

ALIVE



İHİB's magazine of Anatolian rugs and kilims

January 2016 issue



İHİB'S 9TH CARPET DESIGN CONTEST
UĞUR CİHAN , COLORS
2ND PRIZE AWARD

ALIVE

Dear Rug Lovers,

According to archeological findings, the first weavings made by humankind were made of fibers such as bark and wicker. Later on, it's obvious that other types of weavings were created to cater to various needs and for more comfort in daily life.

Anatolia is one of the most important rugs and kilims centres, thus of weaving. We, living in this land, are lucky to be part of this heritage. We all know that rugs are not only used in daily life but also are works of art. These characteristics render rugs an important historical source. Whilst shaping the future of Turkish rugs, we do not forget the past.

İHİB (Istanbul Carpet Exporters' Association), the most important representative of the Turkish rug and kilim industry, is dedicated to taking this heritage one step further by making design and designers an inseparable part of our life and our society. Our aim is to discover talented young designers and to channel them towards the carpet industry by emphasizing cooperation between universities and the rug sector.

İHİB supports projects to revive weaving in different regions of Anatolia as well as projects to produce rugs in schools for the handicapped in order to help their reintegration into society. These projects and our dynamism will allow us to maintain the top position as manufacturers and exporters of machine woven rugs and also to become the top exporter of handwoven rugs. While maintaining our worldwide known "Turkish Carpet" brand, our main goal is to create a new worldwide known brand, the "Turkish Design".

Uğur Uysal, *İHİB Chairman (Istanbul Carpet Exporters' Association)*





Alive January 2016 issue
Dhoku kilim © photo Robert Huber

ALIVE* is an İHİB (Istanbul Carpet Exporters' Association) publication published on behalf of the Turkish Republic, the Prime Ministry, Ministry of Economy and Istanbul Carpet Exporters' Association.

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Istanbul 2015

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ALIVE

EDITORIAL

In this January 2016 issue of Alive, we have incorporated the same liveliness that we had succeeded in creating in last year's issue, with articles each one more interesting than the other.

On one hand, you'll find articles that deepen our understanding of the variety and richness of Anatolian weavings and on the other hand, you'll find articles about Turkish designers that are enjoying an era of great dynamism and momentum.

Interviews of exemplary companies have found a spot in our magazine thanks to their innovation and the importance they grant to designing. We have also interviewed a Turkish designer as well as a Swiss designer for their inventive contemporary work influenced by Anatolian weavings of the past.

Alongside our rich weaving culture illustrated by an article about yarn dyeing and a rug museum, it is a great pleasure to share with you the artwork of the finalists who took part in İHİB's 9th Carpet Design Contest and showed themselves to be incredibly talented with their innovative ideas. After successfully receiving an international buyer delegation in Istanbul in November 2015, we are pleased to publish some of their impressions about their experience.

Articles by foreign specialists take place right beside articles by Turkish specialists which allows our magazine to attain an international dimension.

Happy reading.

Ahmet Diler, Vice-president of İHİB (Istanbul Carpet Exporters' Association)





INTERNATIONAL EXHIBITIONS AND TURKISH RUGS

TEXT HÜSEYİN ALANTAR, PHOTOS BAHADIR TAŞKIN

©HÜSEYİN ALANTAR
COLLECTION
1863 The Ottoman
General Exhibition
(Sergi-i Umumi-i
Osmani), on the
Hippodrome (Istanbul)

♦ Exhibitions date a long way back but they became of an international character in the mid-19th century and are still so nowadays. Exhibitions are called “universal” when they demonstrate many activities related to many countries as opposed to “international”, when they are limited to a few domains. “Local” exhibitions are also held in each country. Hence, the first exhibition held in Great Britain was named “The Great Universal Exhibition of London”.

The advances in industry and technology in the first half of the 19th century brought on a new era for humanity. New inventions were introduced at these exhibitions, first held in Britain and France and then in other countries. At first mostly industrial and agricultural products were exhibited and with time, they became venues where various countries could promote their handcrafts, their works of art and their architectural ingenuity.

It was an opportunity to learn about the way of life and the preferences of different communities, encouraging awareness between various cultures and communication between arts. By the First World War, millions of people visited the universal and international exhibitions making it possible to reach large audiences.

THE GREAT UNIVERSAL EXHIBITION OF LONDON, held in 1851, was the first global industrial, technological and artistic meeting. The exhibition that took place at the Crystal Palace built in Hyde Park, remained open for 6 months between May 1st and October 11th and was visited by 6 million people. The Ottoman Empire joined this first global exhibition with 3300 products of which 40 received prizes.

The Ottoman Empire attended almost all of the exhibitions that followed. Weavings, agricultural products, tools and handcrafts were mostly sent to

them. Textile products were in the forefront of the Ottoman pavillions. Moreover, rugs, kilims, needlework and fabrics were used to decorate the stands.

