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MUSTAFA KEMAL ATATÜRK'S BATHROBE REPRODUCTION STUDY: ANCESTRAL BATHROBE SAMPLE

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ABSTRACT

Atatürk has stood out throughout history with numerous qualities as a statesman and leader. It is a well-known fact that he has earned admiration not only in Turkey but also worldwide for his successful implementations in both military and civilian life, leading his society. Making it a principle to teach his people the requirements of being a civilized society, respecting and cherishing him appropriately in every aspect of life, showcasing our respect and love for him through our actions and what we impart to the future is essential to honor his spiritual persona. Although Atatürk's practices in his private life, especially his clothing preferences, have been to some extent articulated, they have generally been evaluated within the framework of his reforms, as understood from written and visual sources. The aim of this practice is to scientifically and sectorally evaluate Atatürk's bathrobes, which are one of the special parts of his daily life accompanying his affinity for sports, especially swimming. In this context, the worn-out bathrobe identified among Atatürk's belongings at the Beşiktaş Maritime Museum has been faithfully reproduced to preserve his memory. In this way, the study examined the data obtained with special permissions from the Istanbul Naval Museum, which is affiliated to the Navy as the first military museum of Turkey, and the Ministry of National Defense as a result of months of bureaucratic work. The Atatürk Bathrobe, which was originally in the museum in question, was examined in the integrity of detailed studies and a new work was created by evaluating the same color samples. It is hoped that the samples in question will be reproduced by making the necessary similar arrangements and that it will be an example for new studies to be carried out with the idea that it can be a source for the field in this framework.

Keywords: Atatürk, bathrobe, reproduction study, revision, textile production.

INTRODUCTION

Today, the bathrobe, which has become an indispensable part of our daily lives, was not widely known in Turkey during the period when Atatürk lived, yet it was a part of his daily life. With his passion for swimming, he was perhaps one of the first leaders to wear a bathrobe among the people. Atatürk, not only in his military life but also in his civilian practices, set an example for his people and the world on how a leader should be. Transmitting Atatürk to future generations not only through what we say but also through what we do has not only remained a democratic duty but has also become our fundamental duty as citizens of the Republic of Turkey to preserve our cultural and artistic heritage. Therefore, efforts have been made to study and reproduce his personal belongings, including bathrobes, from an academic and industrial perspective, considering them as works of art and cultural heritage. The main aim of the study is to revitalize this bathrobe, which was reported to be heavily worn during trips and inspections aimed at getting to know this aspect of Atatürk's daily life and to closely examine the colors, shapes, and models of his bathrobes.

In the final section of our study, the production stages of this bathrobe among the personal belongings of Mustafa Kemal Atatürk at the Istanbul Naval Museum in Beşiktaş, which has the widest collection in Turkey in the field of maritime history and is among the world's leading museums, are detailed. In the second part of the study, the general history of the bathrobe is discussed, and in the section covering the Republic period, some data from the Denizli province are particularly emphasized. The reason for this is that Denizli is a leading province in Turkey in terms of bathrobe production and export, technological advancements, and promotional activities, and also because our study was conducted in this province. As stated above, the final part of our study outlines the original Atatürk bathrobe information, along with the production process and reproduction stages. In this framework, it is aimed that this study will serve as a source for new studies to be carried out after the aforementioned study and it is thought that reproduction studies will be carried out on existing historical artifacts and will serve as a source for the relevant field. A broad evaluation can also be made on the modernized works from a general historical perspective.

AN OVERVIEW OF THE HISTORY OF BATHROBE IN TURKEY

Towels are textile products woven or knitted with three yarn systems in different widths, lengths, shapes, and weights. Like other textile products, their performance characteristics can vary depending on their intended use. Some of the key concepts related to the physical properties of towel fabrics include pile height, warp and weft densities, and weight, which continue with the yarn numbers of pile warp and ground warp and weft yarns. The fabric used for making bathrobes sewn from towel fabric is a fabric with a pile direction (towel), so the placement of patterns is important during the sewing process (Uyanık et al., 2013:101; (Baykal & Tunç, 2011: 10). The fabric used for making bathrobes sewn from towel fabric is a fabric with a pile direction (towel), so the placement of patterns is important during the sewing process.

