

*Araştırma Makalesi / Research Article***The Aesthetics of Decoration in Footwear: A Design Analysis of Fantasy Shoes and Slippers Found in Konya Museums<sup>1</sup>**

*Ayakkabıda Süsleme Estetiği: Konya Müzelerinde Bulunan Fantazi Ayakkabı ve Terliklerin Tasarım Analizi*

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**Abstract**

Footwear, extending beyond its function as a mere article of clothing, constitutes objects imbued with social, cultural, and aesthetic significance. In particular, fantasy shoes and slippers enriched through ornamental techniques stand out as valuable cultural artifacts, reflecting the craftsmanship practices of their time, prevailing conceptions of fashion, and indicators of social status. This study undertakes an examination of traditional fantasy shoes and slippers distinguished by their ornamental qualities, preserved in the A.R. İzzet Koyunoğlu Museum and Library, the Konya Ethnography Museum, the Nasreddin Hodja Archaeology and Ethnography Museum, the Seydişehir Municipality Museum (Adile Baysal House of Culture and Arts), as well as various private collections in Konya.

The research focuses on women's and men's shoes and slippers dated between the 18th and 20th centuries, analyzing them with regard to their functional purposes, production techniques, material diversity, ornamental features, and design principles. The selected specimens are systematically evaluated in terms of their measurements, forms, material usage, stitching techniques, and decorative approaches. Employing techniques such as metal-thread embroidery, tel kırma (metal wirework), appliqué, and beadwork applied to fabrics including cloth, leather, and velvet, these footwear items were predominantly utilized in women's dowries or in conjunction with ceremonial attire. The vegetal, geometric, and stylized motifs observed on the footwear embody not only the artisans' aesthetic sensibilities but also the broader artistic perceptions of their period.

As the production of such footwear has nearly ceased in the present day, these objects serve as significant documentary resources for the preservation of cultural heritage. The findings of this study seek to contribute to a deeper understanding of Turkish ornamental arts, women's dress traditions, and the history of craftsmanship. Accordingly, the documentation of these design artifacts and the safeguarding of their place within cultural memory for transmission to future generations are of paramount importance.

**Keywords:** Turkish Clothing, Craftsmanship, Footwear, Fantasy Shoes, Slippers.

**Öz**

Ayakkabılar, yalnızca birer giyim ögesi olmanın ötesinde toplumsal, kültürel ve estetik anlamlar barındıran objelerdir. Özellikle süsleme teknikleriyle zenginleştirilmiş fantezi ayakkabı ve terlikler, dönemin zanaatkârlık

<sup>1</sup> This paper is derived from the master's thesis titled 'An Examination of Shoe Samples in Konya Museums and Private Collections,' published in 2020. This study was presented as an oral presentation at the 2nd International Academic Conference on Social Sciences and Humanities held on 25 July 2025 in Copenhagen, Denmark. Only the abstract of the study has been published.

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*anlayışını, moda bakış açısını ve sosyal statü göstergelerini yansıtan değerli kültürel göstergeler olarak karşımıza çıkmaktadır. Bu çalışmada Konya'da yer alan A.R. İzzet Koyunoğlu Müze ve Kütüphanesi, Konya Etnografya Müzesi, Nasreddin Hoca Arkeoloji ve Etnografya Müzesi, Seydişehir Belediye Müzesi (Adile Baysal Kültür ve Sanat Evi) ve çeşitli özel koleksiyonlarda bulunan, süslemeleriyle dikkat çeken geleneksel fantezi ayakkabı ve terlik örnekleri incelenmiştir.*

*Araştırma kapsamında 18. ve 20. yüzyıllar arasında tarihlendirilen kadın, erkek ayakkabı ve terlikleri kullanım amacı, üretim teknikleri, malzeme çeşitliliği, süsleme unsurları ve tasarım ilkeleri açısından değerlendirilmiştir. Araştırma kapsamında incelenen örnekler ölçü, biçim, kullanılan malzemeler, dikim teknikleri ve süsleme anlayışı bakımından analiz edilmiştir. Kumaş, deri ve kadife gibi malzemelere uygulanan sim sırma, tel kırma, aplike ve boncuk işleme gibi tekniklerle ortaya çıkarılan ayakkabı ve terlikler, özellikle kadın çeyizlerinde veya tören giysileriyle birlikte kullanılmıştır. Ayakkabılarda görülen bitkisel, geometrik ve stilize motifler, hem zanaatkarın sanat anlayışını hem de dönemin estetik algısını yansıtır niteliktedir.*

*Günümüzde üretimi neredeyse tamamen sona ermiş olan bu ayakkabılar, kültürel mirasın korunması açısından önemli birer belgeleme nesnesidir. Elde edilen bulgular, Türk süsleme sanatları, kadın giyimi ve zanaatkarlık tarihine ışık tutmayı amaçlamaktadır. Bu nedenle, söz konusu tasarım ürünlerinin belgelenmesi ve kültürel bellekteki yerinin korunarak gelecek kuşaklara aktarılması büyük önem taşımaktadır.*

**Anahtar Kelimeler:** Türk Giyimi, Zanaatkarlık, Ayakkabı, Fantazi Ayakkabılar, Terlikler.

## 1. INTRODUCTION

Footwear has undergone significant transformations over the centuries across different civilizations, both in terms of functionality and aesthetics. Initially serving solely to protect the feet from the natural environment, shoes gradually evolved into symbols imbued with social meaning. Early humans utilized materials such as grasses, shells, and animal hides to safeguard their bodies, thereby producing the primitive forms of footwear (Pendergast & Pendergast, 2004).



**Figure 1:** Footwear from Ten Thousand Years Ago (Virtual 1: <https://mnch.uoregon.edu/collections-galleries/great-basin-sandals>).

According to archaeological findings, the oldest known footwear consists of sandals woven from sagebrush discovered in the Fort Rock Cave in Oregon, dating back approximately 10,000 years (Choklat, 2012). This historical timeline is supported by other examples as well. An 8,000-year-old shoe from Missouri, 4,000-year-old fragments from Denmark, and evidence suggesting that the history of clothing extends back 25,000 years indicate that the origins of footwear may be considerably older than previously estimated (Pendergast & Pendergast, 2004).



**Figure 2:** Leather Shoe Dating Back Five Thousand Years (Virtual 2: <https://www.nytimes.com/2010/06/10/science/10shoe.html>).

The earliest known leather shoe was discovered in Armenia. Designed with a straw-filled interior and secured by straps, it was intended to provide both protection and comfort (Choklat, 2012). Throughout the evolution of footwear, durability remained a primary concern, as humans had not yet domesticated riding animals and thus relied entirely on walking for mobility (Pendergast & Pendergast, 2004).

In Ancient Egypt, climatic conditions influenced the prominence of sandal design. Flat-soled, strapped models with upturned toes achieved a balance between functionality and aesthetics. The symbolic

significance of sandals in royal iconography is documented, for instance, on the Narmer Palette (Bossan, 2007). In Ancient Greece, sandals were also widespread, although few physical examples have survived. Evidence is primarily derived from literary and visual sources (Blundell, 2006).

