

# ALIVE



*the magazine of Anatolian rugs and kilims*



*Issue 2015*



# ALIVE

EDITORIAL

*Dear Fellow Associates,*

*Alive is back! After several years of absence, we are proud to publish a totally brand new magazine dedicated to the art of Turkish rugs.*

*Istanbul Carpet Exporters Association (IHIB) is celebrating its 25th anniversary.*

*IHIB represents 400 Turkish carpet exporters that generate 500 million USD in rug exports as well as 1.5 billion USD from rugs sold in touristic shops within the country and from oriental rug restoration.*

*Through Alive, our intention is to demonstrate not only our Turkish carpet heritage but also our vision for the future. In this issue, we have asked Turkish and, for the first time, international experts to share their knowledge of the rug history and more importantly, of the future of our precious rugs.*

*Thanks to our rich heritage of carpet weaving, Turkey is the world's second biggest Oriental rug exporter. Our goal, though, is to become number one. We aim to make Istanbul the main international center for oriental and for designer rugs with worldwide famous Turkish brands. For that very purpose, we give full support to young Turkish designers and to creative Turkish rug merchants.*

*Soon we will be constructing our new project named ISTANBUL HALIKENT (Istanbul Carpet Outlet) that will be the biggest carpet outlet in the world consisting of 200 carpet showrooms at one location. Already the biggest manufacturer of machine made rugs and second biggest exporter of Oriental handmade rugs, our know-how, our dynamism and our innovation will herald a bright future for Turkish designer rugs and Turkish carpet brands.*

*Yours Sincerely,*

*Ugur Uysal  
IHIB Chairman*



# ALL THE FINEST TURKISH CARPETS WILL BE AT

## DOMOTEX

HANNOVER, GERMANY  
17-20 JANUARY 2015  
HALL 16 & 17



Alive Issue 2015  
Göz Kilim design by Seçil Özeltas.

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1  
Carbonized lump of  
textile from Çatal  
Höyük (about 6500  
BC).  
Photo : Arlette  
Mellaart

2  
Bull cult on a wall  
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Höyük, a man with  
cloth, decorated  
with lozenges  
(about 6500 BC).  
Photo : Arlette  
Mellaart

<3  
Filikli, a rug  
knotted with  
unspun hair of the  
Angora goat.  
Photo : Udo Hirsch

# A CONTRIBUTION TO THE HISTORY OF ANATOLIAN KILIMS

by *Udo Hirsch*

◇ In European languages, the term Tapestry weave, tapis and Goblin are synonymous. In Afghanistan these weaves are called “Pallas”, “Sanafi” in Morocco, “Pardagi” in the Caucasus, “Gelim” in Persia and “Kilim” in Turkey. Tapestry weaving is worked in warps and wefts with the coloured wefts or picks creating the patterning element. Each weft is interworked back and forth within the area of a particular motif. The following motif in a different colour is only worked when the previous one has been largely completed. There are a number of different techniques to connect laterally adjacent areas of motifs in order to produce a solid weave and to avoid rather long slits. In tapestry weaving, the wefts are always closely packed so that the warp is hardly visible. In the past, wool, goat hair, camel hair, silk, cotton and linen were mainly used in varied weaves, but the hair of other animals and plant fibre can also be found. The most ancient textiles from the Near East known to us at present date from the Neolithic period (8th and 7th millennium BC). They were discovered during excavations in Palestine (1), Northern Syria (2) and Anatolia (3) (ill.1)

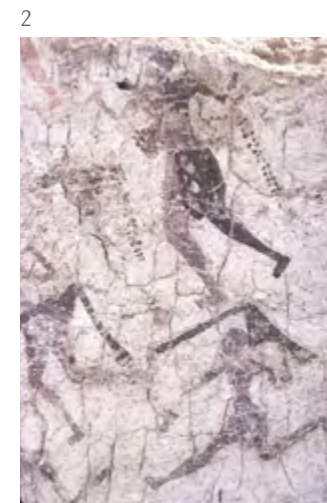
The earliest illustration I know of a person wearing patterned clothing (ill.2) originates from the excavation of the Neolithic settlement of Çatal Hüyük in Central Anatolia. However, we do not know what material the illustrated garment was made of or how the lozenge pattern was constructed. (Following the conservation work, the pattern of the clothing is no longer visible on the wall painting. The original wall painting can be seen at the Museum of Anatolian Civilisations in Ankara). Towards the end of the 4th millennium the first illustrations of wool sheep and long hair goats appear, equally depicting goddesses, priestesses and rulers clothed in woven

imitations of long-haired hides (4). This custom continued for hundreds of years. Following the scientific debate during the 20th century, we may well assume that in ancient Mesopotamia skirts, dresses and blankets were produced in much the same way as the so-called “Filikli” of today's Central Anatolia. “Fillikli” rugs are used as coverings and for bedding. The pile is knotted using the unspun hair of Angora goats. (ill.3)

Today it is assumed that the need for textiles began to grow with the upturn in the economy of the first cities. A high demand for raw materials for varied uses eventually led to selective breeding of wool sheep and long-haired goats in Mesopotamia. Before, there had probably been short-haired meat sheep only. From early written records we learn that the city temple employed a special shepherd for wool sheep who earned twice as much as the shepherd looking after ordinary sheep (5). At first, only priestesses and rulers used to wear those rare woollen or hairy products. According to the economic reports at hand, varied fabrics as well as wool sheep were exported to the East and to western countries later on (6).

The women working in the temple workshops were employed as cloth weavers, tapestry weavers, knotters, etc. The material the women processed into textiles was generally used to describe their jobs. Various illustrations of knotted, woven, brocaded and embroidered fabrics have been carved out of stone, painted onto walls, sculptured as statuettes, and also described in written form.

The climate in Mesopotamia and in most countries of the Mediterranean and the Near East is rather unsuitable for the preservation of textiles from the 3rd and 2nd millennium BC. An exception is Egypt where only linen was used in textile production and was





processed on horizontal looms. Wool was regarded impure. During the 16th century BC, however, domestic and foreign affairs as well as the economic situation gave reason for particularly close contacts with western and northern Mesopotamia, at the time the main centres of wool processing. As a result of these contacts, Egypt adopted not only the Mesopotamian weaving and knotting technics and the necessary tools such as the vertical loom but also – to a certain extent – traditional Mesopotamian motifs and patterns (7). The oldest preserved tapestries we possess are from the tomb of Thutmose IV (8). They once belonged to his grandfather Thutmose III (1479-1426 BC). Thutmose III brought a large number of textiles back to Egypt when he raided Palestine. A number of motifs in these tapestries are curved and they are woven of very fine dyed linen in red, yellow, blue, brown and black. Many other textiles found in the tomb of Kha were dated from approximately 1400 BC. Kha was a high official under Pharaoh Amenophis III who succeeded Tutmose IV. One of the rugs used to cover the body of the deceased is has tapestry woven borders and long pile. This rug and some others are special in two respects (ill.4). Until that time, Egyptian weavers worked pile by using a different kind of loops. The pile in these rugs, however, was worked in symmetrical knots, so-called Turkish or Ghiordes knots (9). Thus, the rugs found in Kha`s burial chamber certainly represent the earliest example of the symmetrical knot and predates by a thousand years the Pazyrik carpet, previously thought to be the earliest knotted textile. The pile of the Kha carpet is about 15 cm long and consists of lower and upper tier knot segments 6-8 cm apart as it is also the case in the Anatolian Filikli. (ill.5) The borders of two other rugs which may have served to adorn Kha`s “thrones” are also curved weft woven tapestries. The borders are decorated with lotus blossoms and buds with delicately drawn outlines. The colours were red, blue, green, and black. (ill.6), (ill.7) The following five centuries in the Mediterranean were marked by political disturbances and radical changes. Empires rose and fell. This period of time went down in history as that of the seafaring peoples and as the “Dark Ages”.