The word "*bathrobe*" is etymologically derived from the Arabic word "*burnus*" or "*hooded cloak*" and it is stated to be cognate with the Late Latin word "*birrus*" which also means the same (<https://www.etimolojiturkce.com/kelime/bornoz>). When examined in Ottoman Turkish, it is mentioned as "*bornus*" carrying the meaning of a sleeved, hooded bath towel as well as indicating a garment worn by Arabs and a type of women's outer garment (Koçu,1967; 53).

Situation Before The Republic

Cotton, the main product of Turkish towels with a rich history, dates back to as early as 330 BC in Anatolia. However, the real developments occurred during the Seljuk, Beylikler, and especially the Ottoman periods (Tez, 2008: 145). Turkish bath culture played an important role in these developments. Hamams, which are a kind of socializing space in Turkish tradition, symbolize the indispensable cleanliness both religiously and physically.

In Ottoman bath culture, women used to wrap themselves with "*futa = peshtemal*" made of silk and cotton, and after washing with a thin cotton cloth called "*çevre*," they used it to dry their hair (Büyükkol; Arda, 2013: 2047). İnalçık (2008: 283) mentions in his study that *peshtemal* is not just a piece of fabric but a symbol present in every aspect of social life. In our bath culture, it is explained that this product is used for drying after bathing (water *peshtemal*) and for continuing to cover oneself (exit *peshtemal*).



Image 1. Silk Futa from the 19th Century in Topkapi Palace Museum

(<http://www.antikalar.com/topkapi-sarayi-harem-dairesinde-hamam-gelenegi>)

The information obtained from the same study by İnalçık (2008: 126) is of great importance for the history of bathrobes. İnalçık mentions that in 1750, the French consul M. de Peyssonel, who was sent to the Crimean Khanate, collected information about Ottoman fabrics and markets, and prepared a report containing statistical data. He notes that the report is significant not only for reliable statistical data at that time but also for the interest in the mercantilist policies of a Western state, which resorted to methods to outperform its rivals and

open up new markets for themselves. The crucial aspect emphasized here is the significance of containing information about exports from Anatolia to the North Black Sea:

Table 1. Some of the Export Items (İnalçık, 2008: 126)

*Approximately 1 Ottoman kurus = 120 akçe = 40 money at these dates

Commodity Type	Annual Imports (kurus)	Price	Product Information
Cotton Shirt	4.000	2,25-10 grş.	A kind of robe that women wrap and dry themselves with after the bath.
Towel	8-10.000	silk edged 1,25-2,25 grş.	
Peshtemal	10.000	the best: 40-45 coins medium: 20-25 coins down: 15-16 coins	...the ones with silk roads and edges are luxurious and expensive, etc,

As can be understood from this table, similar products to bathrobes were used in the Ottoman Empire during those times (mid-18th century) and constituted an important item of export. Another product belonging to our culture, which seems to serve a similar purpose as a bathrobe, is the "peskirdir." Mentioned first in the sources of the Anatolian Seljuk period (1077-1308), the peskir is a rectangular piece made of linen or cotton fabric used for drying hands and face. Peskirs adorned with embroidery and decorations are noted to be more ornate, particularly those used in the Ottoman palace (palace peskirs) (Ölmez & Özkoca, 2014: 35-36). Nowadays, in some regions of the Balkans, it is used as a towel. Since bath sets are daily use items and frequently get wet, they are textiles that wear out quickly and are not preserved. In this regard, the white cotton towel shirt of Sultan IV: Murad (1632-1640), preserved in the Topkapi Palace Museum Sultan's Clothing Department, is of great importance. The shirt, which is 150 cm in length, has loose and long sleeves. The sleeve cuffs and hem are woven with silver thread. According to archival records numbered 13-474 in the Topkapi Palace Museum, there should be 80 stitches per length of the bath shirt. The shirt, which demonstrates very fine craftsmanship from weaving to stitching, features a kind of openwork known as file work in its collar and seams (Koçak, 2015: 68-69).