THE UNIVERSAL EXHIBITION OF PARIS in 1855 was the second exhibition in which the Ottoman Empire took part. Among the 2000 products sent to the exhibition there was a total of 52 Uşak, Gördes, Demirci, Kula, Afyon, Sivas and Hereke rugs. 27 of all the products exhibited won medals and 20 of them received an honorable mention. 5 million people visited the exhibition in 6 months between May 15th and November 15th.

THE SECOND UNIVERSAL EXHIBITION OF LONDON, open for 6 months between May 1st and November 1st in 1862, was visited by approximately 6 million people. Among the Ottoman products, the jury awarded 83 medals and 44 honorable mentions. Medals were given to 44 rug producers from Uşak, Manisa, Thessaloniki and Plovdiv governorships.

THE OTTOMAN GENERAL EXHIBITION (SERGİ-İ UMUMİ-İ OSMANİ), in 1863.

The Ottoman Empire decided to hold an international exhibition in Istanbul in following with the new trend of universal exhibitions. The 3500 m² exhibition building on Sultanahmet Square was constructed by the architect A. Bourgeois and decorated by Léon Parvillée.

The exhibition, with its 10,000 products, was inaugurated by Sultan Abdulaziz on February 27th 1863 and was visited during 5 months, until August 1st, by approximately 150,000 people. A total of 220 rugs were exhibited of which 90 rugs were sent from the western provinces (Europe) of the Empire, 100 rugs from eastern provinces (Anatolia) and 30 rugs from elsewhere.



©HÜSEYİN ALANTAR COLLECTION

1867 The Second Universal Exhibition of Paris, the triumphal arch at the entrance of the Turkish pavillion

The attendance of Sultan Abdulaziz at **THE SECOND UNIVERSAL EXHIBITION OF PARIS** in 1867, gave more importance to these exhibitions in the eyes of the Ottomans. The exhibition visited by around 11 million people included approximately 5,000 Ottoman products in 64 categories. These products were related to agriculture, industry, handcrafts, fine arts, archeology, architecture and photography. A Turkish village was recreated in the exhibition area consisting of a pavillion, a Turkish bath, a mosque and a public fountain. A triumphal arch similar to the portal of Topkapı Palace was erected at the entrance of the village. Again, rugs and kilims remained in the forefront of the handcrafts. Woollen rugs were sent from Izmir and its surroundings, Konya, the Danube province, Aydın and its surroundings, Saruhan and Uşak. Silk rugs were sent from Istanbul.



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1867 The Second Universal Exhibition of Paris, the Turkish village

The Ottoman Empire did not take part in *THE THIRD UNIVERSAL EXHIBITION OF PARIS* in 1878 because of the Ottoman-Russian war. However, Ottoman citizens individually attended the exhibition and exhibited their own products.



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1878 The Third Universal Exhibition of Paris, the Ottoman Empire pavillion

THE FIFTH UNIVERSAL

EXHIBITION OF PARIS, heralding the 20th century, was held between April 14th and November 12th in 1900 and was considered as the last great Universal Exhibition. “The Appraisal of a Century” was the main theme and the slogan of the exhibition. The exhibition, in which the Ottoman Empire participated extensively, was visited by approximately 48 million visitors. Entertainment also took place in the Ottoman pavillion in addition to the textile, industrial, agricultural products and artwork exhibits. Hereke rugs were laid out on the floor. One of these rugs was identical to the one presented to German Emperor Wilhelm II by Sultan Abdülhamit II. Postcards representing emperors and kings of the participating countries were printed as souvenirs.



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1900 The Fifth Universal Exhibition of Paris, the Ottoman Empire pavillion



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1900 The Fifth Universal Exhibition of Paris, the emperors and kings of the participating nations

International participation in **THE INTERNATIONAL TURCOING TEXTILE INDUSTRIES' EXHIBITION** between May and October in 1906 was quite limited with only the Ottoman Empire and Belgium invited. During the fair, mostly rugs and textile products were exhibited. There is no detailed information about the rugs exhibited by the Ottoman Empire.



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1906 The International Turcoing Textile industries' Exhibition, the Turkish pavillion

THE INTERNATIONAL INDUSTRY AND WORKS EXHIBITION OF TURIN in 1911 remained open for 6 months from April 29th to October 31st and was visited by 4 million visitors. The Imperial Factory of Hereke won a major prize.



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1911 The International Industry and Works Exhibition of Turin, the Ottoman pavillion

At *THE INTERNATIONAL URBANISM AND HEALTH EXHIBITION OF LYON* in 1914 there was a pavillion about silk workmanship. Although it remained open from May 1st to November 11th, Germany and Austria withdrew from the exhibition at the beginning of the war. The Ottoman Empire was one of the 20 foreign countries present. Three postcards representing the Ottoman pavillion show silk and woollen carpets.