In Roman civilization, footwear emerged as a marker of social status. While aristocrats wore shoes adorned with precious metals, the general populace opted for simpler designs. Roman shoe types such as the *solea* and *calceus* were conceived in harmony with garments (Bossan, 2007; Pendergast & Pendergast, 2004).

In Chinese culture, footwear design began developing as early as 5000 BCE. From the Tang Dynasty onward, *Lotus* shoes became emblematic of feminine elegance (Girotti, 1996).

A significant turning point in footwear design occurred in the late 12th century, marked by the introduction of separate molds for the right and left foot. The more flexible utilization of leather materials enabled the production of anatomically compatible forms (Johnston & Woolley, 2015). These innovations enhanced comfort and paved the way for footwear to evolve from a purely protective item into a personalized product.

By the 13th century, notable changes emerged in sole construction. The combined emphasis on durability and comfort led to the development of robust soles, while the pursuit of quality played a decisive role in leather selection. Transformations in the economic and social structure of the period began to redefine footwear as an object associated with individual taste (Johnston & Woolley, 2015).

In the 14th century, decorative perforations on the vamp brought aesthetic considerations to the forefront, enriching the visual appeal through patterned surfaces. Pointed-toe shoes known as *poulaine* became emblematic of contemporary fashion, and materials such as velvet and brocade were frequently employed alongside leather in vamp design (Bossan, 2007).



**Figure 3:** Chopine Shoe, 16th Century, Bata Shoe Museum (Riello & McNeil, 2006: 62).

In 15th-century Venetian aristocracy, elevated platform shoes known as *chopines* gained prominence. These designs were inspired by the wooden clogs (*nalın*) traditionally used in Turkish bathhouses (Bossan, 2007). Constructed from wood and cork and covered with luxurious textiles, *chopines* functioned as indicators of social status.

By the 16th century, the French court culture embraced slippers known as *escarfignons*, worn by both men and women. Made with satin or velvet vamps, these shoes reflected the era's refined aesthetic sensibilities (Bossan, 2007). Decorative elements such as silk roses and strap closures applied to leather vamps further enhanced the ornamental character of the footwear.



**Figure 4:** Italian Shoe with Blue Leather Vamp and Silver Embroidery, 17th Century, International Shoe Museum (Bossan, 2007: 46).

In the 17th century, heel design became a dominant feature in fashionable footwear. Rounded, low-profile forms gave way to square-based heels reaching heights of 2–3 inches (Johnstone & Woolley,

2015). The popularization of red-heeled shoes by Louis XIV transformed footwear into a symbol of aristocratic identity (Walford, 2007).

By the 18th century, the influence of the Rococo style shaped shoes with elegant curves and balanced proportions. Buckles, gemstone embellishments, and strap systems were frequently employed to enhance both functionality and ornamentation (Walford, 2007). As the middle class experienced economic ascension, access to luxury footwear increased, and fashion began to appeal not only to the elite but to a broader public (Johnstone & Woolley, 2015).



**Figure 5:** Embroidered Boot Example (Görünür, 2014: 167).

Following the Industrial Revolution in the 19th century, the use of rubber, elastic, and textile materials in footwear production increased significantly. Side-gored models such as the Chelsea boot gained widespread popularity (Pendergast & Pendergast, 2004). Ottoman weaving techniques attracted considerable interest across Europe, with kilim patterns and curvilinear vegetal motifs frequently incorporated into vamp designs (Walford, 2007).



**Figure 6:** Stiletto-Heeled Shoe with Blue Silk Vamp (Walford, 2007: 198).

In the 20th century, the impact of global warfare brought forth a shift toward minimalist and functional footwear design (McDowell, 1994). In subsequent decades, stiletto heels, plastic vamps, and athletic models emerged as dominant fashion trends (Yip & Cheung, 2016). Iconic examples such as Converse sneakers and pump shoes evolved into cultural symbols (Pendergast & Pendergast, 2004). Footwear became a medium for expressing both social developments and individual identity.

In Turkish culture, shoes have served not only as functional garments but also as reflections of social status and aesthetic sensibility (Kuru & Paksoy, 2008). Throughout the state formations of Turkic peoples in Central Asia, harsh climatic conditions and a nomadic lifestyle necessitated durable clothing. Riding, being a fundamental aspect of daily life, led to the widespread use of thick garments and boots (Ögel, 1985).



**Figure 7:** Examples of Leather and Felt Boots Worn by Turks (Shamans) (Ögel, 1985: 125).

Footwear terminology within the Turkic world is remarkably rich (Kuru & Paksoy, 2014). In addition to commonly used terms such as *başmak*, *edik*, *çarık*, and *çedik*, lesser-known designations like *sokman*, *kefiş*, *kelik*, and *kepiç* also exist (Birekul, 2015). This lexical diversity reflects the classification of shoes according to their formal characteristics and functional contexts (Şen, 2003). For instance, the earliest

form of leather boots was referred to as *oguk* or *uguk*, while shorter boot styles were denoted by terms such as *edük* and *etük* (Ögel, 1985).

Due to the non-sedentary nature of Turkic communities, archaeological sites such as kurgans and the footwear found within them offer valuable insights into historical lifeways (Ekim, 2006). A striking example is the leather boot unearthed in 1948 from the Pazyryk Kurgan and now housed in the Hermitage Museum. With a shaft height of 36 cm, the boot features intricate decorative techniques including carving, embroidery, and appliqué, executed using leather, textile, and metal materials (Ekim, 2006).



**Figure 8:** Women's Boot Found in the Pazyryk Kurgan (Salman, 2013: 119).

Footwear associated with Scythian culture plays a pivotal role in understanding early Turkic shoemaking traditions. While the Persepolis reliefs depict boot shafts extending to the knee without heels, the fur shoe discovered in the Altai Karakol Kurgan documents alternative forms (Arık, 2008). Boots from this period were crafted from leather, felt, and hide, often featuring pointed-toe designs.

The diversification of footwear during the Seljuk and Ottoman periods is particularly noteworthy (Çoruhlu, 1995). In the Great Seljuk and Anatolian Seljuk eras, various types such as *oguk*, *çarık*, *başmak*, *dolak pataya*, and *samda* were worn (Salman, 2013). *Dolak pataya* is defined as a distinctive boot style that was wrapped up to the knee and worn with socks layered over it.

In the Ottoman period, footwear terminology was shaped by social structure and occupational roles. Terms such as *başmak*, *cicime*, *çapula*, *fotin*, and *mest* became widespread (Koçu, 2015). Ottoman shoes of the 16th and 17th centuries reflected the decorative arts of the era, with noticeable design shifts influenced by Western aesthetics (Görünür, 2014). Women's shoes were often crafted in the *potin* form, elegantly designed with dival-embroidered fabrics. Moreover, the colors and forms of footwear were regulated by imperial decrees, correlating with the wearer's age, profession, and social status (Naksali, 2006: 195).