Image 2. Example of a Loincloth
(Prof. Dr. H. Feriha Akpınarlı Archive)

Another bath garment believed to have been used by Ottoman sultans, the "bath shirt" (Image 2.), is understood to be the precursor of today's modern bathrobe, as indicated in the following news article:

"...Isa Dal, President of the Denizli Textile and Apparel Industrialists Association (DETĞİS), stated that they had initiated efforts to weave the said shirt with the support of Associate Professor Hülya Tezcan from the Faculty of Fine Arts, Textile and Fashion Design Department of Haliç University. Dal explained that special permission was obtained to photograph the shirt exhibited in the museum, and later this photograph was examined by weaving masters to determine the type of fabric it was made of. Subsequently, they began their work. Expressing their excitement at realizing such a project as the descendants of the textile craftsmen who wove textile products for the sultans centuries ago, Dal said, "Inspired by its visual, we managed to weave the bath shirt in approximately one month." (<https://www.haberekspres.com.tr/ekonomi/hamam-gomlegi-ihracata-katki-saglayacak-h64602.html>, Access Date: June 6, 2014).



Image 3. Sultan Murad IV's Faithfully Sewn Bath Shirt

The later development of the towel can also be associated with world towel history. WM Christy & Sons Ltd partner, British banker, and collector Henry Christy (1810-1865) directed his attention to the Middle East, where local arts were good and inexpensive. While collecting examples of local handicrafts in Istanbul, he became very fond of our traditional towels. He also greatly admired the fabric surface and looped texture of the towels he brought from the Ottoman Empire to his country. He realized that these towels would have great commercial value if they were made suitable for mechanical production with electric looms and informed his brother about the type of machine needed. Production began with the machine designed in this way. Towels produced from these were presented to Queen Victoria (1819-1901) as a gift, who was very pleased and ordered another six dozen, which would later be referred to as "royal" orders. Subsequently, production commenced commercially by Christy's with products that would later be named "Royal Turkish Towels." Turkish towels, adorned with the royal coat of arms, were awarded at the first international exhibition held at the Crystal Palace in London in 1851. Making a remarkable debut with "Royal Turkish Towel" at this first international exhibition, which was opened by Queen Victoria on May 1, 1851, attracted the attention of visitors. Queen Victoria and Prince Albert

showed great interest in towels bearing their own coat of arms throughout the exhibition. The Ottoman Empire, which participated in this first exhibition in 1851, was represented in the exhibition with a wide range of products in the textile industry, one of its leading sectors. Towels such as "futa," "peskir," and hand towels were prominent pieces in the exhibition (Önsoy, 1983: 196).

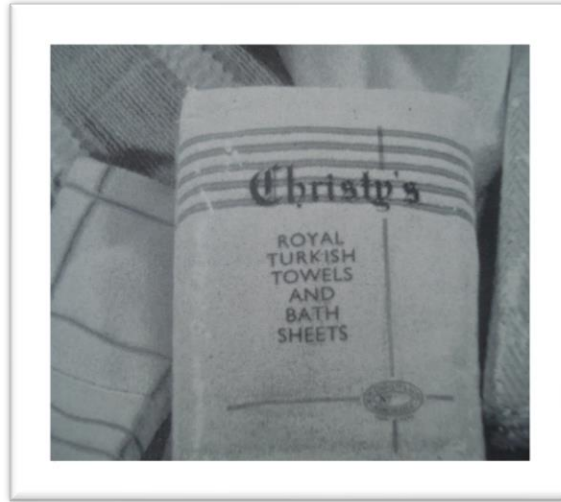


Image 4. Royal Turkish Towels Made in Christy's
(<http://www.turkishtowelsf4.com/brand.pdf>)

The Ottoman Empire, which also participated in the second International Exhibition in London, showcased garments belonging to our bath culture within the Ottoman bath established within the exhibition area (Aktepe, 2020: 77). The Hereke weaving factory, which had products exhibited at this exhibition, started production for the palace under the name "*Hereke Fabrika-i Hümayûnu*" in 1845 (<https://www.millisaraylar.gov.tr/muzeler-ve-fabrikalar/hereke-hali-ve-ipekli-dokuma->). From the invoices of items supplied from the Hereke Factory to the palace, it is stated that the products manufactured in the factory were not limited to carpets and curtains; there were various textile product types such as towels, bathrobes with clasps, silk stockings, etc., and it is indicated that the production for the Ottoman dynasty had an impact on this variety of products (Algan, 2005: 32).