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1914 The International Urbanism and Health Exhibition of Lyon, the Ottoman Section



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1914 The International Urbanism and Health Exhibition of Lyon, the Ottoman Section



©HÜSEYİN ALANTAR COLLECTION

1914 The International Urbanism and Health Exhibition of Lyon, the Ottoman Section

The opening of *THE INTERNATIONAL DECORATIVE AND INDUSTRIAL ARTS EXHIBITION OF PARIS* was delayed due to the First World War opening on April 28th 1925. The exhibition remained open for six months with the participation of 21 countries. The name “Art Deco” was inspired from this exhibition. It was one of the first in which the Turkish Republic took part. Rug companies from the Grand Bazaar in Istanbul represented the country with their products.



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1925 The International Decorative and Industrial Arts Exhibition of Paris, the Turkish pavillion



©HÜSEYİN ALANTAR COLLECTION

1925 The International Decorative and Industrial Arts Exhibition of Paris, the Turkish pavillion from the outside

*INTERNATIONAL EXHIBITIONS
IS A BROAD SUBJECT IN
THE REALM OF RUGS. THIS
ARTICLE SUMMARIZES THE
EXHIBITIONS BETWEEN 1851
AND 1925 THAT ALLOWED
FOREIGN COUNTRIES TO
BECOME FAMILIAR WITH
ANATOLIAN TURKISH RUGS. ♦*

THE ANATOLIAN KILIM AND ITS USE

TEXT & PHOTOS UDO HIRSCH

♦ There are different terms for tapestry woven textiles in the countries of North Africa, in Egypt, in the Near East and in Asia. Names such as Pardagi, Pallas, Sanafi etc. refer to the textile's purpose rather than to its weaving technique. In Turkey, carpet dealers call tapestry weavings, plain weavings and very often also brocaded fabrics : "Kilim". The older generation of weavers, however, relate the name "Kilim" to the way a piece is made. For them a kilim is a tapestry woven textile with plain woven parts.

These parts would be bands and borders. In tapestry weaves, the colour of the weft determines the patterning. By working the wefts back and forth in the areas, different motifs and patterns emerge from solid colour areas. In this way, one motif is nearly completed before the adjoining motif is executed in a different colour.

There are five main variants of tapestry weave techniques used to connect laterally adjacent areas of patterning. They are: slit tapestry, interlocked tapestry, dovetailing (toothed tapestry), curved weft tapestry and wrapped outline weft tapestry weave. All these techniques are applied to avoid long vertical slits between adjacent patterns in different colours. They also serve to strengthen the structure of the textile, depending on its future use. The wefts of a kilim are always sufficiently compacted so that they cover the warps almost completely.

The most frequently woven kilim is the kilim in bands. Continuous wefts pass over and under adjacent warps from one side of the textile to the other, thus making up a woven stripe. Plain undecorated horizontal stripes and bands are worked in different but continuously repeated colours. Sometimes, bands are decorated with tapestry woven or brocaded motifs. Band kilims do not have side borders.

In comparison to the abundance of Anatolian band kilims, the number of large motif kilims is rather small. In this type of textile, large tapestry woven individual motifs are arranged within a generous composition. Principal motifs on a white, red or less often on a blue background are repeated several times. The prevailing colours in large motif kilims are red, blue and white. Motifs are frequently worked as repeat designs or reciprocal patterns. These decorations either intensify or alienate the character of the original motif and therefore make a kilim look totally different. In some pieces,

the areas around the large motifs remain empty, in others they are filled with secondary motifs.

Kilims with large motifs generally have side borders and end borders that may be weaves or zigzag lines. There are some exceptions, though. Certain kilims feature large motifs arranged in broad bands ; others have no side borders. Only in few pieces the distinction between band and large motif kilim has become blurred.

TRADITIONAL KILIMS AND OTTOMAN COURT KILIMS

The traditional kilims of farmers and nomads represent specific features of a distinct "group-identity" and their structures are typical of the respective group. Each group has one typical kilim but all types are different.

A large number of diverse groups and village communities live in Anatolia. Therefore we find different types of kilims for each group in almost every village. The traditional kilims are woven by women only.

Apart from kilims in bands and large-motif tapestry weaves worked in the tradition of farmers and nomads, there are the Ottoman court weavings. They were produced for sale. Their motifs and ornaments illustrate typical features of certain epochs and specific regions. Similar textiles were mainly produced in workshops. Among the most popular representatives are tapestry weavings from Armenia featuring landscapes, flowers, animals, and human beings, the Kurdish Senneh kilims from Iran, and also urban Ottoman tapestries like the ones illustrated in this article.

The lavishly woven Ottoman kilims with floral patterns are of particularly fine quality. Tulips are one of the characteristic motifs in Ottoman craftsmanship. In older pieces, the warp ends were dyed blue in parts of the end -borders so that the finishing matched in colour. Pieces like the one illustrated were woven in town workshops in Kula, Gördes or Izmir.

