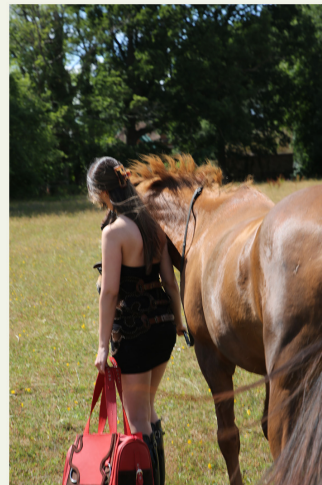
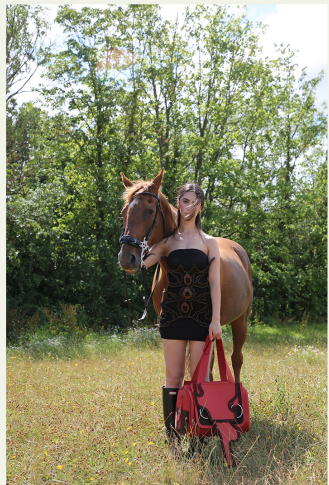


Autumn/ Winter 2025



The Fusion of Turkish Lace and Saddlery Craft



**Oya (Oyah) Turkish
Needle Lace**



FIGURE 20 Women wearing traditional headdresses in the Keles region of the city of Bursa, north-western Turkey.
Courtesy of Ayhan Çaçı
Journal: Cultural Values in Traditional Turkish Women's Headdresses
By Emine Nas (2013), Page 46

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



Figure 9: Hand Fan Lace



Figure 10: Almond Lace (needle lace)



Figure 11: Snail lace: a) bodkin lace, b) beaded lace



Figure 12: Flos Granati Lace (needle lace)



Figure 13: Butterfly Lace (bodkin)



Figure 14: Bell Lace

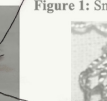


Figure 15: Türkân Söyü's Eyelash (bodkin)

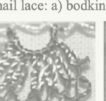


Figure 16: Pepper Lace (needle lace)



Figure 17: Dartmoor Rider

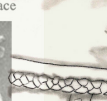


Figure 18: Dartmoor Rider

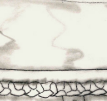
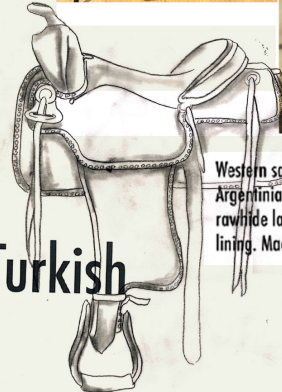
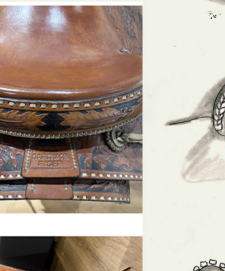
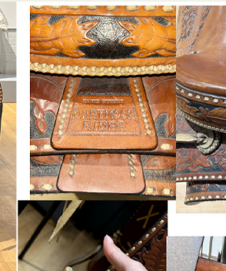


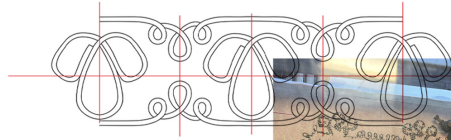
Figure 19: Dartmoor Rider



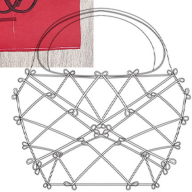
Western saddle from the 19th century inspired by Argentinian styles. Ornamented with fine tooling, rawhide lacing and plaiting. Vegetable tanned with wool lining. Made by D Murray of Okehampton



**19th Century
Argentinian Style
Leather Saddle**



Couching



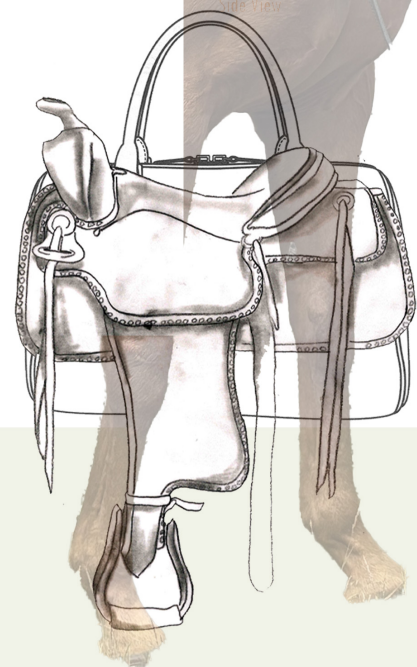
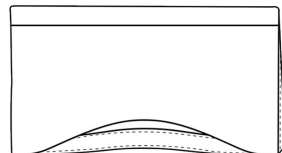
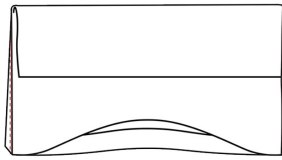
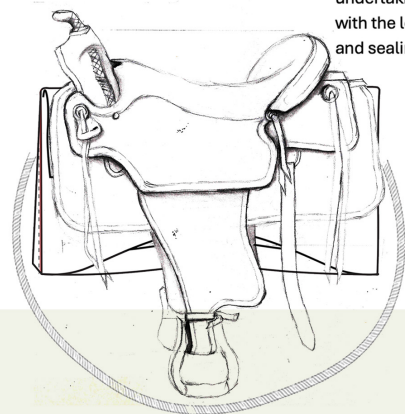
Front View



