young people enjoy dressing up for ceremonies such as the customary henna night in modified modern clothing. Its sustainability is further demonstrated by the fact that Turkish designers consistently draw inspiration from the bindalli dress.

The identification of the wedding dress kept in the Kutaisi Historical Museum's textile and embroidery fund was ultimately accomplished through study that involved finding analogs, comparing them, and making parallels. It came to light that it is more than just a piece of clothing; rather, it is a fascinating artifact with a lengthy history and a significant place in Muslim cultural legacy. The bridal outfit is imported from the old village of Ghorjomi in the Adjara highlands, which once belonged to this world and continues to do so in part.

We anticipate that the research results will be significant and informative for both stakeholders in traditional clothing and the broader public with an interest in material culture.

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