These Ottoman court kilims have nothing in common with the traditional, group-typical kilims woven in the same regions. They are quite different concerning craftsmanship, formal elements and particularly, content. Their patterns and ornamentation represent the taste of the city-dwellers of that time.

The social and formal features of traditional rural communities, however, differ considerably from those of city-dwellers. Urban manufacturers have nearly always converted traditional motifs from rural groups into

1
Ottoman court kilim
Kula or Selendi
265 x 152 cm





decorative ornaments. Quite often, they merely adopted motifs without imparting them with any meaning at all. On the other hand, it seems quite impossible to use ornaments from Ottoman court productions in the meaningful compositions known from traditional group-typical kilims.

WHERE DO KILIMS COME FROM AND WHAT THEY ARE USED FOR?

Kilims with small motifs and band kilims can be found anywhere from Western Europe to Far East Asia. According to the region, the textiles are woven with different threads of wool, goat hair, camel hair, cotton, silk and linen, in natural colours or dyed.

Kilims with large motifs, however, are rare. They may occasionally be found with the Kyrgyz, in a few regions of the Caucasus, in Armenia and western Iran, with certain tribal groups of the Shahsavan who probably originate from Anatolia, in Zagros (Iran), in Gafza (Tunisia) and in Western Bulgaria. Their main motifs are diamonds, more or less clearly drawn crosses, and squares. The autochthonous tapestry weaves from the Balkans feature mainly diamonds, squares and niches; the latter forms are often filled in with a tree of life or animals.

Kilims with large motifs are found in Anatolia, that is, today's Turkey. This is the only region where they can be found abundantly in number and variations of forms. We should not try to compare large-motif kilims from the above mentioned

regions with those from Anatolia because they cannot compete in numbers and forms. However, we may call Anatolia the centre of large-motif kilims. The significance of Anatolian large-motif kilims relates to its great variety of forms. It is associated with tradition, the history of Anatolian kilims and their former and present use. The central idea behind Anatolian large motif textiles is the tradition of donating.

It is known that even in pre-Christian times, textiles, carpets, kilims and other objects or goods used to be donated for a special purpose. The tradition was popular in Byzantine times and has survived in Turkish mosques until today.

In the Balkans, the tradition was kept up with churches and monasteries until recently; the tradition of religious donations was institutionalised by the Islamic Vakf.

Anatolia is the only Moslem region, however, where large numbers of kilims used to be donated to mosques. Many kilims were also donated to churches and monasteries in Cappadocia and even more in Western Bulgaria. Thanks to the Anatolian tradition of donating large-motif kilims, the floor of a mosque was often covered with many layers of kilims, which helped preserve the pieces over the centuries.

This also accounts for the fact that, with the exception of very few pieces found elsewhere, extremely old kilims are only known in Anatolia. In all other counties, band kilims as well as some large-motif kilims are

traditionally put to use in the households of villagers and nomads, according to their traditions. Therefore they have never lasted for more than two to four generations and are worn out within about 120 – 150 years. As a result, it is not surprising that Anatolia has become the centre of interest for collectors of old large-motif kilims.

THE ANATOLIAN KILIM AND ITS SPECIFIC USE

In Turkey, there is a large number of ethnic groups whose members are sometimes not Turks in the ethnic sense. Most of them make kilims. This is one of the reasons why I call kilims from Turkey "Anatolian kilims". Moreover, their early history is probably pre-Turkish Anatolia and traditions have been handed down from then on.

The tapestry weaves of traditional groups and communities generally display group-typical forms and features. Therefore we also find that group-specific kilims from one community are entirely different from the kilims of neighbouring groups. The fact that certain kilim types were traditionally donated to the mosque in Anatolia enables us to compare group-specific donations over many generations. It is also quite clear that the compositions of kilims from traditional rural communities have hardly changed over the centuries. These kilims can be divided in several groups, according to their use.

2
Ottoman court kilim
Manisa or Selendi
350 x 190 cm

3
Band kilim
Beyşehir
368 x 142 cm

4
Band kilim
donated to the
Sivrihisar Ulu mosque
482 x 148 cm



BAND KILIMS

Plain kilims in bands are woven for everyday purposes. They serve as divan blankets, hangings on the wall behind the divan, as floor rugs in houses and tents. They are also used to wrap up and transport all kinds of goods. In mosques, they are usually the bottom layer on the floor. Large motif kilims and pile rugs are then spread out on top of them. There are many more kilims in bands than large motif kilims. However, not many collectors know them and very few examples are represented in museums.

Due to their daily use, band kilims seldom outlast more than about 150 years. Most of them wear out much earlier. They only stay in a fairly well-preserved condition for a longer period of time if their owners are well-off families who do not use them frequently or if they are part of a dowry. If they become donations to a mosque, however, they may well reach the same age as large motif kilims.