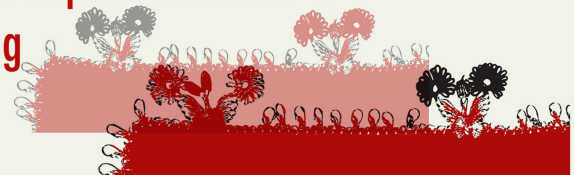
Side View

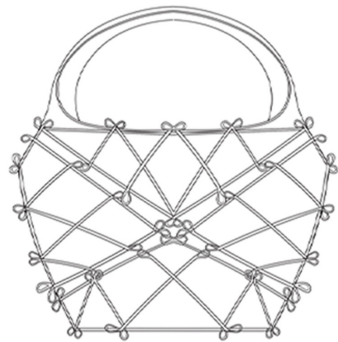
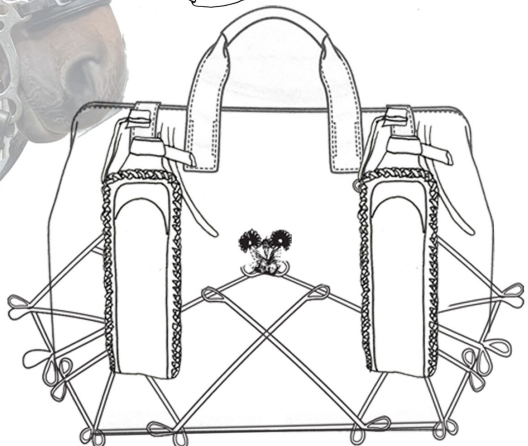
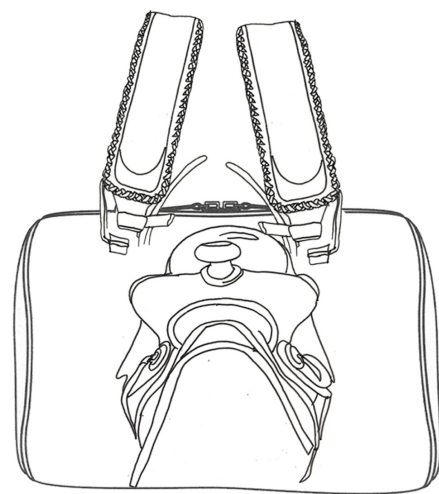
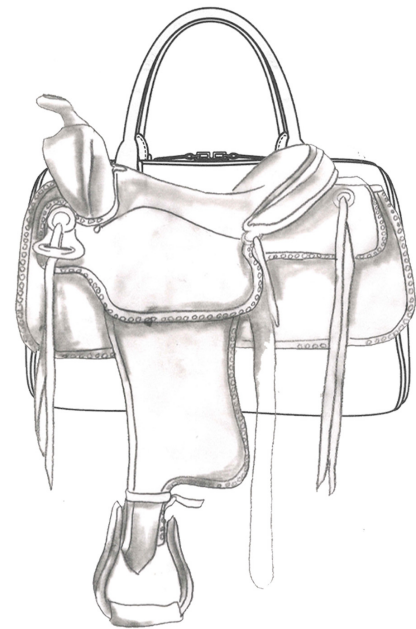
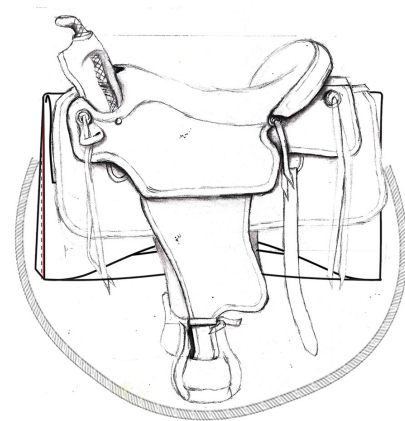
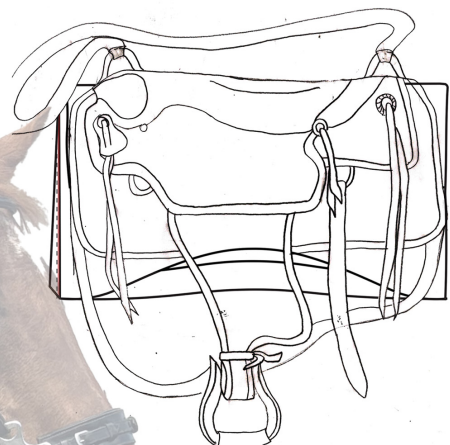
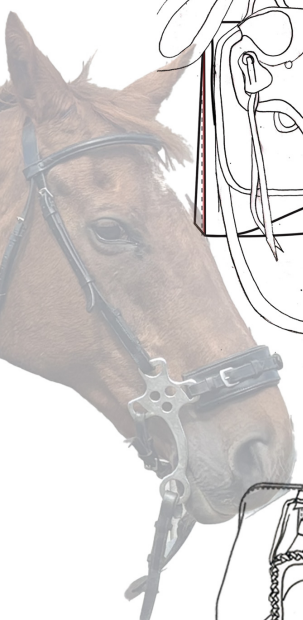
Oya lace trims