It is reported that in the documents found in the archives of the Dolmabahçe Palace belonging to Refia Sultan (1842-1880), daughter of Sultan Abdülmecid (1823-1861), and as indicated by her estate, in the second half of the 19th century, the modern concept of the bathrobe entered into use by a certain segment of the population in Istanbul. Among the belongings of Refia Sultan found at her Defterdarburnu mansion, two bathrobes, one made of silk with silver embroidery and the other made of wool, are recorded in two bathrobe inventory books (Akyıldız, 1998:168). Another source containing historical information about the variety and production of towels and bathrobes provides the following information: In a detailed report on exports and imports prepared by Hüseyin Sabri Bey, appointed as the

consul to Burgas Şehbenderliği (consulate) on October 19, 1913, it is stated that among the goods exported from the Ottoman Empire to Bulgaria, there were face towels, bathrobes, and silk-edged towels. Hüseyin Bey, who also includes recommendations to increase exports in the report, adds that if necessary measures are taken, towels and bath sets can compete with other countries. Hüseyin Sabri Bey, mentioning the high taxes, continues his report with information about the taxes imposed on every 100 kilograms of the mentioned goods. Accordingly, a tax of 450 Lev (*Bulgarian currency, approximately equivalent to 1 Frank*) is levied on bathrobes with silk edges, 300 Lev on towels with silk edges, 100 Lev on face towels, and 300 Lev on sewn bathrobes (Erol, 2015: 32).

Despite the adversities experienced with the countries involved immediately after the First Balkan War (October 7, 1912 - May 30, 1913), it is understood that towels and bathrobes remained significant export items. Moreover, considering the diversity of products, it is undeniable that production was substantial.

Situation in the Republican Era

In the Republican Era, the status of the towel weaving industry in two significant weaving centers, Bursa and Denizli, is compared. It is noted that while the towel weaving industry in Denizli gained momentum from the 18th century onwards, the situation in Bursa was the opposite (Özgür, <https://www.academia.edu/35560950>). Since the 1990s, the growing industry's contribution to technological advancements has led to an increase in the export of bathrobes and towels. It is understood that alongside technological advancements, the significantly functional and high-quality production has been a crucial factor in this increase. Another important factor is the organized efforts of Denizli companies, continuously working towards the global recognition and branding of towels and bathrobes.

In May 2018, in collaboration with Euroleague and the Denizli Exporters' Association, all towels used by the four teams in the Final Four were produced in Denizli, promoting Turkish towels under the "Turkish Towels" brand (<https://www.denib.gov.tr/tr/denib-gundem-turk-havlusu-her-yerde-turkish-towels-is-everywhere.html>). Denizli companies affiliated with the Denizli Exporters' Association showcased their products at 32 stands under the "*Turkish Towels*" brand at the Heimtextil Fair, one of the world's most important home textile fairs, for the sixth time from June 21 to 24, 2022. Turkish towels and bathrobes received significant attention from a large audience including designers, students, professional buyers, and journalists, determining the trends for 2022 (<https://www.denib.gov.tr/tr/faaliyetler-neler-yaptik-heimtextil-e-turkish-towels-damgasi.html>). In this context, Denizli province stands as an excellent example of systematic work and keeping up with the times. With a long history of weaving, the province has positioned itself in the global rankings, particularly in the textile sector's important branch of towels and bathrobes, as it has in other branches of the textile industry since the late 18th century. It is understood that Denizli province being the first city that comes to mind when it comes to towels and

bathrobes is not coincidental but is a result of the values added to our country through the methods applied on the path to industrialization initiated by Atatürk's Republic of Turkey.

