



# turkish

## ❧ TURKISH TULIP TILE DESIGNS ❧

*The tulip was loved by the Ottoman Turks and it was used extensively to decorate silks, ceramics, metal, stone and wood.*

*Most favoured was the red tulip with dagger-shaped flowers tapering to long narrow petals. This section features the Turkish Tulip Tile, an exotic panel inspired by a sixteenth century Turkish enamelled wall tile.*

*Three smaller projects follow—Miniature Tulip Tile, Tulip Needlebook and Iznik Carnation Tile—each designed around a single motif from the Turkish Tulip Tile.*



# *Turkish Tulip Tile*

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This exotic panel was inspired by a sixteenth century Turkish enamelled wall tile. Combining stumpwork, goldwork and surface embroidery techniques, this ogival tile is worked on an ivory silk background with silks, gold metallic threads, beads and tiny spangles. The design features red tulips with detached petals, blue carnations and beaded prunus blossoms, and is enclosed by an ornate border worked in gold metallic threads and beads.







**PAINTED ENAMELLED EARTHENWARE TILE**  
*turkish, sixteenth century*

Sixteenth century Turkish tiles, produced at Iznik in Anatolia, were characterised by the fluently drawn floral patterns featuring tulips, carnations, tapering saz leaves and meandering prunus blossoms. This image was the inspiration for the Turkish Tulip Tile.

*Saz*: A term originally used in fourteenth century Turkish to mean a forest; it also refers to a bamboo reed. In decoration, it is now used to describe a style characterised by long and curved serrated leaves known too as *hançer*. *N. Atasoy & J. Raby, Iznik, page 12.*



**EMBROIDERED BOOK COVER**  
*inspired by the drawing of the  
sixteenth century Turkish tile.*  
Jane Nicholas, 2001.



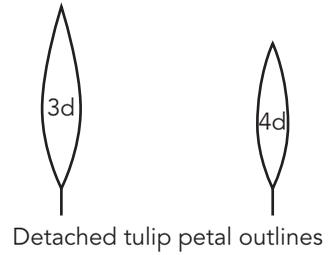
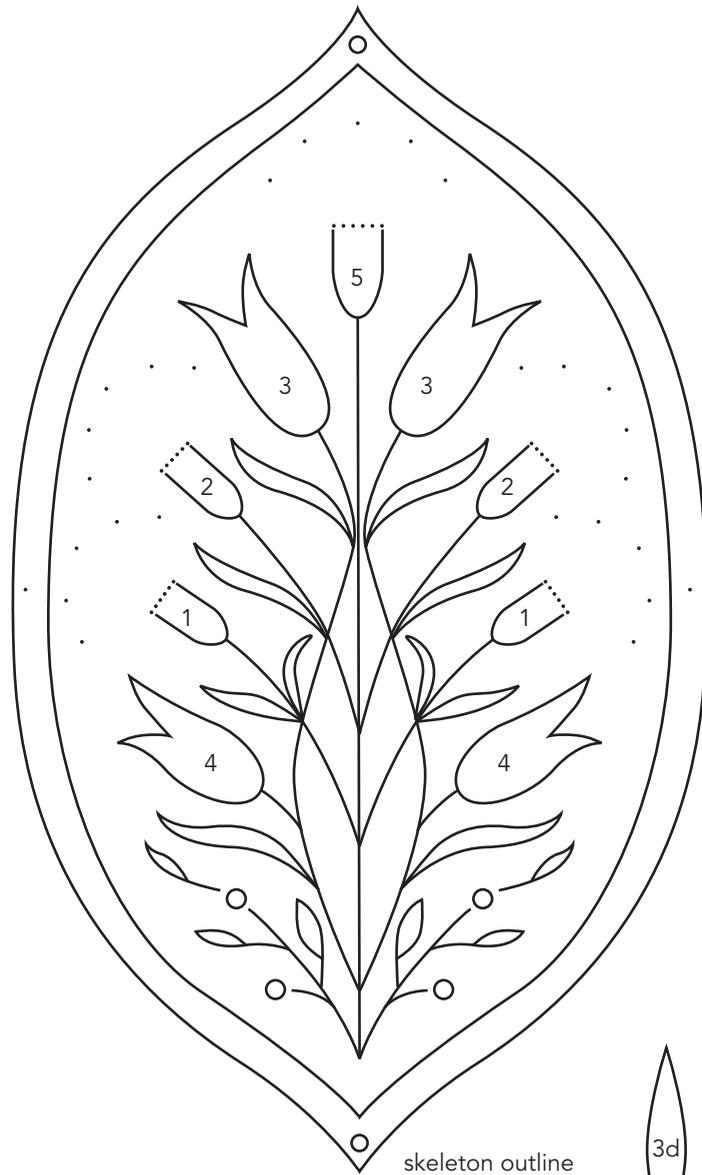


EMBROIDERED PANEL  
*inspired by the drawing of the  
sixteenth century Turkish tile,  
inserted into the lid of a box.*  
Jane Nicholas, 2004.