I do not know if any textiles from those centuries have remained. Only illustrations convey some impressions of the development of textile art in those days. It is generally assumed that the illustrated textiles were mainly tapestry weaves, embroideries and knotted pile fabrics dating back to the period of approximately 700-200 BC. In Anatolia there are numerous early representations of “textile motifs”. A lot of them are finds from the Kültepe (2300-2000 BC) excavations near Kayseri (10). The first branches of Assyrian trading organizations were founded in the area of Kültepe which meant trading not only in metals but also in textiles in both directions. During the excavation at Acemhöyük near Aksaray several small fragments of textiles were found, dating from approx. 1800 BC (11). The large Hittite rock relief of Ivriz in central Anatolia shows King Urpalla praying on the right of the god of storms .The hem of his gown is decorated with a rather exceptional form of swastika(12) (750 BC). Similar swastika motifs decorate the wooden tables from the excavation of Gordion in Phrygia and on today`s “tülü” from western Cappadocia. One of the Gordion tapestry weaves was obviously used as a funeral kilim. It is ornamented with red swastikas on a cream coloured background (13). Other patterns of wall hangings in the burial chamber are just like those used in today`s kilims from Rasvan in the south east of Anatolia(14). In one section of the excavated palace, 2300 weaving weights were found within a 30 metre radius. More than one hundred women weavers are reported to have worked for King Midas in his palace. From the 7th century onwards, tapestry woven clothes and also funeral kilims in the illustrations of funeral ceremonies (15) were depicted on Greek vases. Even today, characteristic geometrical forms known from Caria, nowadays the region of Aydin in western Anatolia, can frequently be seen in Anatolian tapestry weaves (16). Greek law texts tell us about the importance of kilims at that time. Only two kilims were allowed at a funeral, one for the bier and the other to cover either the coffin or the body of the deceased (17). In those days, the funeral kilim was probably a status symbol, as it still was some 20 – 30 years ago in rural areas of Anatolia. (ill.8)

4  
The burial chamber of Kha with a “filikli” rug (ca. 1400 BC).

5  
The burial rug of Kha, the oldest known rug with geometric knots (ca. 1400 BC).

6  
Tapestry woven “throne” rug with a central part with knotted pile (ca.1400 BC).

7  
The backside of this “throne” rug.

Photos : Udo Hirsch

4



5



6



7





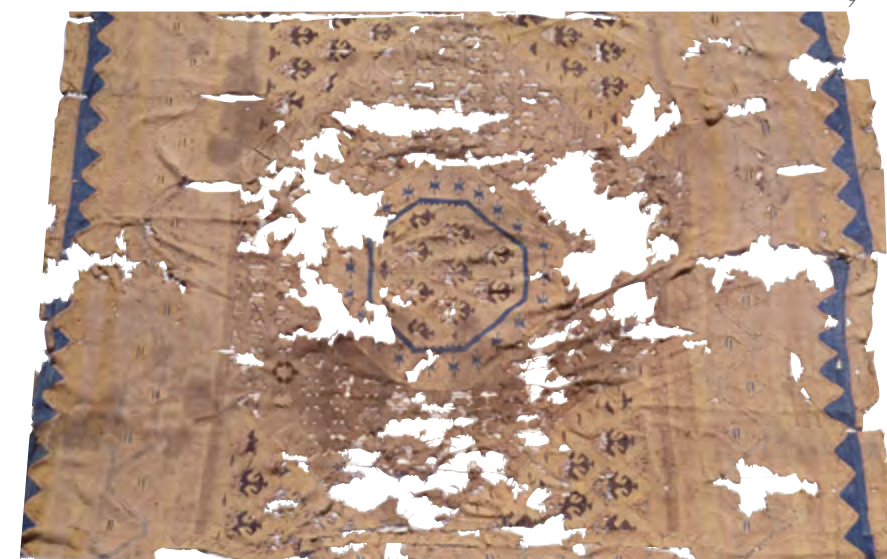


There are a number of famous tapestries with naturalistic motifs dating back to Late Antiquity. They are known to us from the Abegg foundation at Riggisberg, Switzerland, and from other museums. A large tapestry weave from the collection of the Vakiflar museum in Istanbul (ill...) dates from the 7th or 8th century according to radio-carbon-dating carried out in 1981 (18). The colour scale of this early woollen tapestry weave (S-spun) from Turkey consists of a faded red, natural brown, blue and yellow. (ill.9)

In 1995, a Byzantine watch-tower and a cave were investigated in a narrow part of the valley of the river Kizilirmak, near Kayseri. Several different remnants of textiles were discovered in a heap of rubble at the entrance to the cave. I first had a chance to look at these fragments during a symposium in Zurich in the summer of 1996. In the run-up to the symposium, a small Z-spun woollen tapestry fragment (ill.10) from these finds was dated between 779 and 984 by 14C-age determination.

Beside these small pieces of tapestry woven textiles there is a group of fragments assigned to early Islam (8th to 10th century) and to the Egyptian culture. One of the apparently best preserved specimens from this group is kept in the David Collection in Copenhagen (19). A further piece of early tapestry weaving is a fragment of a silk weave from the turn of the first millennium AD which is today part of the treasure of Halberstadt cathedral and has repeatedly been published. Another example is the so-called rug of St. Gereon from Cologne dated to 11th century (20). The motifs applied are also called Byzantine or Near Eastern forms.

A rich source of early textiles is Swanetia, a remote mountainous region of the Great Caucasus in Georgia. Important valuable



objects from monasteries and churches in the lowlands were hidden in this part of the high mountains when the Mongols and Turks marched through the country. Families from the village Ushguli gave shelter to relics, crosses and icons in their fortified towers. Some of these objects remained with them and were eventually regarded as some sort of patron saints. Even today, they are said to guarantee the survival of the family. This silk textile (ill.11) is a particularly precious example from the Swanetian finds. The tapestry woven cloth was used for wrapping up and protecting an icon and was worshipped for its function. One of the fathers of the church is reported to have brought the icon and the cloth to Georgia on his way from Cappadocia. Radio-carbon-dating of a sample of the weave at ETH Zurich proved that the textile most probably originates from the 13th century, i.e. any time between 1164 and 1291 AD. The patterns of this tapestry compare favourably with those in coarsely knotted woollen Anatolian rugs dating from the same period. The pattern structure in a



8  
Burial in Chevsureti/Georgia. The dead is wrapped in a kilim and is carried to the graveyard. (Photographed in 1936).

9  
The oldest kilim in the collection of the Vakiflar Museum, Istanbul (about 8th cent. AD)

10  
Fragment of a tapestry weave from the 9th century AD.

11  
Byzantine tapestry weave from Swanetia/Georgia with a pseudo kufic border (12-13th cent. AD)

Photos : Udo Hirsch







12  
So called  
“elibelinde”  
kilim from Mut/  
Ermenek, the  
most well - known  
symbol of an  
Anatolian goddess.

large fragment of a so-called Seljuk rug from the collection of the Museum for Turkish and Islamic Art in Istanbul is strikingly similar although the forms in the central field are geometrical and filigree. (Inv. TIEM 692,693) The history of textiles is part of the history of cult and culture. Textiles are among the most important carriers of religious symbolism, for which Coptic weavings, Indonesian cult cloths and, last but not least, Anatolian kilims are very convincing examples. The fact that as early as 7000 BC the bones of the dead were wrapped in weavings not only denotes the importance given to the bones but also to the textiles.