REFLECTIONS OF ATATURK'S PERSONAL CHARACTERISTICS ON HIS CLOTHES: BATHROBE SAMPLE

Mustafa Kemal Atatürk always paid attention to his attire throughout his life, turning dressing into almost a hobby, and reflected his contemporary ideas into his daily life (Özgentürk, 2018: 7). In his work, Ortaylı (2019: 32) stated that Atatürk dressed well and carried himself well in his civilian life. He associated his role modeling in daily life with his intellectual capacity and charisma.

One of Atatürk's color preferences is blue, which is integrated with his deep and romantic personality and his eyes (Türkan, 2011: 184). Information from a memory attributed to Atatürk indicates that besides blue, which he referred to as a friendly color, he also liked white and beige colors. It is understood that he preferred red more often for sleepwear (Altınar, 1981: 412-413; Türkan, 2011: 184). A study on Atatürk's clothing reveals information about his bathrobe: This bathrobe, in good condition and located in the Istanbul Harbiye Military Museum (Image 5), is cream-colored, with tassels in the same color, made of thick striped towel fabric, featuring a V-neck, tied at the waist, and with straight sleeve attachments (Ataman, 2013: 187)

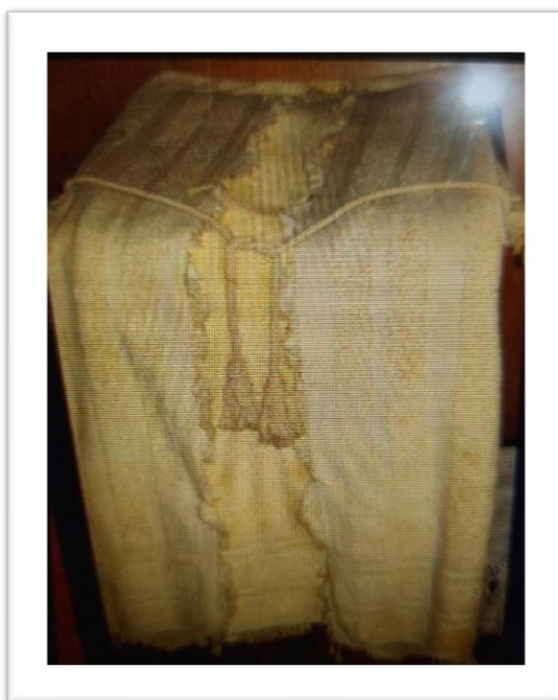


Image 5.Atatürk's Bathrobe at the Harbiye Military Museum in Istanbul

Atatürk, known for his particular interest in sports, especially swimming, would often swim at Florya beach when he was in Istanbul and mingle with the public (Gündem, 09. 02. 2022). Atatürk's behavior in this regard indicates his deep affection for his people, as he would disregard protocol and join the public, wearing his bathrobe, displaying his leadership qualities.