# TURKISH TULIP TILE SKELETON DIAGRAM

drawings actual size



## TURKISH TULIP TILE

# OVERALL REQUIREMENTS

This is the complete list of requirements for this embroidery

- + ivory silk background fabric: 30 cm (12 in) square
- + quilter's muslin (or calico) backing fabric: 30 cm (12 in) square
- + red cotton fabric (homespun): 15 cm (6 in) square
- + bottle-green felt: 5 x 8 cm (2 x 3 in)
- + red felt: 5 x 8 cm (2 x 3 in)
- + paper-backed fusible web: 10 x 8 cm (4 x 3 in)

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- + 25 cm (10 in) embroidery hoop or stretcher bars
  - + 10 cm (4 in) embroidery hoop
  - + needles:
    - crewel/embroidery size 10
    - sharps size 12
    - sharps size 9
    - tapestry size 28
    - sharp yarn darners sizes 14–18
  - + beeswax
  - + embroidery equipment

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- + green stranded thread (stems, leaves, carnations):  
Soie d'Alger 1846 or DMC 500
  - + blue stranded thread (carnations): Soie d'Alger 4924 or DMC 824
  - + red stranded thread (tulips, border): Soie d'Alger 942 or DMC 321

For ease of use, the requirements of each individual element are repeated under its heading—for example, Stems and Leaves requirements, Carnations requirements.

- + Japanese gold T70
- + gilt 3-ply twist
- + gilt super pearl purl
- + gilt no. 3 pearl purl
- + fine gold metallic thread: YLI 601 Metallic Thread col. gold
- + fine gold silk thread: YLI Silk Stitch 50 col. 79
- + nylon clear thread: Madeira Monofil 60 col. 1001
- + red sewing thread: Gutermann Polyester col. 365

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- + Mill Hill seed beads 00123 (cream)
  - + Mill Hill petite beads 40557 (gold)
  - + Mill Hill petite beads 40332 (green)
  - + Mill Hill petite beads 42028 (ginger)
  - + 3 mm red pearls
  - + 2 mm gold spangles

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- + 33 gauge white covered wire (tulips):
  - + four 12 cm (4½ in) lengths  
(colour wire red if desired, Copic R17 Lipstick Orange)





## TURKISH TULIP TILE PREPARATION

Mount the silk background fabric and the muslin backing into the 25 cm (10 in) embroidery hoop or frame.

Trace the skeleton outline on to the background fabric, taking care to align the design with the grain of the fabric (see Techniques, Equipment and Stitch Glossary, Part 5).

Using gold silk thread in a small sharps needle, work a row of running stitches along both border lines. As the border threads will be applied over these running stitches, they need to be quite small and accurate.

# Stems & Leaves

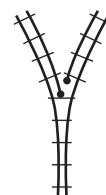
## REQUIREMENTS

- + green stranded thread: Soie d'Alger 1846 or DMC 500
- + Japanese gold T70

## STEMS

Using one strand of green thread in a crewel needle, couch a double row of Japanese gold thread along all stem lines (except the prunus blossom stems which have a single row), working the stitches 2–3 mm apart. Following the recommended order of work, begin by sinking the tails of gold thread through to the back at the lower edge of the specified flower, then couch along the stem line towards the base of the design, sinking the tails of gold thread as required. Trim and secure all thread tails to the backing fabric.

1. Couch the lower carnation (1) stems, sinking the inner thread tails where the stems meet. Couch the remaining threads along the centre line until just before the junction with the tulip stems. Park the threads. Sink the tails *after* the tulip stems are worked.
2. Couch the middle carnation (2) stems, sinking the inner thread tails where the stems meet. Couch the remaining threads along the centre line, sinking the tails at the junction with the lower carnation stems.
3. Couch the upper tulip (3) stems, sinking the tails of thread under all the carnation stems (or work over them if preferred), until just before the junction with the lower tulip stems. Park the threads.
4. Couch the lower tulip (4) stems to the junction with upper tulip stems. Sink both inner thread tails and couch the remaining threads along the stem to the centre line. Couch both rows of thread, side by side along the centre line, until the lower point is reached. Sink the threads, the centre two slightly longer than the outside threads, to form a neat end.
5. Sink the lower carnation tails.