The Cult Kilim: In many mythologies the invention of spinning and weaving is attributed to a goddess. Anatolian priestesses wove the holy robe for Kybele. In Egypt priestesses wove for the goddess Neith, in Mesopotamia for Istar, in Greece for Athene and in Italy for Circe. There is a beautiful Anatolian version of the weaving myth: a girl named Arachne wove such outstanding designs that she won a contest against the goddess but lost her life in the proceedings. This story demonstrates that weaving also took place outside the temples. The high art of weaving mythological motifs, however, appears to have been the reserve of the temple goddess, or the priestesses representing her. Violators of this rule were severely punished, as is shown by the story of Arachne.

In the Near Eastern rural regions, especially in the Anatolian mountain regions, the female deities retained their role and function for a very long time. Apart from plain kilims made for everyday use, we know of kilims whose particularly archaic motifs are reminiscent of the mother goddess cults. Their designs survived in temple territories as long as the temples remained religious and in political centres among tribal groups and village communities. Some of these temples were not dissolved until the beginning of the Byzantine area.

After the temples were dissolved, the women who practiced the goddess cult and wove the associated cult kilims continued with both parts of their tribal tradition to this day. (ill.12) The remoteness of village communities and tribal groups was not the only factor contributing to the survival of this tradition. Another was the tendency of Christianity

and particularly of Islam to exclude women from certain aspects of religious and public life allowing for the survival of “female cults” and “female art” in Anatolia. It is probably also responsible for the fact that, with few exceptions, the cult kilims woven by Anatolian women even today show no influences of other cultures or religious concepts. The men in Anatolian villages neither know nor can describe the techniques or motifs of the kilims woven by their women.

Certain types of cult kilims, which usually contain abundant depictions of the most important goddess symbols, are only used for festivals or on special occasions in the individual villages. Kilims are almost exclusively woven by women yet the weaver is not the actual creator of motifs, compositions, forms and colours. These are the products of group tradition and exact repetitions of those inherited from female ancestors. The motifs, composition and colours of kilims evolved over many generations during which communities developed and evaluated concepts of cult and culture, and handed them down as an expression of group consciousness.

## The “elibelinde” motif

The most prominent motif of Anatolian kilim motifs is the so called “elibelinde”. Translated, it means “hand on the hips”. The original design is a goddess holding her breast, a symbol of fertility.

Many hundreds of different main motifs exist in Anatolia, each woven by women of different groups or villages. Most of the people do not know, and most of the collections and books do not show or mention this phenomenon. Some 20 to 30 years ago you still could find 200 to 400 kilims in a small village mosque. All of them had the same design and the same colours with a few exceptions originating from women not from the same community, but from another group or village with a different kilim design. Each specific group or village owned and used its own specific kilim design. It was like a passport for this group.

Only some main motifs were used by several groups, but they were woven in such a way that the differences between them could be easily recognized.

“Elibelinde” is one of those motifs. From Broughton's description of “Roman Asia



Minor” (21) we know of many temple territories protected the Roman administration in rural areas. Since most of them where very well organized, the Romans not only described the activities of the temples but also used the temple administration to collect taxes and other goods for them. One of the most important centres of a temple territory was in Sivrihisar. Others were well protected in the Taurus Mountains and in a few other regions in Central Anatolia. Some of the “elibelinde” kilims shown here are from the areas of former “Mother Goddess” temple territories. Some survived until the 5th century AD and a few of them even longer. One can easily see the differences of each of the “elibelinde” weavings from different villages. (ill.12) In Anatolia, formerly, the coffin of a deceased was often covered with a kilim on the way to the cemetery and the kilim was donated to the mosque after the funeral. Therefore the mosque contained a large number of kilims from people of the village, or in the case of a mosque in a city, of the people from the “mahalle” or city quarter. Today almost all of those “vakif” - kilims (pious donations) have been replaced by modern single coloured floor coverings. As a result a large part of Anatolian tribal art and tradition has disappeared. ◇

13



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13  
Elibelinde Kilim  
from a village west  
of Sivrihisar.

14  
Elibelinde Kilim  
from a village  
south of Sivrihisar.

15  
Elibelinde Kilim  
from a village  
south-east of  
Nevsehir.

16  
Elibelinde kilim  
from the region of  
Mut.

17  
Elibelinde Kilim  
frum the region of  
Mugla.

18  
Elibelinde Kilim  
from south of  
Isparta.

19  
Elibelinde Kilim  
from east of  
Kütahya.

Photo : Udo Hirsch

14



16



17



18



15



19





# WEAVING CARPETS IN TURKEY



Carpet weaver  
from the Dobag project  
and her  
family.

Photo : Simone Haug,  
Canakkale, 2013

**The fair trade organization STEP shares its experience with the social and environmental situation in Turkey's carpet industry and explains why it serves as a role model for other weaving areas in the world.**

*by Reto Aschwanden, STEP Managing Director*

◇ STEP is an international non-profit organization committed to improving the working and living conditions of carpet weavers and workers. More than 40 carpet retail and import companies from seven countries in Europe and North America are STEP members and thus mandate the organization to systematically monitor the social and ecological situation at all production sites of their handmade carpets.

#### FAIR TRADE FOR A HEALTHY CARPET INDUSTRY

STEP and its members not only want to make sure that the artisans can practice their craftwork under the conditions they deserve, but also to make a contribution to a healthy carpet industry with a secure future, to foster consumers' trust in the product and to promote the beauty and qualities of carpets as well as their rich history and cultural significance.

STEP coordinates activities in Afghanistan, India, Iran, Morocco, Nepal, Pakistan and Turkey from its head office in Switzerland. Local representatives and inspectors visit the looms and producers of STEP members' carpets every day. The requirements to comply with STEP's fair trade standards include up to 90 criteria based on international work right agreements by the ILO or U.N., recognized and ratified by most countries in the world. Following these rules ensures that the production of handmade carpets meets the requirements of a modern industry and that it remains an attractive employer for weavers and workers.

STEP has been working in Turkey for the last ten years. However, the organization's program is less intensive in Turkey than in other weaving regions for two reasons: First, the volume of handmade carpets produced

in Turkey is considerably smaller than for example in Iran, India or Nepal. Second, there is less need for production monitoring as working conditions are well above the average of other production countries. Both reasons are interconnected and will be explained in more detail in the following paragraphs.

#### FEWER CARPETS, HIGH QUALITY

The quantity of handmade carpets woven in Turkey has significantly decreased in the past years and decades. The main cause is the country's impressive economic development, a most positive point for the people of Turkey. With the growth of industry and economy, new employment and income generation opportunities have come up all over the country. The increase of wealth and of the wages for carpet weaving – one of the most labor intensive industries – has resulted in carpet production being more and more expensive. A large part of the production has therefore shifted to less developed (and cheaper) countries.

#### PIONEER FOR ECO NOMICAL DEVELOPMENT

The carpet industry has even played a certain role in the country's development. As this ancient handicraft needs no modern infrastructure such as electricity etc. it can be carried out in the most remote villages where carpets were often part of the cultural heritage and had been woven for many centuries. In many rural areas, the international market's demand for handmade carpets was among the earliest and most important trades bringing currency into the villages – followed by roads, electricity, telecommunications and so on. It's probably not a very daring assumption to say that the carpet industry was an important pioneer and motor for rural development in Turkey.





1  
Manisa weavers home based

2  
Usak upcycling

3  
Cappadocia Patchwork workshop

Photos : STEP

In fact, the decline of carpet weaving has led many traders to predict the complete disappearance of the craft in Turkey. But despite this forecast, the Turkish carpet industry proves to be very much alive. Istanbul is one of the major hubs for the global carpet trade. Yet Turkey’s role in today’s carpet industry goes way beyond importing and exporting. Even if the quantity of carpets woven in Turkey has certainly decreased, the quality has definitely not. Some of the finest carpets that can be found on the market today are made in Turkey. Although the country may have lost the cheaper mass market, it remains strong in the high-end segment.