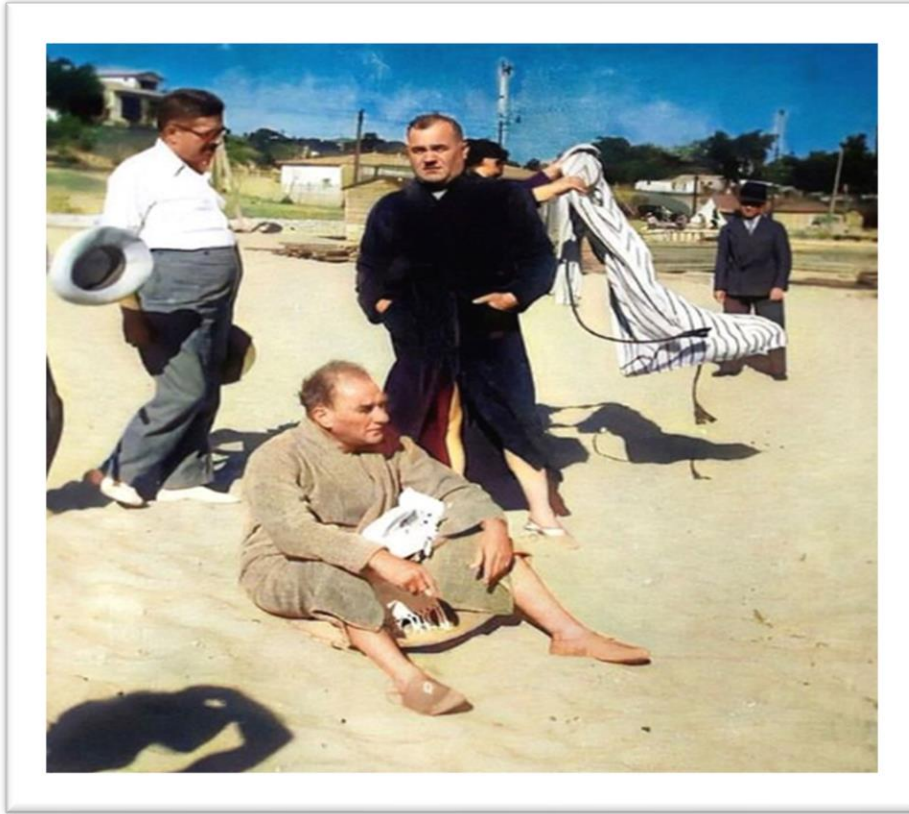


Image 6. Mustafa Kemal Atatürk resting on Florya Beach in his Bathrobe

Atatürk Bathrobe Reproduction Process

A preliminary examination was conducted with the product, which arrived in protective packaging, under the condition that it was forbidden to have direct contact with bare hands, so measurements were taken wearing gloves. In this preliminary examination, after yarn numbers, color, and pattern inspections were performed, another expert from our team took measurements of stitching and other technical aspects. Measurements were taken comprehensively for the entire bathrobe; including its length, shoulder width, width, hem allowance, back seam details, tassel dimensions, and tassel thread density, and recorded along with individual illustrations. The materials and colors used in the original bathrobe, as well as body model and cutting techniques, closure model and cutting techniques, sleeve model and cutting techniques, collar model, shoulder width, width, hem allowance, back seam details, tassel dimensions, and tassel thread density were measured, documented, and illustrated. Pattern variants of the bathrobe in the herringbone pattern were also created. In this initial examination, it was determined that the original bathrobe was significantly worn out (Image 7.), and accordingly, it was calculated to have been woven at 420 gr/m² based on the yarn applied to the weights and the wear allowance.



Image 7. Atatürk's Bathrobe in Beşiktaş Maritime Museum

In the second analysis, contact with the original fabric with bare hands was prohibited, so work was conducted wearing gloves, and yarn analysis was performed to precisely measure the yarn count. During yarn measurements, the thickness and weaving density of the yarn were examined, and since it was prohibited to take samples from the original fabric to determine yarn densities, weave, and color units, a type of magnifying glass called a "loupe," which has a scaled area, was used.

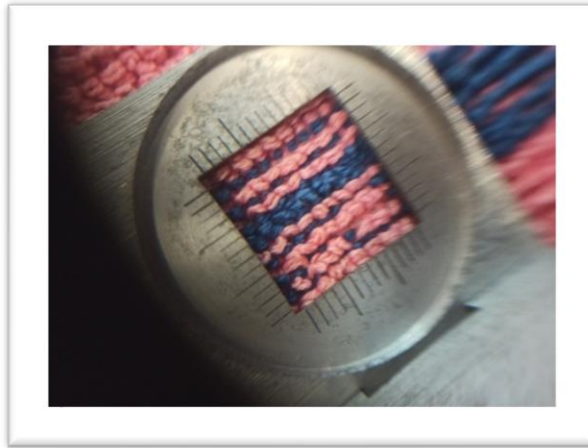


Image 8. Loupe Image of Robe Fabric

Original Fabric Color and Weave Information

In the examination of the original fabric, a color matching study was conducted, and it was determined that the weft yarn was pink (*Ne 16/1*), the warp yarn forming the ground was green (*Ne 24/2*), and the pile yarn was close to pink and blue colors.