## 2. METHODOLOGY

This study aims to conduct a detailed examination of fantasy-style shoes and slippers housed in museums and private collections in Konya. Throughout the research process, a descriptive, non-interventionist observational method—specifically the survey model—was employed. This model offers an approach that seeks to define the phenomenon, individual, or object under investigation as it exists within its natural context and conditions (Karasar, 2013).

The research design is based on the single survey model, which enables the evaluation of variables at the individual level in terms of type and quantity. Within this framework, each item is examined separately, and both formal and quantitative data are presented (Karasar, 2013).

Four primary techniques were utilized during the data collection phase. First, academic literature relevant to the subject was reviewed. This was followed by fieldwork, and the data were further supported through observation and interviews. To ensure a systematic evaluation of the shoe and slipper samples, a specialized observation form was developed, allowing objective data to be recorded through standardized documentation.

The research universe comprises fantasy-style shoes and slippers located in the central districts of Konya and its surrounding areas. The sample includes items from the A.R. İzzet Koyunoğlu Museum and Library, the Konya Ethnography Museum, the Nasreddin Hoca Archaeology and Ethnography Museum, the Seydişehir Municipality Museum (Adile Baysal House of Culture and Art), as well as various private

collections. An unstratified element sampling method was adopted, which assumes that all individuals within the universe have an equal probability of being selected (Karasar, 2013).

In total, 14 examples of fantasy shoes and slippers were examined. These include 4 from the A.R. İzzet Koyunoğlu Museum and Library, 3 from the Konya Ethnography Museum, 1 from the Nasreddin Hoca Archaeology and Ethnography Museum, 1 from the Seydişehir Municipality Museum (Adile Baysal House of Culture and Art), and 5 from private collections. The examined footwear items are historically situated within a timeframe spanning from the 18th to the 20th century.

### 2.1. Ethics Committee Approval

Ethical rules have been followed in the preparation of the conceptual framework of this research, the application of data collection tools, data collection, data analysis and interpretation. ANKAD Editorial Board has no responsibility for any ethical violations that may be encountered. All responsibility belongs to the authors. I undertake that this study has not been sent to any academic publication environment other than ANKAD for evaluation. In this study, all the rules specified to be followed within the scope of “Higher Education Institutions Scientific Research and Publication Ethics Directive” have been followed. None of the actions specified under the second part of the Directive, “Actions Contrary to Scientific Research and Publication Ethics”, have been carried out.

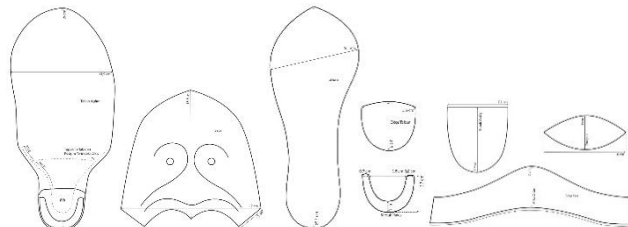
### 3. FINDINGS

As a result of the research, visual documentation, technical drawings indicating dimensions, and descriptive information pertaining to the examined fantasy-style shoes and slippers are presented below.

**Photograph 1:** Top View, Underside Top View, Side View, Rear View, Decorative Detail View, Heel Detail View



**Technical Drawing 1:** Full Sole Layout, Upper, Sole, Heel Base and Metal Plate Component, Heel Cushion, Sock Insert, and Lateral Upper Segment



The bridal shoe, dated to the 18th century and acquired through purchase for the Galeri Türkmen collection, remains in its original, unrestored condition. The upper is constructed from green stingray leather (*sağrı*) and brown leather lining, joined by hand stitching. The shoe comprises an upper, vamp lining (*mostra*), a leather sole, and a heel formed from 26 layers of leather, all assembled manually. The heel is secured with nails and pointed silver metal horseshoe fittings.

The surface of the upper is adorned with black metal sequins and silver rivets, while decorative embroidery in red, yellow, and cream threads has been applied using the *needle-back* technique (*iğne ardı nakışı*). The shoe features a pointed toe, high heel, and a sharply scalloped throat line. Structurally, it consists of the upper, vamp lining, sole, and heel. Corresponding to a size 36, its dimensions are as follows: sole length 22.1 cm; ball width 9.1 cm; rear center height 5 cm; heel height 6.75 cm.

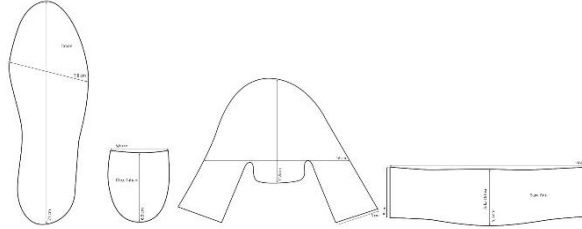
In terms of decorative composition, stylized ram's horn motifs are arranged from the throat to the toe, interspersed with circular rivets and enriched with four-petaled floral elements and leaf forms. Contour lines are defined using metal sequins.

**Design Analysis:** The principles of unity, symmetrical balance, and dominance are evident in the ram's horn motifs. Color contrast is achieved through red and yellow embroidery against a green background, while formal contrast is expressed through the juxtaposition of floral and geometric motifs. The placement of motifs adheres to the principles of rhythm and repetition.

**Photograph 2:** Top View, Bottom View, Side View, Decorative Detail View, Additional Decorative Detail View



**Technical Drawing 2:** Sole and Heel Base, Upper, Lateral Upper Segment



The women's shoe, dated to the 19th century, was donated to the museum collection by A.R. İzzet Koyunoğlu in 1986 and remains unrestored. Burgundy velvet upper segments are bordered with black leather piping; the lining is made of beige leather. The black leather sole is hand-stitched, while the beige *mostra* is adhered to the structure. The brown heel, composed of five stacked layers of leather, is affixed with nails. The surface of the upper is embellished with *dival* embroidery executed in copper-colored *kalaptan* thread.

The shoe features a rounded toe, straight throat line, and tongue. Structurally, it consists of the upper, vamp lining (*mostra*), sole, and heel. Corresponding to size 34, its measurements are: sole length 21 cm; ball width 7.8 cm; rear center height 5.5 cm; heel height 1 cm.

In terms of decorative composition, a laurel wreath motif extends from the toe toward the sides. On the left shoe, a *tuğra* (imperial monogram) is positioned, while a crescent appears on the right. Narcissus flowers are embroidered intermittently across the upper surface. Contour lines are defined using black piping.

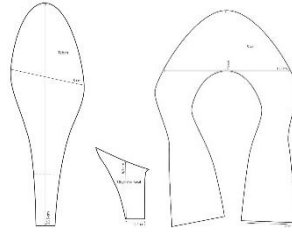
**Design Analysis:** The laurel wreath motif reflects symmetrical balance; the *tuğra* and crescent symbolize dominance. Color contrast is achieved through golden-yellow thread and black piping against the burgundy background. Formal contrast is expressed through the juxtaposition of the *tuğra* and

crescent, while rhythmic flow is conveyed by curvilinear branches and repetition through the placement of narcissus motifs.