5

LARGE MOTIF KILIMS

Large motif kilims are from 3,5 meters to 5 meters long. They are rather seldom used and only for special purposes. Women from different rural groups and village communities weave them mostly for funerals. I have met several weavers who had already finished the kilim for their own funeral while they were still young. The funeral kilim covers the coffin of the deceased, in earlier times the body of the deceased, when he is carried through the village to the cemetery. After the funeral, the kilim is donated to the mosque. There it may remain well preserved over several centuries, depending on its place and the circumstances. The few existing very old Anatolian large motif kilims all come from mosques or great tombs. Sometimes the same kilim was used several times over as the funeral kilim for the family's deceased. I came across one textile that had covered the dead of three generations on their way to the grave before it had finally been donated to the mosque. Large motif kilims are also used for festive occasions in the home, e.g. births, weddings and seasonal religious celebrations. They are either hung on the wall or they function as seats for the guests of honour. Some nomadic Yörüks spread a large kilim over the dowry during the wedding procession. In the past, horses or camels used to carry the dowry ; today it is generally transported on a trailer behind a tractor.

5

Pirot niche kilim
385 x 338 cm

6

"Aydınlı" kilim from
Karapınar
399 x 146 cm

7

Niche kilim from Divle,
Karapınar
253 x 139 cm

8

Band kilim from the
same group, Divli,
Karapınar
259 x 140 cm

9

Aksaray
52 x 103 cm

6





7



8



9

MEDIUM SIZED KILIMS

Medium-sized kilims are about 2,5 meters long ; their main motif is often a niche; they are few in number. Medium-sized kilims frequently serve as wall hangings or to cover niches in the wall for linen and clothes. In early history, it was the custom to put up figurines of deities in niches that therefore had become holy places in the course of time. The niches were sometimes covered with patterned fabrics, and they were only opened on special occasions. This sort of tradition suggests that Anatolian niche kilims originally symbolised holy places.

When kilims with niches are donated to the mosque these days, men call them "Prayer rugs" and use them as such. The weavers, however, wove the niches because the kilims should be wall hangings, not prayer kilims. Other medium-sized kilims feature either a plain undecorated field or one with rather sparse patterning. They were woven and used as dining clothes and for other special purposes.

SMALL SIZED KILIMS

Small kilims are up to 1,8 meters long. They were either made for covering small wall niches or as prayer rugs. They were more common in town houses than in villages. Most small kilims do not feature any niches. The suitable size of the rug rather than the niche motif is important for the use of a prayer kilim in the home. Prayer kilims are very rare among the woven rugs in Anatolian village mosques. They may occasionally be found, though, in town mosques.

KILIMS IN HOUSES, TENTS AND MOSQUES

The traveller in Anatolia will soon find proof of an amazing variety of kilim motifs. As weaving (rather than knotting) is common in nearly every village, the visitor to an Anatolian home often finds a plain band kilim on the floor in the entrance. In some regions, pile rugs cover the living room floor. The rugs, cushions and back rests, common in large villages and small towns, are seldom knotted by members of the community but produced in workshops. In rural areas of Central Anatolia, however, we also find home-produced cushions worked in Zili -or Sumak- technique. Band kilims or pile rugs are spread out on the bedroom floor.

On the wall, there normally hangs a medium-sized, occasionally a large cult kilim. In most cases, the cult kilim covers a wall niche in which the family stores different objects, blankets and sometimes more kilims. Mattresses and bedding are usually piled up in one corner of the room, hidden under a cloth or kilim. One or two cult kilims often lie underneath the pile. A larger cult kilim hangs on the wall. It is unfolded and spread out on the floor for guests of honour. In the houses of northern and eastern Anatolia, people sit on divans or long benches. Band kilims, either undecorated or with small brocaded motifs, cover the divan and frequently the wall behind it. In eastern Anatolia, different size single and double-niche kilims usually serve as wall hangings.

The situation was not much different with the Yörüks whose tents I visited in Western and Southern Anatolia. Band kilims served various purposes while cult kilims were generally stored, folded up under a pile of mattresses and bedding. They were only sometimes brought out in honour of a special guest. In houses as well as tents, I have come across three to eight times more kilims in bands than cult kilims, depending on the family's prosperity.

Until about 15 years ago, the insides of small village mosques looked quite homogeneous. The floor was often carpeted with several layers of more or less identical large motif kilims, i.e. cult kilims. Occasionally, band kilims were lying in between the cult kilims, and the bottom layer often consisted of band kilims too. The cult kilims had always been made by weavers of several generations. Today, in many of these mosques wall to wall carpeting has taken the place of kilims and pile rugs. However, in places where the old traditions have survived, the village women know exactly where their own kilims, their mother's, grandmother's and great grandmother's ones are lying in the mosque. In general, the village men have no idea about this.

With the help of the women, I was in some cases able to trace the complete range of kilims that had been woven and donated to the village mosque by women from different families, over seven generations. When I compared the pieces, I could hardly find changes in structure and use of colours. However, there were small brocaded motifs executed in "S" or rhomboid forms. It was most interesting to see that within the same group, certain kilims featured these small brocaded forms, whereas others did not. I call these small forms



individual decorative motifs.