INNOVATION MADE IN TURKEY

Is it maybe because Turkey has such a rich carpet culture and long weaving tradition that it just isn’t willing to give up that heritage? The country keeps delighting the world with handmade carpets and continues to be an important motor for new trends and innovation. For instance, Turkey plays a leading role in the current vintage trend in the market. Overdyed old pieces, patchwork carpets and kilims have been interior designers’ darlings in the last couple of years. Kilims woven from old yarn are also blending the charm and beauty of the antique with fresh design and contemporary looks. STEP welcomes these innovations as they also attract new buyers to the ancient craft of handmade carpets and thus benefit the entire industry.

Even more important from STEP’s point of view: The Turkish carpet industry serves as a role model in many regards when it comes to social and ecological standards. STEP has visited hundreds of looms, workshops, dyeing plants, finishing facilities and end washing factories all over the country from Istanbul to Hakkari. Many of these sites have exemplary organization and have inspired STEP for improvement ideas to implement or strive for in other production countries.

A ROLE MODEL FOR THE CARPET INDUSTRY

Weaving in Turkey is done by women, as in most of (but not all) the world’s carpet production areas, sometimes in small, centralized village workshops, but also still a

lot at home. Many weavers belong to farming families and make carpets mostly in winter while they spend more time in the fields in other times of the year. The women’s weaving generates a welcome extra income to add to the main farming business.

According to STEP’s monitoring visits workshops are mostly very well set up: There’s enough space between the (vertical) looms, lightning conditions as well as ventilation are good, first aid kits and safety equipment are at hand. Salaries are not very high (as usual in the handicraft sector) but generally in accordance with the Turkish minimum wage laws and workers’ rights are well respected. Workers and weavers normally have access to social security insurance. All these provisions may sound self-evident to the readers from Turkey and other developed countries but in the world of handmade carpets they are a most welcome change from the situation in many other regions.

STEP not only demands a socially fair carpet industry, it must also be environmentally friendly. Again, Turkey can claim a pioneer role to its name: the country was among the first to reintroduce the ancient art of natural dyes even though the industry predominantly used chemical dyes for almost 100 years. Finally, dyeing and end-washing facilities in Turkey are very often respectful of workplace safety, energy efficiency, emission reduction and waste water treatment.

For all these reasons STEP is glad that Turkey still is a driving force in the carpet world that continues playing an active, positive and innovative role in the industry. STEP will continue supporting Turkish weavers and workers and will continue lobbying for their working and living conditions. ◇



2

"Turkey plays a leading role in the current vintage trend in the market. "



3





Istanbul – one of the world capitals for carpet culture and business.

Photos : Simone Haug,  
Istanbul Babi Ali  
Street, 2013/14

## SIMONE HAUG

*photographer*

Simone Haug, born in 1981, is a Swiss photographer. She is documenting different aspects of the production and restoration of carpets and kilims. In her latest projects she was working in Turkey, Iran and Switzerland.





## Design and young talents

### IHIB's 8th national Carpet Design Competition



The 8 finalists (from left to right) : Büşra Kuşçu, Songül Kara, Nilüfer Ünay Çubukçu, Büşra Balota, Şükrü Burhanlı, İpek Bahar Uyan, Melike Güral, Erman Aksoy

IHIB  
8.  
2014 HALI  
TASARIM  
YARIŞMASI



(from left to right) XXXXX?, Ahmet Diler, XXXXX?, XXXXX?, Büşra Balota, Büşra Kuşçu, Songül Kara, Nilüfer Ünay Çubukçu, XXXXX?, XXXXX?, Uğur Uysal, Şükrü Burhanlı, XXXXX?, İpek Bahar Uyan, Melike Güral, Erman Aksoy, XXXXX?



**BÜŞRA BALOTA**  
*First Jury Award - Winner*

◇

#### Education

She was born in 1992 in Istanbul. She finished Ca alo lu Anadolu Fashion Design Vocational High School in 2010 by participating to the group textile exhibition and got accepted into Textile Department of Fine Arts Faculty of Marmara University. She continued her education by entitling to do a double major at Interior Architecture Department of Fine Arts Faculty of Marmara University in 2011. In 2014, Ms. Balota graduated from Textile Department with the faculty first, then she got accepted into Master Program of Textile Department of Fine Arts Institute of Marmara University. Now she is continuing her interior architecture education together with it.

#### Experience

Ms. Büşra Balota says her carrier target is to be a successful designer globally at home textile sector including sensibility of her responsibilities for the environment and the country. She realized her printing internship, her weaving internship and her clothing and her clothing internship at Zorluteks Tekstil, Altınyıldız Hosiery and Read-Wear Factories and at Pierre Cardin, respectively.

#### Success and Awards

Ms. Balota who was one of finalists of "You Design, Let's Weave" 4th Carpet Design Contest organized by GAIB (Southeastern Anatolia Exporters' Associations) and 2nd Weaving Fabric Design Contest organized by ATHIB (Mediterranean Textile Raw-materials Exporters' Association) was granted the first prize at Curtain Category for Students and 3rd prize at Armchair Category of 3rd Turkey Home Textile Design Contest organized by UTIB (Uluda Textile Exporters' Association) and TETSIAD Special Prize at Bed Category for Students of 4th Turkey Home Textile Design Contest organized by UTIB.

#### Theme

LEFT : Full of true life experiences, mysterious places that evoke curiosity on me...

Tissues worn with time effect and deformed by stratifying on each other, ghost cities are enormous impressions which impress me...

With my project, I aims to realize production of textiles not used and wasted, so to say left (knitting/weaving fabrics) with a different viewpoint and to reuse them at the carpet sector and recycling.

◇







NİLÜFER ÜNAY ÇUBUKÇU  
2nd Jury Award



Education

She was born in 1983 in Istanbul. After she finished the Ready Wear Department at Mithatpa a Girls' Vocational High School, she had Fashion Design Education at Sabancı Advanced Technical Institute. Then, she started the Textile Arts education at Fine Arts Faculty of Marmara University. Now, she is 4th class student of Textile Arts-Weaving Department of Fine Arts Faculty of Marmara University.

Experience

She worked at miscellaneous underwear, lingerie, pyjamas and outerwear areas for Oba Textile, Koza, Do uteks, Donella, Y-London, domestic market and export firms as a designer between 2004-2010.

Theme

...

And scatter pearls,  
they meet with the light,  
the shapes lives,  
while the darkness is lighted.  
And keep its beauty at its essence in the hands know its value.

I took inspiration from the extreme process lived by a pearl during its creation and the extraordinary effort of a cyster for formation of this unique beauty while I was designing my collection called “Pearl and Cyster”.

My design has the characteristics of being an elegant design by weaving with knits used partly boucle and partly rug technique, used together different two techniques, not swerving of rich visually and keeping its simplicity by expressing itself with light rather than color.



ŞÜKRÜ BURHANLI  
3rd Jury Award



Education

He was born in 1988 at Malazirt, in Mu . He had primary and secondary education at Malazgirt and high school in Istanbul. In 2014, he graduated from Carpet-Rug Ancient Fabric Designs Art Major of Traditional Turkish Arts Department of Fine Arts Faculty of Marmara University. Now, he is a postgraduate student at the same department. In addition, he is a double major student at the Textile Arts Department.