**Photograph 3:** Top View, Bottom View, Side View, Upper Detail View



**Technical Drawing 3:** Lateral Cross-Section of Sole and Heel, Upper



The women's engagement shoe, dated to the 20th century, was custom-made in Konya by Kemal Nalvuran for Petule Oturañ and remains unrestored. The light pink satin upper is joined to the white leather lining at the rear center seam using machine stitching; edge seams are reinforced with topstitching. The dark brown leather sole is hand-stitched, and the white *mostra* is adhered to the sole. The heel is covered with light pink lace and satin fabric, and its cap is secured with nails.

The shoe features an almond-shaped toe, high heel (one side straight, the other curved), and a contoured throat line. Structurally, it comprises the upper, *mostra*, sole, and heel. Corresponding to size 37, its measurements are: sole length 23 cm; ball width 8 cm; rear center height 7 cm; heel height 7.5 cm.

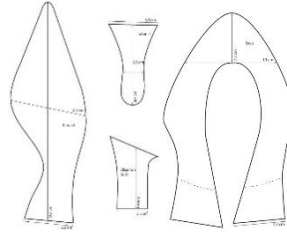
In the decorative composition, rose, four-petaled floral, branch, and leaf motifs are embroidered onto a honeycomb-patterned lace ground, arranged to cover both the upper and heel. The integration of geometric texture with botanical forms achieves aesthetic cohesion.

**Design Analysis:** The placement of motifs follows principles of asymmetrical balance and variable repetition, generating a natural rhythm. The tonal harmony between the light pink satin and matching lace fabric reinforces visual unity.

**Photograph 4:** Top View, Top View (duplicate), Side View, Upper Detail View, Heel Detail View



**Technical Drawing 4:** Sole I, Sole II, and Lateral Cross-Section of Heel, Upper



The bridal shoe, dated to the 20th century, was custom-made by Kemal Nalvuran for the Petule Oturanç collection. The shoe has undergone restoration, during which its original slender heels were replaced with a thicker version; signs of color abrasion are visible on the cream-colored *mostra*. The upper is composed of patterned cream-colored knitted fabric and cream-colored leather. Leather lining is used in the *fort* section. The upper, machine-stitched at the rear center, is bordered with topstitching. The beige leather sole and cream-colored *mostra* are adhered to the structure. The heel, covered in leather, features a beige leather layer and a silver-colored metal cap, both secured with nails.

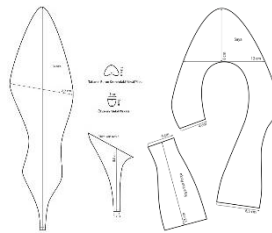
The shoe has a pointed toe, high heel (one side straight, the other curved), and a contoured throat line. Structurally, it consists of the upper, *mostra*, sole, and heel. Corresponding to size 37, its measurements are: sole length 23 cm; ball width 8.2 cm; rear center height 7.3 cm; heel height 7 cm.

In the decorative composition, voluted borders and horizontal lines are distributed across the honeycomb-textured fabric with geometric balance. On the front surface, the volute motifs convey dominance and full repetition. The tonal harmony between the knitted fabric and the edge piping contributes to the overall visual cohesion.

**Photograph 5:** Top View, Bottom View, Side View, Ornamentation Detail View, Sole Detail View



**Technical Drawing 5:** Sole, Metal Plate, Heel Metal Plate and Lateral Cross-Section of Heel, Upper and Upper Side Component



The fantasy shoe, dated to the 20th century, was custom-made by Kemal Nalvuran for Petule Oturanç and is preserved in the collection without restoration. Signs of wear are visible on the upper, heel, and *mostra*. The green leather upper is machine-stitched to a beige leather lining; the edge of the upper is reinforced with topstitching. The tan-colored leather sole is adhered to the structure, along with a beige *mostra* and a silver-colored metal toe plate. The wooden heel is covered in green leather and secured with a brass-colored metal cap affixed by nails.

The shoe features a pointed toe, stiletto heel, and a contoured throat line. Structurally, it consists of the upper, *mostra*, sole, and heel. It corresponds to size 37, with the following measurements: sole length 23 cm; ball width 8.2 cm; rear center height 6.5 cm; heel height 10 cm.

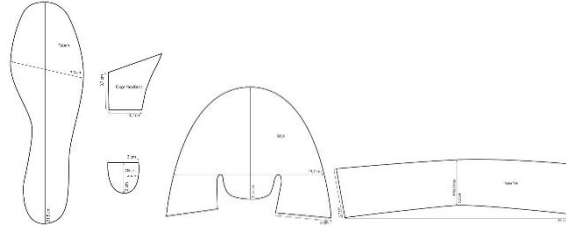
In the decorative composition, a centrally placed rose motif is positioned on the front surface of the upper. Teardrop-shaped perforations are arranged between lines extending toward the sides and toe, creating a visual effect of outward movement from the center.

**Design Analysis:** The rose motif is emphasized through principles of dominance and central placement. Teardrop forms and linear elements establish rhythmic cohesion via symmetrical balance and intermittent repetition.

**Photograph 6:** Top View, Bottom View, Side View, Front Detail View, Rear Detail View



**Technical Drawing 6:** Sole, Lateral Cross-Section of Heel and Heel Base, Upper, Upper Side Component



The women's shoe, dated to the 20th century, was acquired by the Konya Ethnography Museum through purchase. It remains unrestored; however, separation in the upper seams, detachment of the heel cap, and thread unraveling in the ornamentation have been observed. The burgundy velvet upper segments are bordered with tan leather piping and paired with brown leather lining and *mostra*. The upper is assembled using concealed machine stitching, while the leather sole and heel are secured through hand stitching and nails. The heel is covered in burgundy velvet, and production information is stamped onto the *mostra* using embossing technique.

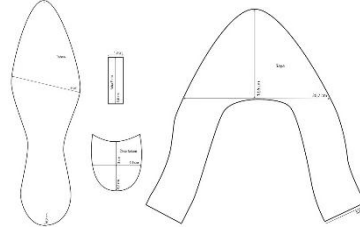
The shoe features a rounded toe, straight throat line, and tongue detail. Structurally, it consists of the upper, *mostra*, sole, and heel. Corresponding to size 35, its measurements are: sole length 21.5 cm; ball width 7.3 cm; rear center height 5.2 cm; heel height 5 cm.

In the decorative composition, motifs of flax and forget-me-not flowers, stylized tulips, leaves, and branches are executed in *dival* embroidery, interspersed with *kurt* and *turtıl* metal threads. Botanical and geometric forms are symmetrically arranged on the front and rear of the upper, emphasizing principles of dominance and central alignment. The contrast between the golden-yellow threads and the burgundy background establishes visual tension and rhythmic structure. The ornamentation is completed with a ribbon bearing the inscription "yerli mamulat" (local product) and surrounding circular motifs on the *mostra*.