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

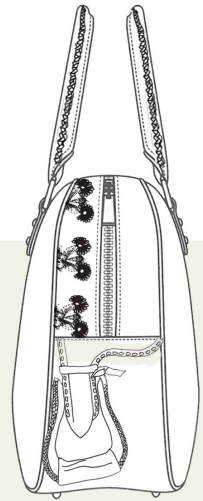
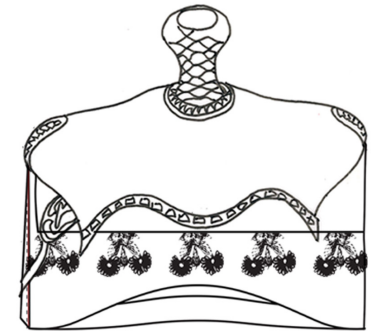
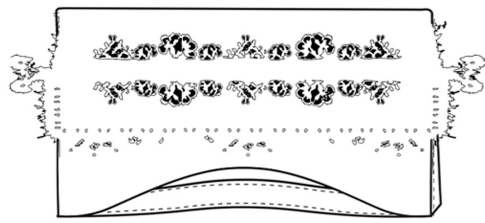


Technical Experimentation & Sampling





Front View



Blush

Cherry

Suede Brown

Winter Green

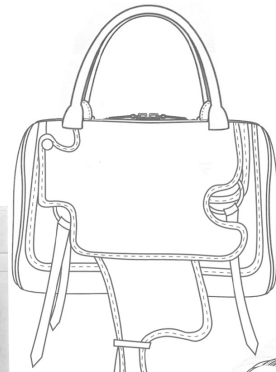
Further Design Development

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

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

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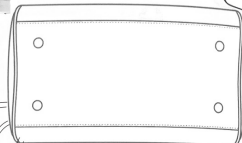
The Saddle Duffle Bag Making Process



Front View



Back view



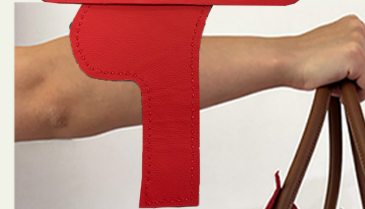
Bottom - Extra leather bottom for reinforcement

Height: 26.5cm
Width: 42.5cm
Materials: Deadstock cow hide sourced from GH leathers (production of the meat industry).
Fasteners: Zip, snaps and metal buckles

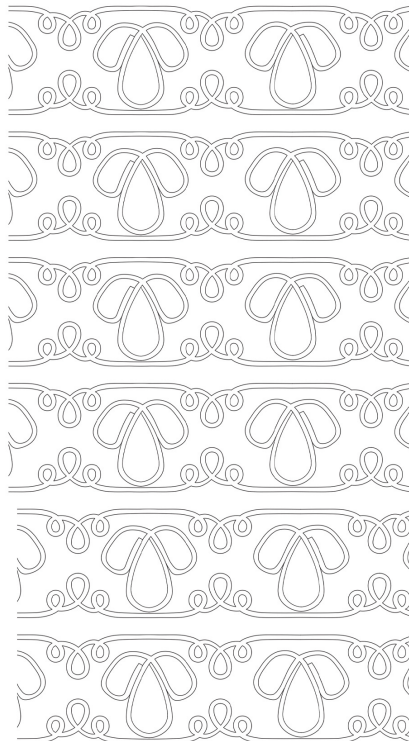


Reverse Calf skin Suede

Red Cow hide



Side Pannels and saddlery details



Final product view and design.









The saddle duffel bag