Theme

LOVE : The unit stylized on the all design is known as name of “nick” . It also may confront of us as “love” at some sources. There is a different derivative at Chinese sources; ying yang. The Ying yang is shaped on contrast and balance as philosophy. The love also begins from such a contrast, although nevertheless as if it is against each other, in fact there is a perfect attraction and holism in between them. It is not possible to think or see other one without one, if it consist one, other one also consists....

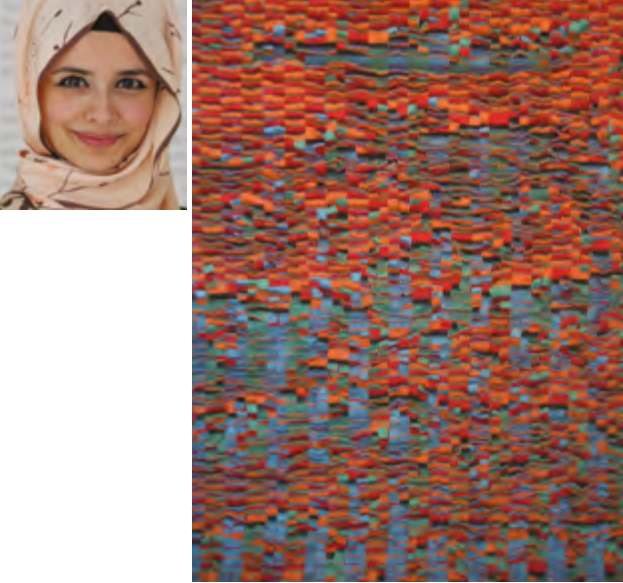
All materials used at the carpet are “natural wool, natural color and hand spinning (excluding warps). At the present time, tendency to natural things is increasing with each passing day. I am also, in one way, in search of ancient. I wish that the carpet which I touched takes back me, experiences natural, gives peace. Therefore, the colors which I selects are own colors of ships. Orange ropes are painted with natural painting method by using madder. A composition also is created with carpet (pile), rug, sumac techniques on the weaving.





THE OTHER FINALISTS

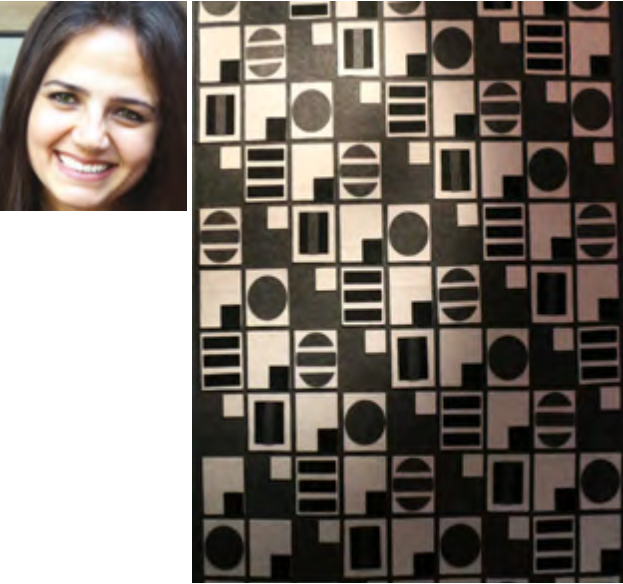
BÜŞRA KUŞÇU



MELIKE GÜRAL



SONGÜL KARA



İPEK BAHAR UYAN



ERMAN AKSOY



The evening :

1  
Şükrü Burhanlı with his mother.

2  
Nilüfer Ünay Çubukç with Ugur Uysal

3  
Büşra Balota with ??

4  
?? - Büşra Balota, Büşra Kuşçu, ??, Songül Kara, ??, Nilüfer Ünay Çubukç ??, Ugur Uysal, Şükrü Burhanlı, İpek Bahar Uyan, ??, Melike Güral, Erman Aksoy.

5  
The ??? Nom du monument

6  
??, Ahmet Diler, ??, Ugur Uysal, ?? , ??

7  
Ugur Uysal

8  
Bereket/Celacettin recevant son prix??

9  
Les 3 gagnants avec Ugur Uysal et ??

10  
Concert de ???

11  
La soirée bat son plein

12  
Chanson de ???



1



2



3



4



5



6



7



8



9



10



11



12



# Interview

## Florence Bourel & Seçil Özelmaz.

### Two designers, two visions.

#### Florence Bourel, French designer

◇ *What is your professional background?*  
I was trained in product and interior design in France and in Italy.  
I first got interested in signage systems and information programs applied to cultural patrimony and Arts and I have worked with several major French graphic design studios.  
Today, my practice of design is transversal, ranging from the creation of furniture and objects, to scenography and to textile design, all with the common theme of combining craftsmanship and modernity.  
I design for several manufacturers and brands : Ligne Roset, Serax, Désio, Kilims Ada, Le Monde Sauvage, Granville Gallery, Toulemonde Bochart, Saint-Louis and Hermès.

*When and how did you discover a passion for rugs and textile design?*  
I had been wanting for a long time to express myself via this new matter, rugs. I’ve had the opportunity to collaborate both with the French-Turkish company Kilims Ada-Kirkit and with the brand Toulemonde Bochart, each with a different approach.  
Through rugs, more than with any other matter, I can dare to use colours and express my passion for graphic design and working with textures.

*In a few words, how would you describe your work?*  
Texture and colour are at the heart of my work. They emerge and bring out refined and timeless lines.  
For me, rugs represent an almost endless source of inspiration for creation. I enjoy sculpting reliefs, shifts and embossing that lead to varying tactile sensations. I like to draw in rugs a graphic landscape in which one travels, gets lost, surprised and feels full of wonder...

*What are your sources of inspiration ?*  
I learn a lot from the work of craftsmen: weavers, dyers, embroiderers etc.  
In my research, I re-interpret ancient motifs and revisit traditional techniques (weaving, dying, block printing etc.). By diverting the way we read the



1

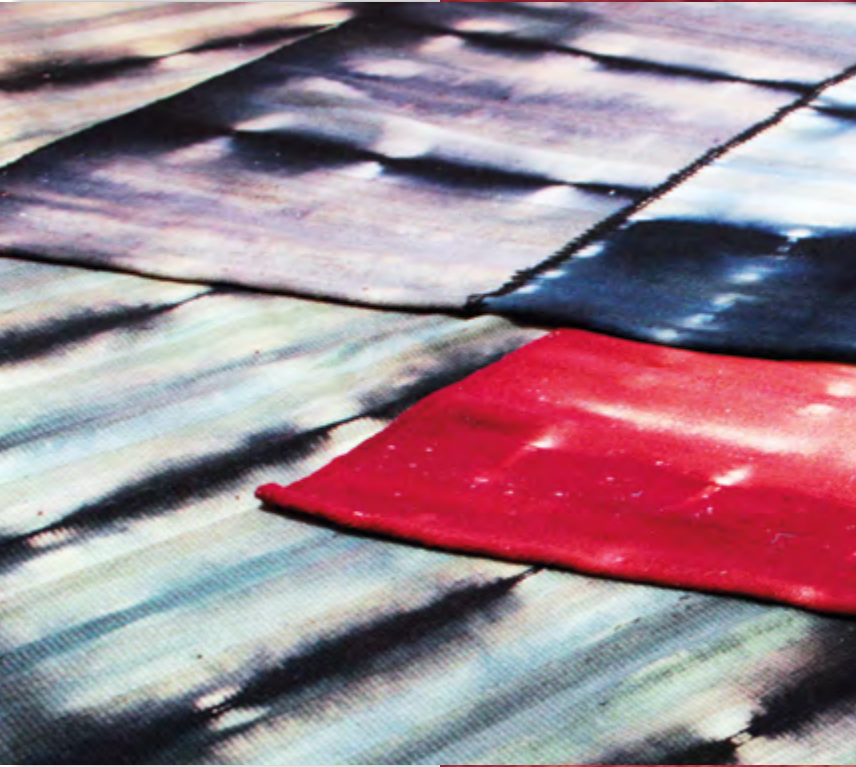
immemorial graphics of different continents, I give these graphics a new and modern aspect.