**Photograph 7:** Top View, Bottom View, Side View, Ornamentation Detail View



**Technical Drawing 7:** Sole, Rear Welt and Heel Base, Upper



A women's shoe dated to the 20th century was donated to the Konya Ethnography Museum by Memnune Arıkan. No restoration has been carried out, and unraveling is observed in the embroidered upper. The upper is composed of black velvet and leather segments, joined to a tan-colored leather lining by machine stitching, with edge piping applied using leather bias tape. The sole is made of leather and affixed with wooden pegs. The black leather heel is constructed in layered form and secured with nails. The insole is tan leather, and production information has been added using a stamping technique.

The shoe features an almond-shaped toe, a slightly curved throat line, and a heeled structure. Its components include the upper, insole, sole, and heel. Measurements corresponding to size 43 are as follows: sole length 28.2 cm; ball width 9 cm; back height 5.8 cm; heel height 1.5 cm.

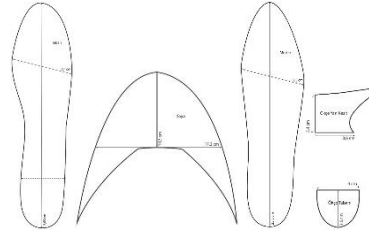
The decorative composition consists of hand-embroidered floral motifs—violets, buds, and forget-me-nots—along with leaf-branch connections, executed in silk threads of pomegranate, salmon, yellow, purple, lilac, pink, and antique gold tones. These motifs are distributed across the upper surface.

Design analysis reveals the principle of unity established among the motifs, with asymmetrical balance contributing to a natural distribution. The violet motif is emphasized through the principle of dominance and central positioning. Vivid colors on the black background create deceptive contrast and rhythmic structure, while variable repetition completes the composition.

**Photograph 8:** Top View, Bottom View, Side View, Upper Embroidery Detail View, Insole Embroidery Detail View



**Technical Drawing 8:** Sole, Upper, Insole, Heel Cross-Section, Heel Base



A women's slipper dated to the 19th century was donated to the museum collection in 1986 by A.R. İzzet Koyunoğlu. It is exhibited without restoration, and signs of deterioration are visible, including velvet shedding on the upper and insole, embroidery thread loss, and detachment of the heel cap. The purple velvet upper is hand-stitched to a cotton lining of matching color. A cream-colored bias is affixed to the edge of the insole using the hristo stitch. The upper, insole, and leather sole are adhered together, while the gold-gilded wooden heel is secured with nails.

The slipper features an upturned almond-shaped toe, a curved throat line, and a heeled structure. Its components include the upper, lining, insole, sole, and heel. Size 41 measurements are as follows: sole length 26.5 cm; ball width 7.1 cm; heel height 3.4 cm (4.5 cm on the left shoe).

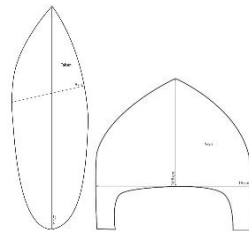
The decorative composition includes a centrally placed mountain tulip motif on the upper, surrounded by leaf elements. On the insole, a narcissus flower is positioned centrally, flanked by leaves and stylized tulips. A soutache cord outlines the throat line of the upper, forming a contour.

Design analysis reveals that the floral and foliate motifs are arranged according to the principles of symmetrical balance and central emphasis. The mountain tulip is highlighted through the principle of dominance. Golden-yellow embroidery on the purple ground, executed with cord and chenille threads, creates chromatic contrast. Leaf motifs establish rhythm, while the bias tape is applied with full repetition. The use of botanical motifs contributes to visual cohesion through harmony of form and color.

**Photograph 9:** Sole, Upper



**Technical Drawing 9:** Top View, Bottom View, Side View



A men's slipper dated to the 19th century was donated to the museum collection in 1986 by A.R. İzzet Koyunoğlu. It is exhibited without restoration, and surface darkening is observed on both the upper and insole. The tan-colored leather upper is hand-stitched to a dark brown leather lining, with the edge piping manually affixed. The upper, insole, leather sole, and horseshoe-shaped heel components are joined by hand stitching. Stylized pomegranate motifs are applied to the upper and insole using a stamping technique.

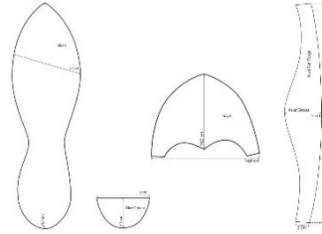
The slipper features an upturned pointed toe, a straight throat line, and a horseshoe-shaped heel. Its structural components include the upper, lining, insole, sole, and heel section. Size 42 measurements are as follows: sole length 27.5 cm; ball width 9 cm.

The decorative composition includes a pomegranate motif placed at the throat line, flanked by diverging linear elements. On the insole, a radiating arrangement of pomegranate motifs completes the composition. The contrast between the tan upper and the dark brown insole establishes chromatic opposition, while the use of similar motifs ensures formal harmony.

**Photograph 10:** Top View, Bottom View, Side View, Upper Embroidery Detail View



**Technical Drawing 10:** Sole, Heel Base, Upper, Upper Side Panel



A women's slipper dated to the 19th century was donated to the A.R. İzzet Koyunoğlu Museum and Library in 1969 by Nihal Gündüz. The object has undergone restoration; the insole has been renewed, while tears are observed in the upper lining and sole. The navy blue nubuck upper is machine-stitched to a cream-colored leather lining, and a cream leather bias is applied to the throat line. The upper, leather sole, and insole are joined by hand stitching, with an additional leather layer affixed beneath the sole. The heel is made of brown leather and secured with nails.

The slipper features an upturned pointed toe, a low heel, and an inwardly curved throat line. Its structural components include the upper, lining, insole, sole, and heel. Size 39 measurements are as follows: sole length 24.7 cm; ball width 7.7 cm; back height 5 cm; heel height 0.4 cm.

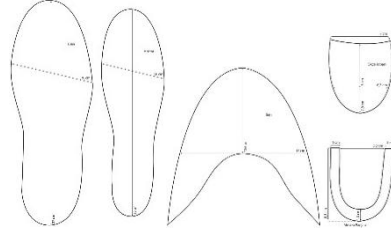
The decorative composition includes a cross motif enclosed within a medallion at the toe, four-petaled floral and leaf motifs on the lateral sides, and arc-shaped lines combined with circular motifs distributed across the upper surface. Circular and foliate embellishments are also present at the back center.

Design analysis reveals that the motifs are arranged with symmetrical balance. The cross motif is emphasized through the principle of dominance, while the arc-shaped bands reflect axial emphasis. The contrast between the navy blue ground and the cream-colored leather, along with copper embroidery threads, enhances chromatic opposition. Principles of rhythm and repetition contribute to the overall visual cohesion.