Table 2.Yarn Imprint

Weft Yarn: Pink Yarn, Ne 16/1
Warp Yarn (Ground): Green Yarn, Ne 24/2
Pile Yarn: Pink and Blue Yarn, Ne 24/2
Weft Density: 21 wire/cm ²
Ground Density: 9 wire/cm ²
Pile Density: 9 wire/cm ²
Total Density: 18x21
Pile Yarn Curl Height: 4 mm

In the yarn analysis conducted in our laboratories in Denizli facilities, the original colors of the blue and pink yarns of the original bathrobe were compared with our own samples, and efforts were made to accurately match the colors in the original product. At this stage, the yarn color of the original bathrobe, which was worn out by washing, was captured.

**Image. 9./10.**Laboratory Work in Denizli

The weaving application type is 9 reeds 1/1 taffeta (*the process of gathering the warp yarns that perform the same movement in the weaving report in one frame*). Since there are 9 reeds, in the sparse reed weaving, 2 yarns were passed in each dent of the weft. Since the reeds are tied 2/2, the density has been increased with this application, as the reed is sparse. It is calculated that the fabric is woven at 420 gr/m² based on the received gram weights, applied yarn, and wear allowance. The fabric width of the finished product, including the selvedge, is 137 cm from "warp" to "warp". The green selvedge on both sides of the fabric (including the distance inside the seam) is 1.5 cm in size. As seen in the color worked on the bathrobe (Image 9/10), although it is close to the yarn pieces taken as samples, when examined on the product, differences in vibrancy were observed when the colors on the body were compared with the colors in the undamaged areas (hood cord and the part inside the hood).



Image 11./12. Worn and Unworn Area Images of the Fabric

The intended color numbers to be used in the study are shown in Image 11/12. Pantone 16-1723 TPX Flamingo Pink (*weft and warp*); Pantone 16-0213 TPX TEA (*ground warp*); Pantone 19-4049 TPX Snorkel Blue (*weft*) colors are considered.



Image 13./14. Colors Considered to be Used in Practice

Since we do not have the chance to find the same loom in the reproduction application, it has been deemed appropriate to use 11.5 looms instead of 9 looms. It has been determined that the pink color 16/1 yarn number will be used as the weft yarn; green color 20/2 yarn will be used as the warp yarn (*ground*); and pink and blue colors, 20/2 yarn numbers, are suitable for the study as the weft yarn. Many trials have been made to capture the same image as the original bathrobe. As a result, it has been concluded that working with 1/1 or 2/2 twill with 11.5 looms is feasible. In addition, by adjusting the fabric width to 155 cm with the existing looms; and adjusting it to 137 or 140 cm from "*warp*" to "*warp*" and if the remaining area is completely woven with selvage

and in the modeling, if the selvages are cut from 1.5-2 cm, the same image can be obtained, and the application has been made accordingly.

Table 3. Original Bathrobe Color Information

COLOR INFORMATION	
pink interior color:	197 c based on color information from sunlight
pink exterior color:	190 c. The color is a little more intense because it is not exposed to light so much
pink interior color:	190 cp
pink exterior color:	211 cp
Navy Blue:	7665 c
YARN AND PCS/GR INFORMATION - PRODUCT PCS/GR	
I.) measuring:	1,225
II.) measuring:	1,226
BELT	
I.) measuring:	46,2
II.) measuring:	46,3

Atatürk Bathrobe Garment Information and Sewing Process

In the original bathrobe, it was determined that the body was worked entirely without seams, hence selvage stitches were used in the front body closure seams. It was also observed that the sleeve of the bathrobe, which has no seams on the sides, was shaped by curving; clean stitching folds of 1.3 cm were made in the front body closure seams; and clean stitches were made at the hem, sleeve cuff, and hood with the same measurements.



Image 15./16. Edge Cloth Foot Closure Stitching Skirt View and Waistband Tassel

It was observed that the shoulder, collar, and hood inner seams were flatlock stitches; upon examining the pocket pattern, it was found that a round cut was made at the bottom, and the pocket print (2mm) was closed with a fine print stitch. At the end of the hood of the bathrobe, which has tassels in pink and blue colors, it was determined that the tassel tying color is pink, and the twist was made with $9 \times 2 = 18$ threads twisted as $19+19$.

