Wardrobes of Turkish-Dutch women: The multiple meanings and aesthetics of Muslim dress
Unal, R.A.

Citation for published version (APA):
Ünal, R. A. (2013). Wardrobes of Turkish-Dutch women: The multiple meanings and aesthetics of Muslim dress

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
LIST OF FIGURES

Figure 1 Çarşaf models in the magazine İnci, no. 2 (1 March 1919) published in Tombak, 1998.

Figure 2 Çarşaf stores in Fatih and Meryem’s torbalı çarşaf in the Netherlands.

Figure 3 Çarşaf wearers in the Netherlands.

Figure 4 Walking against the wind.

Figure 5 Different çarşaf styles, colors and patterns.

Figure 6 Şevval’s wardrobe: the inside of her wardrobe, including her favorite dress combined with a matching silk indoor scarf, her çarşaf patterned with polka-dots, and her dark red shoes and handbag, which match well with her dark blue çarşaf.

Figure 7 Accessories often combined with çarşaf from the wardrobes: a poncho to wear over the çarşaf during winter, indoor scarves, jewelry, a pair of leather shoes, and bags.

Figure 8 Hanne’s wardrobe: her indoor dresses and scarves.

-----------------------------------------------

Figure 9 Amsterdam, 1976, by Bertien van Manen in her book, Vrouwen te gast (1979), courtesy of Bertien van Manen.

Figure 10 Women in more form-fitting overcoats and headscarves shopping at community event.

Figure 11 A fashionable denim overcoat from Asu’s wardrobe.

Figure 12 A denim overcoat.

Figure 13 By Ari Versluis & Ellie Uyttenbroek in Exactitudes (2011), Courtesy of Ellie Uyttenbroek and Ari Versluis.

Figure 14 Dicle’s kap in an Armine catalogue, courtesy of Armine.

Figure 15 A form-fitting long black overcoat.
Figure 16 A ‘grandma’s overcoat’ from Rüzgar’s wardrobe.

Figure 17 Rüzgar’s combination for work: ferace and jacket.

Figure 18 Photos by Bertien van Manen in her book, Vrouwen te gast (1979), courtesy of Bertien van Manen.

Figure 19 Sewing kumâş skirts (below) requires sophisticated tailoring skills.

Figure 20 Pelda’s şalvar and a scene from her wardrobe: her favorite red velvet skirt and colorful blouse.

Figure 21 Shopping for skirts in The Hague Market.

Figure 22 Fashionable skirts in the Netherlands.

Figure 23 Trousers under long overcoats and tunics or blouses (with different preferences of length).

Figure 24 A collage of denim in the Netherlands: Women wearing denim skirts at Manzaram while shopping (bottom left), and women at a community event.

Figure 25 Denim skirts from Asira’s wardrobe (on the right) and (on the left) the design from Chanel, a combination of a short denim jacket and a skirt made from jean (1991-1992 autumn-winter) displayed as a part of exhibition “Blue Jeans” at Centraal Museum, in Utrecht 2012.

Figure 26 Serap’s urbane Turkish girl’s (Medeni Türk Kızı) combination (blouse, headscarf, and full length skirt).

Figure 27 The image at the top right is the popular Mango skirt, from a community event; at the bottom right we see the green fishtail skirt from Zehra’s wardrobe; the image on the left shows a picture of a skirt that was recently on Facebook and got many “likes” from other young women.

Figure 28 Detail from Fatma’s skirt.

Figure 29 An advertisement from Âlâ Magazine, December 2012, promoting a “naturally beautiful” (doğal olarak güzel) look next to cosmetics selected by the editor and a fashion model wearing “invisible makeup” (the image on the left is from the
2012-13 Fall-Winter fashion catalogue of a well-known tesettür company, Tuğba, in Turkey), courtesy of Tuğba and Álå.

Figure 30 Eye makeup and materials.

Figure 31 A fashion model wearing heavy makeup for Álå Magazine shoots. (The image on the top is from the December 2012 issue of Álå Magazine; the image in the right corner is from the December 2012 issue.) Courtesy of Álå.

Figures 32 Kinds of fabric for festive dresses.

Figure 33 Abiye Dresses from Bihter’s Wardrobe.

Figure 34 Kaftans and wedding gowns at display at the First Istanbul Tesettür Fashion Fair, 2009, October.

Figure 35 A red see-through scarf from Sevde’s wardrobe.

Figure 36 Festive head coverings on display at the Istanbul Tesettür Fashion Fair, 2009, October.

Figure 37 Festive Dresses featured in Álå Magazine, December 2012, courtesy of Álå Magazine.

Figure 38 A selection of photos from the making of Remziye’s türban.

Figure 39 Remziye’s henna party dress.

Figures 40 & 41 Patterns, colors, fabrics, and ways of storing headscarves.

Figure 42 The figure on the left depicts different generations of women in yaşmak (1969: 241); the figure on the right shows a woman from İstanbul wearing a hotoz (1969: 132). The second image is first published in the “Elbise-i Osmaniyye” by Osman Hamdi Bey & Marie de Launay in 1873.

Figure 43 Salma style on the left and Kundak style on the right.

Figure 44 Women wearing “Atatürk eşarbi” in Almelo 1978, by Bertien van Manen in her book, Vrouwen te gast (1979), courtesy of Bertien van Manen.

Figure 45 Decorated cotton yemenis from Habibe’s wardrobe.
Figure 46 Headscarves in various patterns and colors, and some examples of the catalogues of Turkish headscarf producers.

Figure 47 Women shopping for silk scarves at Multifestijn (a large yearly festival organized by the Süleymanlı Community in the Netherlands).

Figures 48 & 49 Pelda’s cotton scarves and elderly women with yazmas in The Hague.

Figure 50 The cover of Hoofdboek, with a model wearing plain cotton shawls and another model wearing silk shawl with a high top in front in the “Istanbul style.” Courtesy of Hoofdboek and Âlâ Magazine.