**Photograph 11:** Top View, Bottom View, Insole Detail View



**Technical Drawing 11:** Sole, Insole, Upper, Heel Base, Insole Segment



A men's slipper dated to the 20th century was acquired by the Nasreddin Hoca Archaeology and Ethnography Museum through donation. It is currently housed in storage and has not undergone restoration; however, wear is observed on the sole. The brown leather upper is joined to a light brown lining and insole using both machine and hand stitching. The piped throat line and edge strip details are manually finished. The leather sole is hand-stitched, and the two-layered leather heel is secured with nails.

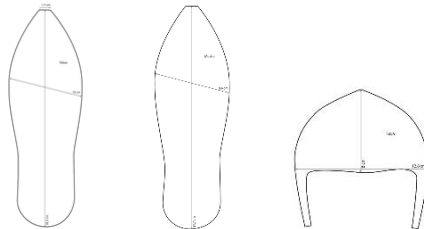
The slipper features a rounded toe, a gently curved throat line, and a heeled structure. Its components include the upper, lining, insole, sole, and heel. Measurements corresponding to size 42 are as follows: sole length 27 cm; ball width 10 cm; heel height 1 cm.

No decorative elements are present; however, the plain form and utilitarian construction exemplify the typical characteristics of men's indoor slippers from the period.

**Photograph 12:** Top View, Bottom View, Side View, Insole Embellishment Detail View



**Technical Drawing 12:** Sole, Insole, Upper



A women's slipper dated to the 19th century was acquired by the Konya Ethnography Museum through donation. It remains unrestored; folding marks are visible on the leather upper, and sequin loss has been observed on the insole. The tan-colored leather upper and lining are joined by machine stitching, while the purple velvet insole and leather sole are assembled using hand stitching. Reinforcement stitching in cream thread has been applied along the edges of the sole.

The slipper features an upturned pointed toe, no heel, and a straight throat line. Structurally, it consists of the upper, lining, insole, and sole. Measurements corresponding to size 42 are: sole length 27.7 cm; ball width 9.4 cm.

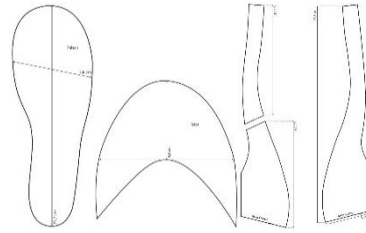
In the decorative composition, linear accents and a stylized pomegranate motif are embroidered at the throat and front center of the upper. On the insole, motifs of narcissus and leaf clusters are executed in *dival* embroidery using gold-colored *kılaptan* thread, chenille wire (*tırtıl tel*), and sequins.

**Design Analysis:** The insole decoration is arranged with symmetrical balance, establishing a tactile contrast between the plain leather upper and the richly textured velvet insole. Narcissus and leaf clusters convey rhythm, while chenille wire and sequins are placed according to the principle of intermittent repetition.

**Photograph 13:** Top View, Bottom View, Side View, Upper Embellishment Detail View



**Technical Drawing 13:** Sole, Upper, Components Surrounding the Platform Heel



This women's engagement slipper, dated to the 20th century, was purchased by Nurcihan Mıhladıız from İzmir Kemeraltı and is currently preserved within a display case in the collection. The slipper has undergone restoration. The leather covering the platform heel exhibits surface separations, and breaks are visible in the stitching and embroidery. Missing beads have been replaced with honey-colored sand beads.

The black satin upper is joined to a tan leather lining using straight machine stitching. The insole and platform heel are attached with zigzag stitching, and the wooden sole, covered in leather, is affixed with adhesive. Decorative elements include embroidery in pink, cream, and green silk threads, complemented by gold-colored stitching and detailed with glass and sand beads.

The slipper features a rounded toe, a platform heel, and a curved throat line. Structurally, it comprises the upper, lining, insole, platform heel, and sole. Measurements correspond to size 35: sole length 21.7 cm; ball width 7.8 cm; heel height 5.8 cm.

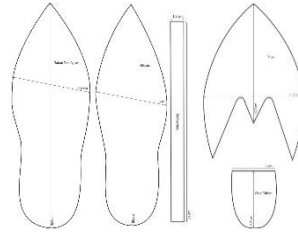
In the decorative composition, centrally placed stylized tulip and daisy motifs are accompanied by leaves extending toward the front and sides. Beaded borders along the throat and edges create a contouring effect.

**Design Analysis:** The floral and foliate motifs are arranged with symmetrical balance. The stylized tulip is emphasized through the principle of dominance. The vivid colors embroidered on the black background establish chromatic contrast. The leaves convey rhythm, while the beaded borders are organized according to the principle of full repetition.

**Photograph 14:** Top View, Bottom View, Side View, Upper Embellishment Detail View



**Technical Drawing 14:** Fully Extended Sole, Insole, Edge Binding Component, Upper, Heel Base



This women's slipper, dated to the 20th century, was donated to the Seydişehir Municipal Museum by Ziyet Özden and is currently on display within the collection. It remains unrestored; wear consistent with use is visible on the sole. The dark green flannel upper is machine-stitched to a cream-colored lining, and a gold-toned latex binding has been applied to the throat edge. The pink satin insole is adhered to the sole, which is made of beige leather and hand-stitched using leather cord. The low wooden platform heel is affixed by adhesive.

The slipper features a pointed toe, a low platform heel, and a sharply indented throat line. Structurally, it comprises the upper, lining, insole, sole, and heel. Measurements correspond to size 41: sole length 28 cm; ball width 9 cm; heel height 1.5 cm.

In the decorative composition, daisy and stylized leaf motifs are embroidered onto the flannel upper using sequins and beads. A grass-green pompom is affixed to the toe. The motifs are arranged in a grid and diagonal line configuration, while the gold-colored edge binding provides a contouring effect.

**Design Analysis:** The floral and foliate motifs are arranged with symmetrical balance. The pompom and motif colors are emphasized through the principle of dominance. The green upper and pink insole establish a complementary contrast, while chromatic oppositions and rhythmic placement contribute to visual cohesion.

#### 4. CONCLUSION

Traditional footwear construction and ornamentation techniques hold a significant place within Turkish handicrafts. While recent years have witnessed a proliferation of studies on traditional clothing culture, research specifically focused on footwear remains comparatively limited. Accordingly, this study contributes valuable data toward the documentation and preservation of cultural heritage.

Within the scope of the research, a total of 14 shoes were examined, sourced from both museum and private collections: 4 from the A.R. İzzet Koyunoğlu Museum, 3 from the Konya Ethnography Museum, 1 from the Nasreddin Hoca Museum, 1 from the Seydişehir Municipal Museum, and 5 from private collections.

In terms of form and dimensional characteristics, women's shoes generally correspond to sizes 35–37, while men's slippers range between sizes 42–43. Ball width (milo) measures 7–8 cm in women's models and 9–10 cm in men's. The rear center height of women's shoes ranges from 5–7 cm, whereas it remains below 5 cm in men's slippers. Shaft height is observed exclusively in women's models, between 5–7

cm. Heel heights vary from 5–7 cm in women’s shoes to 1–2 cm in men’s and slipper models. Overall shoe length ranges from 21–23 cm in women’s footwear and 27–28 cm in men’s slippers.