*Can you tell us about the process of producing your carpets, particularly the importance you give to traditional know-how?*  
My carpet patterns are produced in India, in Nepal or in Turkey. The production procedures are varied (tufted, hand knotted, woven, overdyed or printed etc.) but they always call for traditional know-how. From the first drawings to the final product, I spend a lot of time with the craftsmen. The idea is to learn from them but to veer their know-how towards other applications. For example, having discovered block prints in Turkey, I came up with the idea to use this technique on weavings made of hemp to produce rugs for Kilims Ada-Kirkit. We had to adapt and elaborate a specific process of production with the craftsman.

*Kilim, tufted or knotted rugs, which technique are you most fond of?*  
All the techniques are interesting! The point for me is to divert or mix them. For example, to create texture effects on a tufted rug by mixing curly wool and cuted wool ; to create abrashes using the fish motif technique of weaving (Balık desen), as will be presented in the next collection of contemporary kilims for Kilims Ada-Kirkit at Domotex.

*What is your vision of contemporary kilims?*  
Kilims allow for an immense and rich diversity of expression. One finds old kilims that seem modern, as much in the use of colours as in the graphic rhythm created by the weavers.  
The contemporary kilim must make the connection between this tradition and modernity.

*What role for contemporary kilims in Turkey? Is there keen interest for contemporary Turkish kilims abroad?*



2

1  
Florence Bourel

2  
Kilim Izli Rug  
(tye and dye vintage kilims),  
for Kilim Ada-Kirkit

3  
New collection of contemporary Kilims,  
for Kilim Ada-Kirkit

4  
Kendir Damga Rug  
(blockprint vintage hemp rugs),  
for Kilim Ada-Kirkit



It seems to me that the contemporary kilim hasn’t as yet found its place in Turkey. From what I can tell, the demand is still mostly for traditional kilims. Contemporary kilims, or contemporary rugs at that, don’t seem to have become popular within Turkey and are mostly destined for export. In France, for example, traditional kilims are giving more and more way to contemporary creations.

*What would you recommend in order to sustain the tradition of weaving in Turkey and its production?*  
Turkey has a long tradition of weaving and of kilims. All must be done to preserve this art!  
With changes in the Turkish society and in peoples’ lifestyles, it’s becoming increasingly difficult to produce kilims in Turkey. This know-how should be valorised and developed, workshops should be created and weavers should be trained.  
Design should also be a central part of this process of change. The textile designer should have more recognition. By asking me to conceive their collections, Kilims Ada-Kirkit understood that design is a vital issue.  
Itkib’s initiative in organising a rug design competition for young Turkish designers is also a good initiative leading in the right direction... ◇

[www.florencebourel.fr](http://www.florencebourel.fr)



5

5-6  
Osaka Rug & Baya Rug  
(hand-tufted),  
for Toulemonde Bochart



6





1

Seçil Özeltas, Turkish textile designer

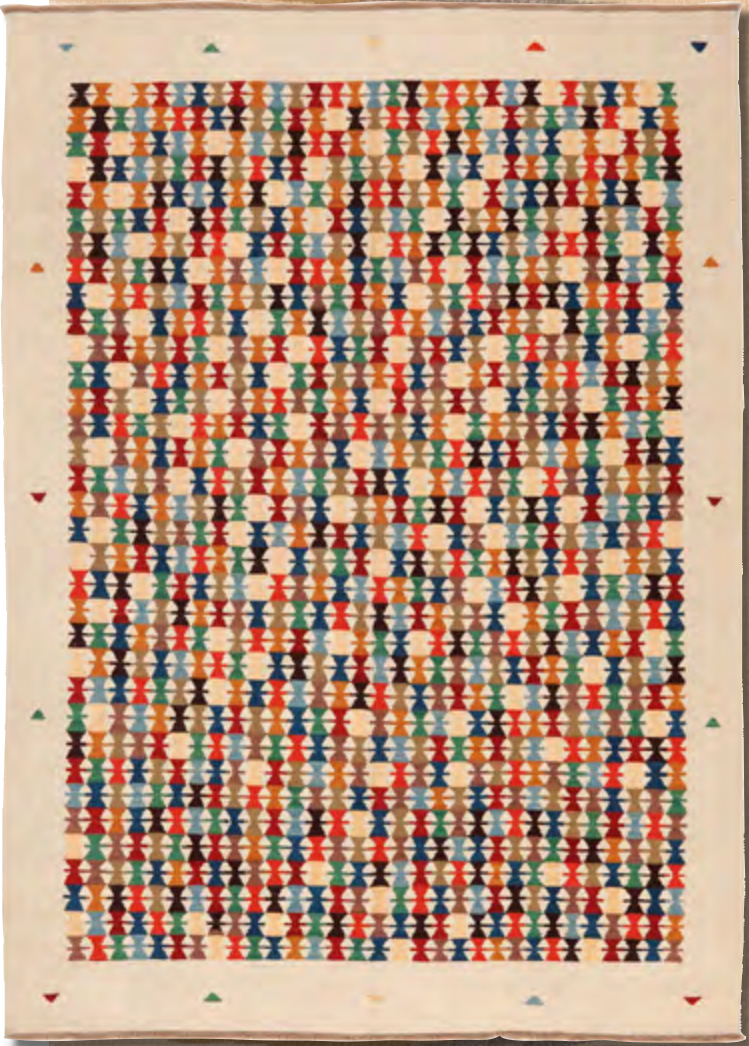
◇ *What is your professional background?*  
I have been designing rug, kilim and home textiles since 1999 and have worked in several important retail rug and furniture companies as a designer and a director. In 2008 I established my own company and I produced special designs for many companies until 2011. Since then, I’ve been creating my own collections both for the domestic and international markets and I also prepare special collections for various companies.

*When and how did you discover a passion for rugs and textile design?*  
My grandfather was interested in arts and crafts. He was also a good tailor. He had his own collection of very old rugs and kilims. In the following generation of our family there were many designers that worked in fashion for many years. I was probably influenced by them. I’ve been interested in kilim weaving since my school years.

*In a few words, how would you describe your work?*  
Decoration that we use in every part our lives, in our offices and our homes, is a way of self expression. When creating the soul of a space, rugs and kilims provide an important link to the furniture. By using traditional codes, I produce with this link unique and specific products that provide the connection between rare and stylish designs.

*What are your sources of inspiration ?*  
The source of my inspirations and references is the unique beauty of traditional Anatolian kilims that, from an artistic point of vue, have reached the summit of art. There are many powerful abstractions and a lot of improvisation in these kilims. In my opinion they are an atlas of symbols in terms of diversity of colours and patterns. I spend a lot of time around the Grand Bazaar and in museums and I pore over all the textiles I’m interested in. I am also inspired by Central Asian and North African fabrics. I gather all the publications I can find and I have an extensive book collection.