Apart from these individual motifs, all cult kilims of one community are alike in pattern and colour. Therefore we may conclude that all women in one village community weave identical kilims, which defines the textiles as typical of the group.

In the next village, the situation was similar. Whenever the villagers in one place are related to those from the

11



10
Parmaklı kilim, Dazkırı
338 x 167 cm

11
Karapınar
420 x 165 cm

next one, when there has always been a tradition of marriages between people from both villages, their cult kilims are very much alike. This is particularly apparent in the indigenous “Yerli” population within the former area of Phrygia. Here the so-called “parmaklı” kilims prevail. The overall composition of these “Yerli kilims”, are alike, but each village features its individual differences in small group-typical motifs.

In contrast to the rugs of the “Yerli”, the nearby living “Karakeçili” or Turkmen groups feature totally different motifs, even if the groups live very close to each other. The composition and use of colours are different, too. In the mosques of large settlements, one finds a large range of kilim types, all originating from different villages in the area. Each piece bears the characteristic feature of one group community or village. Group-typical cult kilims from nearly every village in the neighbourhood and from all sorts of different rural communities are displayed in the mosques of small towns. These rugs have provided much information about the origin of band and cult kilims, about the history of the villages and village communities and their relationship.

The Ulu mosques, which are the oldest mosques in Anatolia, possess the most exquisite and valuable kilims. Because of their prominent position, they had always been given kilims not only from the direct neighbourhood but also from further away places. Communities left their kilims like identity cards. Research has proved that up to seven consecutive generations of weavers produced identical textiles. Some radiocarbon-dated rugs were woven as early as the 13th century.

We made thorough investigations into the history of cult kilims at the Ulu mosque in Sivrihisar. With the help of several local women, we succeeded in attributing a large number of cult kilims to specific communities living up to 50 km away from the mosque. During our visit to several villages, we found each time just the one kilim type that the weavers of Sivrihisar had described as the group-specific piece.

In large town mosques, the origin of individual kilims is usually unknown. Besides, most pieces are knotted pile rugs from workshops and large commercial productions. Another reason for the lack of kilims is certainly the fact that townspeople seldom weave themselves. It is the man who buys pile rugs which they consider more valuable than kilims and therefore more appropriate as donations to the town mosque. In small mosques and

village mosques, however, pile rugs are rare even if there are no weavers in the village. Pile rugs are usually too costly for most of the country folks. Besides, there was never actual need to look for textiles of that kind outside the community because the country women wove kilims themselves. However, very few communities exist who traditionally knot pile rugs and donate them to their mosques.

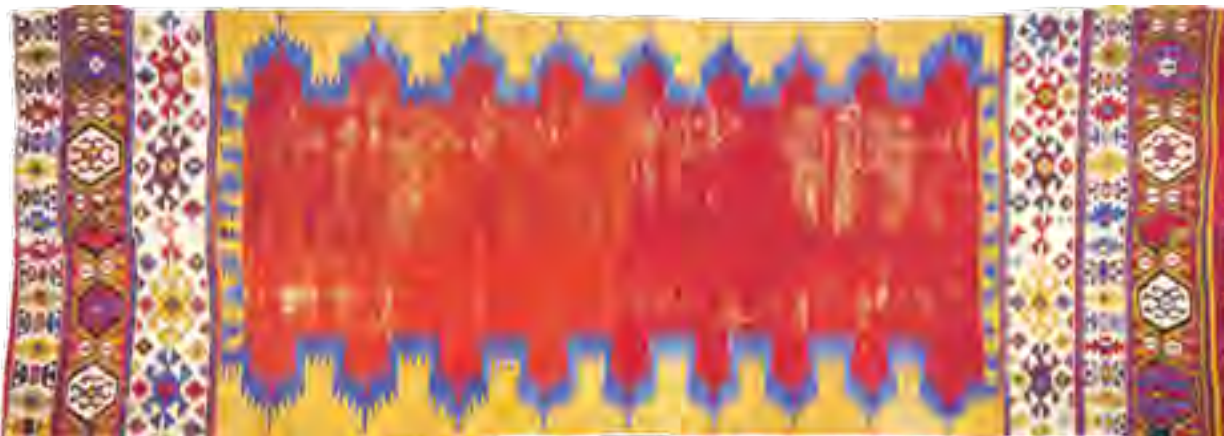
Over the last thirty years, many kilims from small village mosques have been given away or sold. This generally happens when the imam has decided to put new carpets or wall to wall carpeting in the mosque. Quite often, a non-local imam makes crucial decisions, unaware of the community’s sense of belonging. Moreover, he often does not have any understanding of the messages carried by rugs that have exclusively been woven and donated by women. Hence, more and more commercially produced pile rugs and carpeting were bought and donated to mosques by men and as a result the interior appearance of mosques has changed considerably.