Material analysis reveals that the most commonly used type is leather sole (*kösele*). Leather uppers, linings, and piping serve both functional and aesthetic purposes. Fabrics such as velvet, satin, and flannel provide visual texture, while embellishments are diversified through the use of metal, beads, sequins, thread, and—rarely—stingray leather. In terms of color analysis, vibrant hues such as green, burgundy, purple, and black dominate the uppers; beige and brown tones appear in linings; and purple velvet and pink satin textures are prominent in insoles. Decorative colors include shades such as coral, gold, lilac, and emerald.

From a technical production standpoint, hand stitching is prevalent, while machine stitching (including blind, edge, zigzag, and *hristo* basting) is employed for detailing. Assembly techniques include nailing, gluing, and riveting. Ornamentation methods encompass *dival* embroidery, stamping, and both hand and machine embroidery. Morphologically, pointed, rounded, and almond-shaped toe types are observed, along with straight and curved throat lines. Heels appear in leather, wooden, platform, and horseshoe forms. Each shoe comprises the upper, insole, sole, and heel—components that collectively ensure both aesthetic and functional integrity.

The ornamental practices in traditional Turkish shoemaking reflect both the artisan’s meticulous craftsmanship and the cultural diversity embedded in regional aesthetics. Delicate decorative materials such as silk, *kılaptan* thread, and *sutaşı* braid are combined with sequins, beads, glass, and leather fragments to create visual vibrancy and rich tactile surfaces. Techniques including *needle-back* stitching, *dival* embroidery, couching, and machine embroidery integrate manual labor with period-specific production technologies. Upper fabrics such as leather, satin, flannel, and nubuck provide suitable surfaces for embellishment, while stamping methods convey both aesthetic and functional content. In certain examples, the absence of ornamentation reflects utilitarian simplicity, whereas in others, intricate and colorful applications reveal the artisan’s signature touch.

In decorative compositions, motifs such as roses, violets, narcissus, mountain tulips, leaves, and garlands generate rhythm and movement, while geometric forms like honeycomb and hexagons contribute to surface balance. Symbolic elements including the *tuğra* (imperial monogram), crescent, stylized pomegranate, and ribbons inscribed with “yerli mamulat” (local product) enhance the narrative dimension of the ornamentation. The central placement of motifs and their containment within contour lines lend the compositions a balanced and cohesive visual structure.

Design analysis based on 14 footwear samples reveals that the principle of symmetrical balance is the most frequently applied. Other design principles are distributed as follows: dominance (21%), rhythm (19%), contrast (17%), repetition (14%), gradation (11%), unity (10%), and appropriateness (8%). Dominant motifs such as the *tuğra*, tulip, and medallion are emphasized through scale and placement; rhythm and repetition are achieved through floral and geometric embellishments; contrast is highlighted via color and texture.

Motifs are arranged through central and axial configurations, establishing focal points that reinforce visual perception. Formal unity and contrast relationships contribute to the overall coherence of the design. Traditional footwear, through its ornamentation, transcends mere aesthetics to become a medium of cultural expression.

Over time, transformations in production and decorative techniques have occurred. Hand stitching has been replaced by machine methods, and embroidery has given way to more economical solutions such as gilded paint. Traditional materials like leather have diversified through the use of alternative textiles. Commercial interactions during the Ottoman period introduced new forms, which were reinterpreted through Turkish embroidery techniques. Thus, traditional *başmak* slippers have evolved into richly adorned shoes, becoming carriers of cultural identity.

## 5. RECOMMENDATIONS

Traditional Turkish footwear constitutes not only an aesthetic object but also a historical and sociological heritage. Therefore, production techniques should be documented through original examples preserved in museums and private collections. Traditional decorative arts such as *dival* embroidery must be

transmitted to future generations through master-apprentice relationships and formal educational institutions. Specialized programs should be established within vocational high schools, public education centers, and universities.

To sustain and revitalize production, artisans must be provided with financial and logistical support, and their working conditions should be improved. Local governments and state institutions should organize supportive mechanisms, promoting traditional footwear at both national and international levels through festivals, exhibitions, and trade fairs.

The growing global interest in ethnic design details presents an opportunity to integrate traditional Turkish footwear into contemporary design through stylized reinterpretations. These approaches should be supported by export-oriented strategies, ensuring not only the preservation of cultural heritage but also its transmission into the future.

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*Araştırma Makalesi / Research Article*

**The Aesthetics of Decoration in Footwear: A Design Analysis of Fantasy Shoes and Slippers Found in Konya Museums**

*Ayakkabıda Süsleme Estetiği: Konya Müzelerinde Bulunan Fantazi Ayakkabı ve Terliklerin Tasarım Analizi*

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**GENİŞLETİLMİŞ ÖZET**

**1. Giriş**

Ayakkabı, yalnızca bedensel bir gereksinimi karşılayan giyim eşyası değil, aynı zamanda toplumların kültürel, estetik ve sosyal değerlerini yansıtan önemli bir unsurdur. Başlangıçta yalnızca ayakları doğal çevreye karşı koruma amacı güden bu nesne, zamanla sosyal anlamlar kazanan bir simgeye dönüşmüştür. Erken dönem insanları, bedenlerini korumak için otlar, kabuklar ve hayvan derileri gibi malzemeleri kullanmış ve ayakkabının ilkel formlarını üretmişlerdir (Pendergast & Pendergast, 2004). Ayakkabı terminolojisi Türk dünyasında son derece zengindir (Kuru ve Paksoy, 2014). Başmak, edik, çarık ve çedik gibi sık kullanılan isimlerin yanı sıra sokman, kefiş, kelik ve kepiç gibi daha az bilinen terimler de mevcuttur (Birekul, 2015). Bu çeşitlilik, ayakkabıların biçimsel özelliklerine ve kullanım alanlarına göre farklı adlarla anıldığını gösterir (Şen, 2003).

Özellikle süsleme unsurlarıyla öne çıkan fantazi ayakkabı ve terlikler, ait oldukları dönemin zanaatkarlık geleneğini, moda anlayışını ve toplumsal konum göstergelerini ortaya koymaktadır. Bu araştırma, Konya'daki çeşitli müzelerde ve özel koleksiyonlarda korunan geleneksel fantazi ayakkabı ve terlikleri ele almaktadır. 18–20. yüzyıllara tarihlenen kadın ve erkek örnekleri; kullanım biçimleri, üretim teknikleri, malzeme yapıları ve bezeme özellikleri bakımından incelenmiştir. Çalışma kapsamında elde edilen bulgular ile Türklerin geleneksel ayakkabı kültürü, süsleme sanatları ve ayakkabı alanındaki zanaatkarlık tarihi ile ilgili bilgilerin kayıt altına alınması ve değerlendirilmesi amaçlanmıştır. Günümüzde üretimi büyük ölçüde sona ermiş olan bu eserler, Türk süsleme sanatı ve el sanatları tarihinin belgelenmesi açısından önemli kültürel miras öğeleridir. Bu bağlamda, söz konusu tasarım ürünlerinin belgelenmesi ve kültürel bellek içindeki yerlerinin korunarak gelecek kuşaklara aktarılması büyük önem taşımaktadır.