2



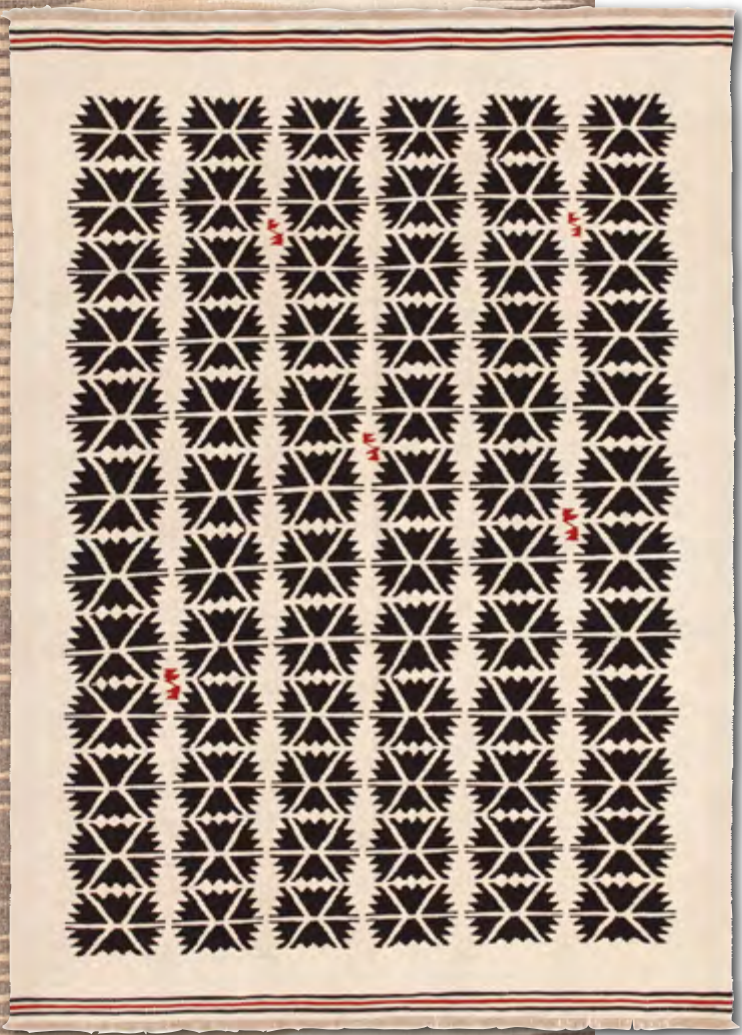
1  
Seçil Özeltas

2  
Colorful plait kilim

3  
Karanfil Kilim  
Eyelets, symbol of loyalty and happiness.

4  
Gazel Kilim

3



4

*Can you tell us about the process of producing your carpets, particularly the importance you give to traditional know-how?*

Every step of my kilim production is with natural methods. Without using any synthetic material or lubricants, fleece wool is combed, treated with mordant and dried. The wool is dyed with walnut, daisy, linden, gorse and buckhorn by using their roots, bark, leaves, flowers and fruit. The dust is then removed and weavers are given the wool in balls. They are woven on iron looms by Anatolian women in their homes or in village workshops. Once woven, the process is completed with washing, dust removing and stretching techniques. This process is almost the same as the traditional method. Formerly, weavers did not weave for commercial purposes but for personal use using hand-spun wool. Nowadays in order to speed up production and due to the increase in demand, this is no longer the case, spinning is done mechanically. Despite differences in the choice of yarns, the looms and the mordant method, one can say that kilims are still produced today in similar ways to traditional ones.

*Kilim, tufted or knotted rugs, which technique are you most fond of?*

Professionally I use tufted rugs, machine-made rugs and handmade weaving techniques. Using the right technique with the right materials and the right design always gives a good result. My personal preference is kilim weaving. I appreciate every step of kilim weaving from the designing process to its production.

*What is your vision of contemporary kilims?*  
Although kilims are woven with only a warp and a weft, they are highly expressive. Traditional Anatolian kilims have their own secret language; motifs and symbols are expressed perfectly through improvisation. Of course it is not possible to produce anything better than Anatolian kilims but I use this language as a reference for the modern kilims that I design. I would like everone to recognise their value and for it to become a part of our daily lives. Nowadays, architects take pleasure in using both traditional and modern kilims as they go perfectly with modern furniture. I think that a beautiful kilim can accompany accessories without strangling the atmosphere of the room, harmonising in a naive way and bringing to the space a lived-in feeling.

*What role for contemporary kilims in Turkey? Is there keen interest for contemporary Turkish kilims abroad?*

Kilims are trendy at the moment, preferred by many and often used in decoration magazines in Turkey and abroad. Kilim and similar weavings, woven for daily use in Anatolia, were used not only as floor coverings but also as spreads for eating on the floor, as curtains for hiding folded

matresses and other such things. Abroad, they are even used as bed covers and tablecloths. In the modern Turkish lifestyle, it’s not yet the case, there’s still some way to go but we will without any doubt discover all these again because they are in our genes. Furthermore, I also create special projects for different artists. For example, I worked together with the painter Ahmet Gunestekin to create approximately 40 designs for rugs and kilims. These designs were bought by collectors for private collections. I consider this gives rugs and kilims special value.

*What would you recommend in order to sustain the tradition of weaving in Turkey and its production?*

Although Anatolian rugs and kilims are used in modern decoration and are more in demand, their production decreases and becomes more difficult day by day. Despite good results, production is really problematic. Due to low revenues, weavers are abandoning their craft and trying other means of income. Weavers also consider that weaving traditional kilims is easier than weaving modern kilims. As kilim production is getting low, those that do produce prefer to produce traditional kilims.

All over the world selling kilims and carpets from a built-up stock is finished, except for machine-made rugs. Nowadays clients want to have their own special rugs and kilims. This requires real control. Thus, it would be best to generalise a workshop system in which social rights are guaranteed for the weavers. Such a system will increase the quality and the value of hand woven products in Turkey. Without such a plan or if this plan is set up too late, then, we will lose such a big part of our culture. ◇

[www.secilozelmas.com](http://www.secilozelmas.com)





1



1  
Rug, Holbein type with small medallions  
Western Anatolia (Pergamon)  
TIEM Inv. N°303,  
187 x 100 cm.  
From the Mausoleum of Sultan Alaaddin Keykubat in Konya.

2



2  
Rug, Holbein type with big medallions  
Central Anatolia, 16th century,  
234 x 176 cm.  
TIEM Inv. N°417  
From the Mausoleum of Sultan Alaaddin Keykubat in Konya.

3



3  
Rug, Holbein type with big medallions  
Central Anatolia, 16th century,  
187 x 146 cm.  
TIEM Inv. N°704  
From the Seyh Baba Yusuf Mosque in Sivrihisar.

4



4  
Rug, Holbein type with big medallions  
16th century,  
202 x 130 cm.  
TIEM Inv. N°700  
From the Seyh Baba Yusuf Mosque in Sivrihisar.

# Holbein, Lotto and Bellini

by Seracettin Sahin

◇ A three-volume catalogue prepared in 1891 for a carpet exhibition in Vienna is one of the first known publications about the traditional art of Turkish carpet weaving. Subsequent publications such as "A History of Oriental Carpets Before 1800" written in 1908 by Frederik Martin, the first to speak of Seljuk carpets found in the Alaaddin Mosque in Konya , the 1911 Munich Exhibition catalogue as well as hundreds of articles published in various magazines have contributed to the recognition and to the appreciation of the art of Turkish rugs.

The oldest carpet found till now, dating from the 5th or 4th century B.C, is the Pazyryk carpet, exhibited in the Hermitage Museum of St. Petersburg. Other pieces of knotted carpets found in the west of the Lop Lake and in Turfan (Xinjiang) dating from the 3rd and 4th century A.D. are exhibited in the British Museum in London, the New Delhi Museum in India and in the Berlin Museum of Islamic Art.