The length of the tassel on the bathrobe is 5 cm, and the hood tie width is 0.5 cm. The belt cord weight of the bathrobe, which is 46 grams, has a belt cord width of 1.3 cm. The cord on the belt (pink, navy) is double knotted.



Image 17./18. Waist Cord Girdle Weight and Waist Cord Girdle All Sizes

Since the original robe is one size, the measurements are made accordingly.

Table 4: Bathrobe Measurements Taken as One Size

One Size (cm.)	
Shoulder Length 140	Shoulder to Pocket Distance 56
Chest (Underarm) Closed 59	Collar Opening (Back) 18
Chest (Open) 133	Low Front Collar 10
Skirt (Closed) 59	Front Collar Width 19
Skirt (Open) 133	Hood (Length) 38
Skirt (Closed) 59	Hood (Collar) 28
Shoulder 15.5	Hood (Top Width) 34
Arm 24	Hood (Back Length) 38
Arm Length 55	Pocket (Back of Pocket) 57
Arm Cuff 20	Pocket (Height) 16
Lower Arm 45	Pocket Curling 1.3
Pocket (Width)	16
Pocket (Height)	16
Pocket Curling	1,3
Hood Cord Length	123
Belt Cord Length	109
Metal Rigging (Distance from Lower Skirt)	11
Pleat Length at Back Collar	11
Pile Depth	4
Hood Cord Length 123 123	Pleat Length on Back Collar 11
Belt Cord Length 109 109	Pile Depth 4

As mentioned before, in this study to reproduce Atatürk's robe, care has been taken not to miss any detail from beginning to end.

CONCLUSION

To gain a closer understanding of this aspect of Atatürk's daily life and to closely acquaint themselves with the colors, shapes, and models of his bathrobes, the worn-out bathrobe identified in the Beşiktaş Naval Museum was reproduced. In this endeavor, all the detailed features described were meticulously recreated to achieve an exact match, including color, pattern, dimensions, stitching details, and even stitching imperfections. Preserving Atatürk's legacy for future generations is not only a matter of democratic significance but also a source of happiness and pride in terms of cultural and artistic preservation. Therefore, not only has the bathrobe, which can now be considered a work of art and cultural heritage, been reproduced, but five more have been produced along with it. Throughout the cutting process, all stages were documented and thoroughly examined.

In this context, after an extensive research process in the laboratory environment, the analysis results revealed that the weft yarn was pink - Ne 16/1, the warp yarn was green - Ne 24/2, and the pile yarn was pink and blue - Ne 24/2. Further analysis indicated that the weft density was 21 picks/cm², warp density was 9 ends/cm², pile density was 9 ends/cm², and the total density was 18x21, which was taken into account during the reproduction process. It was determined that the pile yarn loop height was 4 mm. In another context, within the original bathrobe color palette, the inner pink color was analyzed as 190 cp., the outer pink color was 211 cp., and navy blue was 7,665 cp. The dimensions of the original bathrobe, obtained as a single size, were evaluated based on shoulder, chest, hem, sleeve, pocket, hood, belt, collar, and pleat specifications.

As a result, examinations were conducted based on data obtained through months of bureaucratic efforts and special permits from the Istanbul Naval Museum, Turkey's first military museum affiliated with the Naval Forces, and the Ministry of National Defense. In this context, the Atatürk Bathrobe, originally housed in the aforementioned museum, was examined in detail within the framework of comprehensive studies, and a new work was created based on exact measurements and color samples. Therefore, special dyeing techniques and color variants were used based on the identified sample elements. There are many valuable examples, such as the Atatürk Bathrobe, which is the main focus of the study at the Istanbul Naval Museum and, of course, in other museums. It is hoped that these examples will serve as a guide for new studies to be conducted with necessary similar arrangements for the reproduction of such examples and to contribute to the field.

ETHICAL TEXT

"In this article, the journal writing rules, publication principles, research and publication ethics, and journal ethical rules were followed. The responsibility belongs to the author (s) for any violations that may arise regarding the article. It is a study that does not require Ethics Committee approval."

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