**2. Yöntem**

Bu çalışmada mevcut bir durumu betimlemeye dayanan ve müdahale içermeyen gözleme dayalı yöntemlerden biri olan tarama modeli türlerinden tekil tarama modeli kullanılmıştır. Tekil tarama modelinde her unsur ayrı ayrı ele alınarak biçimsel ya da niceliksel veriler ortaya konulmaktadır (Karasar, 2013). Araştırmanın evrenini Konya il ve çevre ilçelerindeki fantezi özellikler taşıyan ayakkabı ve terlikleri kapsamakta, örnekleme ise A.R. İzzet Koyunoğlu Müze ve Kütüphanesi, Konya Etnografya Müzesi, Nasreddin Hoca Arkeoloji ve Etnografya Müzesi, Seydişehir Belediye Müzesi (Adile Baysal Kültür ve Sanat Evi) ile özel koleksiyonlarda yer alan ilgili ayakkabılar oluşturmaktadır. Örnekleme belirlemede oransız eleman örnekleme yöntemi kullanılmıştır. Bu yöntemde evrendeki tüm bireylerin eşit düzeyde seçilme olasılığı bulunduğu kabul edilmektedir (Karasar, 2013). Verilerin elde edilmesinde veri toplama aracı olarak gözlem formu kullanılmıştır. Gözlem formu konu kapsamına uygun verilerin elde edilmesini sağlayacak şekilde araştırmacılar tarafından geliştirilmiştir. Alan

araştırması esnasında incelenen ürünlerle ilgili gerekli bilgiler bu formlara kaydedilmiştir. Araştırma kapsamında toplam 14 adet fantezi ayakkabı ve terlik örneği incelenmiştir.

### 3. Tartışma ve Sonuç

Geleneksel ayakkabı yapım ve süsleme teknikleri, Türk el sanatlarında önemli bir yere sahiptir. Son yıllarda geleneksel giysi kültürü üzerine çok sayıda çalışma yapılırken, ayak giyeceklerine yönelik araştırmaların sınırlı kaldığı gözlemlenmektedir. Bu nedenle kültürel mirasımızın korunması ve belgelenmesi açısından bu çalışma veri oluşturma niteliği taşıması nedeniyle önemlidir. Araştırmada müze ve özel koleksiyonlarda bulunan toplam 14 ayakkabı incelenmiştir. Örneklerden 4'ü A.R. İzzet Koyunoğlu Müzesi, 3'ü Konya Etnografya Müzesi, 1'i Nasreddin Hoca Müzesi, 1'i Seydişehir Belediye Müzesi ve 5'i özel koleksiyonlarda yer almaktadır.

İncelenen ayakkabılar ölçü olarak değerlendirildiğinde, kadın ayakkabılarının genellikle 35–37 numara, erkek ayakkabılarının ise 42–43 numara olduğu sonucu ortaya çıkmıştır. Ayakkabıların milo genişliği kadınlarda 7–8 cm, erkeklerde 9–10 cm'dir. Kadın ayakkabılarının arka ortasının 5–7 cm, erkek terliklerinin ise 5 cm altında olduğu, konç yüksekliğinin de sadece kadın modellerde 5–7 cm arasında olduğu gözlemlenmiştir. Ökçe yüksekliği kadın ayakkabılarında 5–7 cm iken, erkek terliklerinde 1–2 cm'dir.

Ayakkabı ve terliklerin üretiminde en yaygın kullanılan malzeme köseledir. Deri malzeme sayalarda, astarlarda ve biyelerde işlevsel ve estetik amaçlı kullanılmıştır. Ayrıca kullanılan kadife, saten ve pazen türü kumaşlar görsel açıdan doku sağlarken, metal, boncuk, pulun yanı sıra nadir olarak kullanılan vatoz derisi ile de süsleme özelliklerinde çeşitlilik sağlanmıştır. İncelenen örneklerde kullanılan renkler değerlendirildiğinde yeşil, bordo, mor ve siyah gibi canlı renklerin sayalarda, bej ve kahverengi tonlarının astarlarda, mor ve pembe renklerin mostrada, narçiçeği, altın, lila, zümrüt gibi tonlarında süslemelerde kullanımının ön plana çıktığı sonucuna ulaşılmıştır. Ayakkabı ve terliklerin dikişinde el dikişi yaygın olarak kullanılmış olup, makine dikiş türlerinden gizli dikiş, çima, zikzak ve hiristo teyel dikişleri de kullanılmıştır. Monte işlemlerinde çivi, yapıştırma ve mıhlama, süslemede ise dival işi, damgalama, elde ve makine nakışı teknikleri uygulanmıştır. Biçimsel açıdan değerlendirildiğinde genel olarak burun tiplerinin sivri, yuvarlak, badem; ağız yapısının düz ve kavilendirilmiş; ökçelerinin kösele, ahşap, dolgu ve nal formunda olduğu gözlemlenmiştir. Süsleme kompozisyonlarında gül, menekşe, nergis, dağ lalesi, yaprak ve narçiçeği gibi motifler, petek, altıgen gibi geometrik formlar ve Tuğra, hilal gibi semboller kullanılmıştır.

Araştırma kapsamında incelenen 14 ayakkabı örneğinin tasarım özellikleri analiz edildiğinde, en çok simetrik denge ilkesinin uygulandığı ve bunu sırasıyla egemenlik (%21), ritim (%19), karşıtlık (%17), tekrar (%14), koram (%11), birlik (%10) ve uygunluk (%8) ilkelerinin takip ettiği sonucu ortaya çıkmıştır. Egemenlik ilkesi tuğra, lale ve madalyon motifleri ile sağlanırken, ritim ve tekrar ilkesi çiçek ve geometrik bezemelerde, karşıtlık ise renk ve dokularda kullanılmıştır. Motifler merkezî ve eksensel düzenlemelerle odak noktaları oluştururken, biçimsel birlik ve kontrast ilişkileri görsel algıyı güçlendirmektedir.

Zaman içerisinde üretim ve süsleme tekniklerinde yaşanan gelişmeler doğrultusunda büyük bir dönüşüm yaşanmıştır. El dikişi yerini makineye, işleme teknikleri yaldızlı boya gibi ekonomik çözümlere bırakmıştır. Deri gibi geleneksel malzemeler farklı kumaşlarla çeşitlenmiş, Osmanlı dönemi ticari etkileşimlerle yeni formlar Türk nakış teknikleriyle yorumlanmıştır. Geleneksel başmaklar zengin süslemeli ayakkabılara evrilmiş, kültürel kimlik taşıyıcısına dönüşmüştür.