6. Couch the upper carnation (5) stem, sinking the tails where the upper tulip stems touch.

**Note:** Work the prunus blossom stems *after* the blossoms are applied.

### LEAVES

With one strand of green thread in a crewel needle, outline the leaves in split stitch, then work a few padding stitches. Embroider each leaf in satin stitch, working the stitches at an angle across the leaf and enclosing the outline.

**Note:** Work the prunus blossom leaves *after* the blossoms are applied.



## Carnations

### REQUIREMENTS

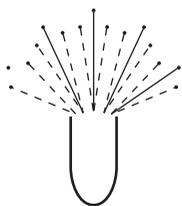
- + bottle-green felt: 5 x 8 cm (2 x 3 in)
- + paper-backed fusible web: 5 x 8 cm (2 x 3 in)
- + green stranded thread: Soie d'Alger 1846 or DMC 500
- + blue stranded thread: Soie d'Alger 4924 or DMC 824
- + gilt super pearl purl
- + fine gold metallic thread: YL1 601 Metallic Thread col. gold
- + Fine gold silk thread: YLI Silk Stitch 50 col. 79
- + Mill Hill petite beads 40557 (gold)
- + Mill Hill petite beads 40332 (green)

### PETALS

The carnation petals are worked in needle-weaving.

1. Using two long strands of blue thread in a crewel needle, stitch the 'spokes' for the needle-weaving as follows, securing the thread behind the carnation base as required:

- Work a straight stitch from each of the outer five dots to the points at the top of the carnation base (five separate entry points).
- Work a slightly shorter stitch on each side of these five stitches, using the same lower entry point for each pair of stitches. There will be fifteen 'spokes' in all—one long stitch and two shorter stitches for each petal.





**CARNATIONS & TULIP RHODIAN DISH, SIXTEENTH CENTURY**

*Elegantly shaped carnations and pinks were used extensively by Turkish and Persian artists to decorate their ceramics, textiles, carpets and illuminated manuscripts.*

2. With one long strand of blue thread in a tapestry needle, fill each group of three straight stitches with needle-weaving, starting at the base and working towards the top of the petal. Weave until the ends of the shorter side stitches are reached, take the thread to the centre then wrap the end of the centre stitch (approximately 4 wraps) to form a point at the end of the petal. Repeat for the remaining four petals.

**CARNATION BASE**

1. Trace five carnation base padding shapes (1, 2 and 5) onto paper-backed fusible web and fuse to green felt. Cut out the shapes. With one strand of green thread in a crewel needle, apply the shapes (web side down) over the base outlines on the background fabric, using small stab stitches. Make sure the felt shape is no larger than the design outline.





2. The felt base padding is outlined in gilt super pearl purl, couched in place with waxed silk thread in a small sharps needle. Starting at a top corner, couch purl around the base to the other corner. Using tweezers, bend purl into sepal points before couching in place across the top of the base. Make sure the couching stitches are pulled firmly between the coils of the purl (stretch purl slightly before couching to facilitate this).

3. With one strand of green thread in a small Sharps needle, stitch green and gold petite beads inside the purl outline to cover the carnation base. Try to stitch each bead in a different direction, and use more green beads than gold (5–6).

4. Work a detached chain stitch into the base of each petal with one strand of fine Gold Metallic thread in a size 9 Sharps needle.



*Tulip from enamelled pottery, Turkish, sixteenth century*

## Tulips

### REQUIREMENTS

- + red cotton fabric (homespun) : 15 cm (6 in) square
- + red felt: 5 x 8 cm (2 x 3 in)
- + paper-backed fusible web: 5 x 8 cm (2 x 3 in)
- + red stranded thread (tulips): Soie d'Alger 942 or DMC 321
- + red sewing thread: Gutermann Polyester col. 365
- + gilt super pearl purl
- + fine gold metallic thread: YLI 601 Metallic Thread col. gold
- + fine gold silk thread: YLI Silk Stitch 50 col. 79
- + nylon clear thread: Madeira Monofil 60 col. 1001
- + Mill Hill petite beads 40557 (gold)
- + Mill Hill petite beads 42028 (ginger)
- + 33 gauge white covered wire: four 12 cm (4½ in) lengths (colour wire red if desired, Copic R17 Lipstick Orange)

### BACKGROUND PETALS

1. Trace the tulip padding shapes (3 and 4) to paper-backed fusible web and