However, women have not completely disappeared from the scene. They do occasionally donate kilims to the mosque, even if its floor is fully carpeted. Their kilims are not spread out though ; they are kept piled up at the far end of the mosque or in the women’s section. Ten to fifteen years ago I could still make out a ratio of one band kilim to thirty or fifty cult kilims in Anatolian mosques. In houses and tents, it would be three to eight band kilims to one cult kilim. These figures demonstrate the importance of Anatolian cult kilims to their weavers. Anatolian cult kilims feature a fantastic variety of forms for which they stand out against any kilims from other countries. The feminine tradition of donating kilims to the mosque on special occasions adds to the uniqueness of these rugs because mosques provide the best conditions for long term preservation. The fascinating beauty of cult kilims from Anatolia and their old age have attracted the interest of many collectors and of several museums over the last two decades.

ON THE TRADITION OF ANATOLIAN CULT KILIMS

In one mosque I came across 120 cult kilims and 6 identical band kilims. With the help of some village women, I was able to determine the age of about half the pieces. The others, I guess, were at least two hundred years old. Some even might have been much older. And yet, they were all more or less alike in composition and colour. The tradition of cult kilims had been passed on

12



12
From a village north of
Nevşehir
440 x 157 cm

13
From Sivrihisar Ulu
mosque
365 x 182 cm

14
From a village west of
Nevşehir
50 x 149 cm

15
From Karapınar
Selimiye mosque
412 x 152 cm

16
Çumrulgiret, Konya
407 x 150 cm

14



15



16





over the centuries without any major alterations in the patterns or colour arrangements and the use of colours. Many village communities are minute, which explains the rather small number of certain examples of cult kilims on the market. Moreover, of some kilim types only a few pieces are known so far. Others may be quite numerous, such as the cult kilims of the “Yerli” population from the area around Eskişehir, Kütahya and Afyon. And yet they are all variants of one prototype. Similar features in group-typical cult kilims reveal links between separate communities in large settlements.

The above mentioned region covers the larger part of ancient Phrygia. It is therefore not surprising that the “Yerli” population in the area regard themselves as autochthonous Anatolians. Their so-called “Parmaklı” kilims are unique in their kind. Neither do they resemble any other Anatolian cult kilim, nor do they bear traces of external influence. The original motifs in “Parmaklı” kilims remain unchanged even in places where alien settlements were established in between traditional “Yerli” villages at the end of the 19th century.

The new settlers brought their own characteristic cult kilims with them. It was obvious that they would hand down their forms and colours in exactly the same way as their indigenous neighbours would pass on their traditions of cult kilim weaves.

Central Asian communities used to knot pile rugs. They varied in certain aspects of pattern arrangement and colours but they were all similar to the standard rug, concerning the composition. Apparently, the typical Turkmen weaves have never had the same importance as cult kilims from Anatolia.

We do not find any pile rugs in the Turkmen population of Anatolia, although the Turkmen communities in Central Asia produced them in large numbers. It is therefore assumed that the Anatolian Turkmens changed or even gave up their traditional knotting and weaving practices at some stage.

Noteworthy examples of cult kilim weaves are also the textiles of the so-called “Aydınli” group in Southwest Anatolia. Cult kilims from certain separate group communities in the region around Aydın feature a common main group motif. It is executed in varied colours and with minor variations as a main secondary motif. The variants are characteristic of the respective groups. Some Aydınli people were asked to resettle in Karapınar/Konya some 350 years ago. In their new settlement they continued to weave their traditional Aydınli kilims.

The fact that rural groups and village communities have held on to specific motifs and colours over centuries suggests a specific meaningfulness of cult kilims for the individual members of the group. This becomes even more obvious when we compare weavings and embroideries: although both textiles are worked by women, the overall composition of cult kilims always stays the same. Embroideries, however, are adapted to varying tastes and ideas.

The weavers of kilims are generally women. They are sometimes assisted by daughters, granddaughters or neighbours. However, the weaver does neither create the forms herself nor does she determine the arrangement of patterns and colours in her kilim. She has committed herself to the female traditions of her community. Therefore she is meticulously repeating her fore-mothers’ work. Forms, pattern arrangements and colours of a cult kilim derive from female communities. Over many generations, women have developed, assessed and passed on their specific ideas of cult and culture through symbolic forms of group consciousness. Many Anatolian cult kilims have been essential witnesses of the cultural evolution until nowadays. ♦