Carpet pieces from the 8th-9th century with animal figures and Qufic borders found in Fustat (Old Cairo) bear a great resemblance with carpet pieces found in East Turkestan. These carpet pieces are exhibited in the Stockholm Museum, in the Cairo Islamic Arts Museum, in the Washington Textile Museum and in the New York Metropolitan Museum.

Carpet weaving spread from regions inhabited by Turks throughout Iran and Anatolia with the onset of the Seljuk Turks. The oldest known Anatolian carpets were discovered in 1905 in the Alaaddin Mosque in Konya by Fredrik Martin, who was working at that time for the German General Consulate. These nine carpets are exhibited in the Turkish and Islamic Arts Museum in Istanbul.

The first carpets woven in Anatolia, for domestic non-commercial purposes, were of a small size and mostly prayer rugs. The weaving of larger carpets used for furnishing in mosques, mansions and palaces were woven in Bukhara, Samarkand, Herat, Tabriz, Turkmenistan, Isfahan, Ladik, Usak and Kula.

Although during the Ottoman period carpet manufacturing was common in many regions, Usak, with its enormous looms, was the main centre along with Pergamon. The famous Seljuk art centre of Konya has also always preserved its importance for carpets.

As of the mid 15th century, Turkish Anatolian carpets were exported towards Europe. The carpets were greatly appreciated and depicted realistically by European painters. Holbein and Lotto rugs are the earliest rugs depicted in literature concerning Holbein, Lotto, Bellini, Crivelli, and Memling carpets.

The carpet spread on a table represented in the famous German artist Hans Holbein's (1497-1543) painting the "Merchant Gizse", today exhibited in Berlin Gemalde Gallery, gave the name "Holbein" to that style of rug.

Similarly, early Ottoman period carpets portrayed in the paintings of the Italian painter Lorenzo Lotto (1480-1556), were named Lotto carpets.

German painting inventories dating from the mid-15th and especially the 16th century show an important increase in the representations of Turkish carpets in paintings. The Hasburgs, not having obtained capitulations from the Ottoman Empire, imported Turkish carpets via Transylvania, Hungary or Venice. The export of Holbein type carpets to Central Europe was handled by German merchants in a warehouse in Brasov as attested by the rich collections of Turkish rugs still seen today in the cathedral and other churches of the city.

As of the 16th century, the most important centre of the classical period of Ottoman rugs was in Usak. Giant-sized prayer rugs and carpets woven in large workshops using a repertoire of patterns created by the palace designers occupied an important place in the furnishings of this period's great mosques, palaces and mansions. The most well-known Usak carpets are those inspired by book bindings with a medallion geometric pattern.





Other types included birds and three speck patterns as well as saf prayer rugs.

Influenced by Usak carpets, the Bellini group woven in the 17th century includes keyhole patterned prayer rugs, carpets with dragon figures, carpets with a white background or pelt motifs and Transylvanian carpets. During this period, Western Anatolia, particularly Usak and its vicinity, Pergamon, Gordes, Demirci, Selendi and all the way to Canakkale and Central Anatolia with Konya, Aksaray and Nigde became important carpet weaving centers, continuing through to the 18th century.

In the 19th century, fine Hereke carpets and Istanbul Feshane carpets were produced. Again in Istanbul, Kumkapi silk prayer rugs and carpets gained in importance. Many other Turkish rug weaving centres existed, their rugs taking on the name of their region.

Most of the Holbein, Lotto and Bellini group prayer rugs and carpets woven in Usak and Bergama regions represented in 15th -16th century paintings by European painters are found in the Turkish and Islamic Arts Museum.

Dominating colours in Holbein carpets were various shades of red, navy blue, blue, light blue, light and dark green, yellow and apricot, white and cream colours. The motifs of most, woven with symmetric (Gordes) knots, were octagonal medallions with stars in their centre with two, three, four, six or eight medallions. Among those woven in the 17th and 18th century, there are also



some with rosette flowers and stylized dragon figures.

Dominating colours in Lotto carpets were red, yellow, cream, light and dark brown, blue and green. They were also symmetrical knotted (Gordes). The main motifs were usually based on the notion of infinity.

Dominating colours in Bellini type carpets, also woven with symmetric (Gordes) knots, were various shades of red, blue, cream, white, tobacco colour, dark brown, green and dark yellow. The main motifs were mihrab (prayer niches), keyhole patterns, central medallions, double niches or double-sided octagonals. ♦

5  
Rug, Holbein type with medallions  
Central Anatolia, 17th century  
TIEM Inv. N°447  
From the Mausoleum of Sultan Alaaddin Keykubat in Konya.

6  
Rug, Holbein type  
Central Anatolia, 17th century,  
262 x 122 cm  
TIEM Inv. N°386  
From the Biga Ulucami Mosque in Çanakkale

7  
Rug, Holbein type with a double medallion  
Western Anatolia (Pergamon)  
17th century,  
197 x 147 cm.  
TIEM Inv. N°402  
From the Seyh Baba Yusuf Mosque in Sivrihisar.

8  
Rug, Holbein type  
Western Anatolia, 16th century,  
218 x 160 cm.  
TIEM Inv. N°701  
From the Seyh Baba Yusuf Mosque in Sivrihisar.

9  
Rug, Holbein type  
Central Anatolia, 16th century,  
212 x 157 cm.  
TIEM Inv. N°614  
From the Seyh Baba Yusuf Mosque in Sivrihisar.

10  
Rug, Holbein type  
Western Anatolia, 16th century,  
194 x 170 cm.  
TIEM Inv. N°468  
From the Seyh Baba Yusuf Mosque in Sivrihisar.







11  
Rug, Holbein type,  
with three sets of eight  
medallions.  
Western Anatolia  
(Pergamon) 17th  
century,  
178 x 130 cm.  
TIEM Inv. N°312  
From the Mausoleum  
of Sultan Alaaddin  
Keykubat in Konya.

12 >  
Rug, Lotto type  
U ak, 16th century,  
540 x 290 cm.  
TIEM Inv. N°702  
From the Murat Pasa  
Mosque in Antalya

13  
Rug, Lotto type  
U ak, 17th century,  
194 x 140 cm.  
TIEM Inv. N°155  
From the Topkapi Palace  
Museum.

14  
Rug, Holbein type, with  
stylised animals  
Konya (Karapınar) 17th  
century,  
208 x 137 cm.  
TIEM Inv. N°341  
From the Mausoleum  
of Sultan Alaaddin  
Keykubat in Konya.

15  
Prayer Rug, Bellini type  
Konya, 17th century,  
227 x 128 cm.  
TIEM Inv. N°725  
From the Mausoleum  
of Sultan Alaaddin  
Keykubat in Konya.

16  
Prayer Rug, Bellini type  
Central Anatolia (Konya)  
16th century,  
211 x 149 cm.  
TIEM Inv. N°416  
From the Seyh Baba  
Yusuf Mosque in  
Sivrihisar.

17  
Prayer Rug, Bellini type  
Central Anatolia (Konya)  
17th century,  
203 x 123 cm.  
From the Mausoleum  
of Haseki Hürrem  
Sultan in Süleymaniye,  
Istanbul.

18  
Rug, Crivelli type with  
star-shaped medallions  
Çanakkale, 16th century,  
150 x 110 cm.  
TIEM Inv. N°320  
From the Mausoleum  
of Sultan Alaaddin  
Keykubat in Konya.





# "AWARDED **TURKISH** DESIGNERS"

BASAK  
OZDEMIR



## TRENDS

GULHAN  
GULECER



PERIHAN  
CANBAY



## DESIGN



FUSUN  
KODAMAN  
SONMEZ

## RUG



BURCU  
OZPETEK

NAIME  
YUKSEL



## CARPET

SEHER  
SULEYMANOGLU



## COLOR

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