Manusa textile weavings from Arapgir

TEXT & PHOTOS MURAT ULAŞ

♦ Arapgir is a pleasant town in the province of Malatya, 110 km north of the city of Malatya. It is thought to have been founded around 1200 B.C, about the same time as Malatya itself. Arapgir was invaded by the Arabs during the period of Caliph Omar and was conquered by Emir Danişment, an officer of Alp Arslan, following the Battle of Malazgirt. The name of the town was then changed from Daskuza to Arapgir. Arapgir, the scene of many historical battles, joined the Anatolian Union in the 12th century and then passed into the hands of the Ottomans during the era of Yavuz Sultan Selim (Özgüler. D. Arapgir 1986 p.30). During the Ottoman empire, the trade of spices and other goods transported from Basra, Bagdad, Diyarbakır and Harput to Erzincan, Erzurum, Giresun and Trabzon were an important factor in making Arapgir a big settlement and a major trade centre. A second significant factor, the trade on the caravan route from Beirut, Aleppo, Damascus and Antep, also provided a lot of vitality. In this robust trading, Armenian merchants from this region kept alive the trade of “Manusa” or “Arapgir alacası” (weavings of cotton with a small amount of silk) by selling to many different Anatolian regions, to Iran and Syria and even all the way to France. The number of manusa weaving looms in Arapgir in the 1870’s was 7000, 3500 in the 1915’s, declining to 2200 in the 1945’s. Until the 1970’s, weaving was one of the main sources of income (Arapgir Postası : “Arapgir Mensucat memlekelerinden Biri idi” 14/06/1968 n°

721). Nowadays, there are no more operating looms.

¹
Branch Flower

According to many sources and official records, Arapgir was a craftsmen city surrounded by vineyards and gardens with a population of 50,000 in the 1850’s and 20,000 in 1902. Today, the population of Arapgir has decreased to 12,000. Agriculture and livestock breeding are the main livelihood.

Some scientific studies show that “Manusa” cloth was previously woven in Manisa thus being at the origin of the name “Manusa”. However, according to the Grand Turkish Dictionary of Turkish Language Association, manus means “hand”. The same dictionary defines “Manusa” as a handwoven unprinted fabric with wide stripes.

Manusa weavings can be divided into three groups: jacquard, with silk, or without a pattern. They were woven 45 cm wide and 25 meters long. Every 5 meters were marked and once the weaving finished, the fabric was cut up and commercialized as rolls of 5 meters. Each weaver could produce 4 rolls (20 meters) a day. For the warp and the weft, 20/1 cotton yarn was used. The density of weaving was between 20 to 24 warps and wefts per centimetre. The most common colours were yellow, red, navy blue, green, brown and burgundy. The Manusa fabrics were used for pillow and quilt covers, sheets, tablecloths, patterned shirts, pyjamas, underwear,





2
Almond Flower

shalwar, headscarves, belts. The cardboard weavings were used for clothing.

The fabrics were named according to their pattern : Arab lip, Round Muş flower, Branch flower, Almond flower, Three Colours, Snake Curve, Simsimi, Arapgir Spots, Five Fingers and Six Fingers. (Figures 1, 2, 3)

Patterns such as Branch Flower, Almond Flower, Round Flower and Muş Flower were produced on punched card looms with the jacquard technique. Joseph Marie Jacquard invented the mechanism which allows to form patterns in woven fabrics in 1801. Adapting the wooden looms in Arapgir in the 1850's allowed the production of punched cards technique jacquard weavings. In an interview in 2000 with Serkis Müreşoğlu, a Turkish jacquard Manusa fabric master of Armenian origin, Mr Müreşoğlu states that the jacquard technique was first brought to Arapgir by an Armenian weaver who had worked in Germany whose name he couldn't recall. According to Asım Külâh, a merchant in Arapgir, the jacquard weavings were made by Armenian masters such as Karnik Usta, Manuk Usta, Bedros Usta, Serkis Usta, Masis Usta and Marduros Usta. Eventually, these



3
Round Flower

Armenian masters left the area and as a result of the development of technology, the production of hand woven textiles gradually became obsolete.

The results of our research details the items used to form the patterned fabrics are as follows:

- 4
Rectangular card
cylinder
- 5
Pattern Punched-
Cards
- 6
Hooks for the heddles

RECTANGULAR CARD CYLINDER

A rectangular piece of wood with holes corresponding to the number of needles and heddle wires. It enables to open a shed for each weft to pass in between the threads of the warp, via cards perforated in accordance with the motif required. (Figure 4)

PUNCHED-CARDS

Jacquard cards are pieces of cardboard perforated according to the pattern which allow to move the warp yarns in the desired direction. The pattern punched-cards are prepared in pieces and are then secured together thus obtaining a long endless pattern. (Figure 5)

NEEDLES AND SPRINGS

Metal parts which enable wire hooks to move in accordance with holes punched in the card. Springs behind the needles push them forwards. The hooks are perpendicular to the lifting wires and parallel to the jacquard mechanism.

HOOKS FOR THE HEDDLES

These are metal wires with hooks on both ends and with needles in the middle section. They are used to open shedding on warp yarns, by moving backwards and forwards, in accordance with the movement of the needles through the punched-board and by raising the knives. (Figure 6)



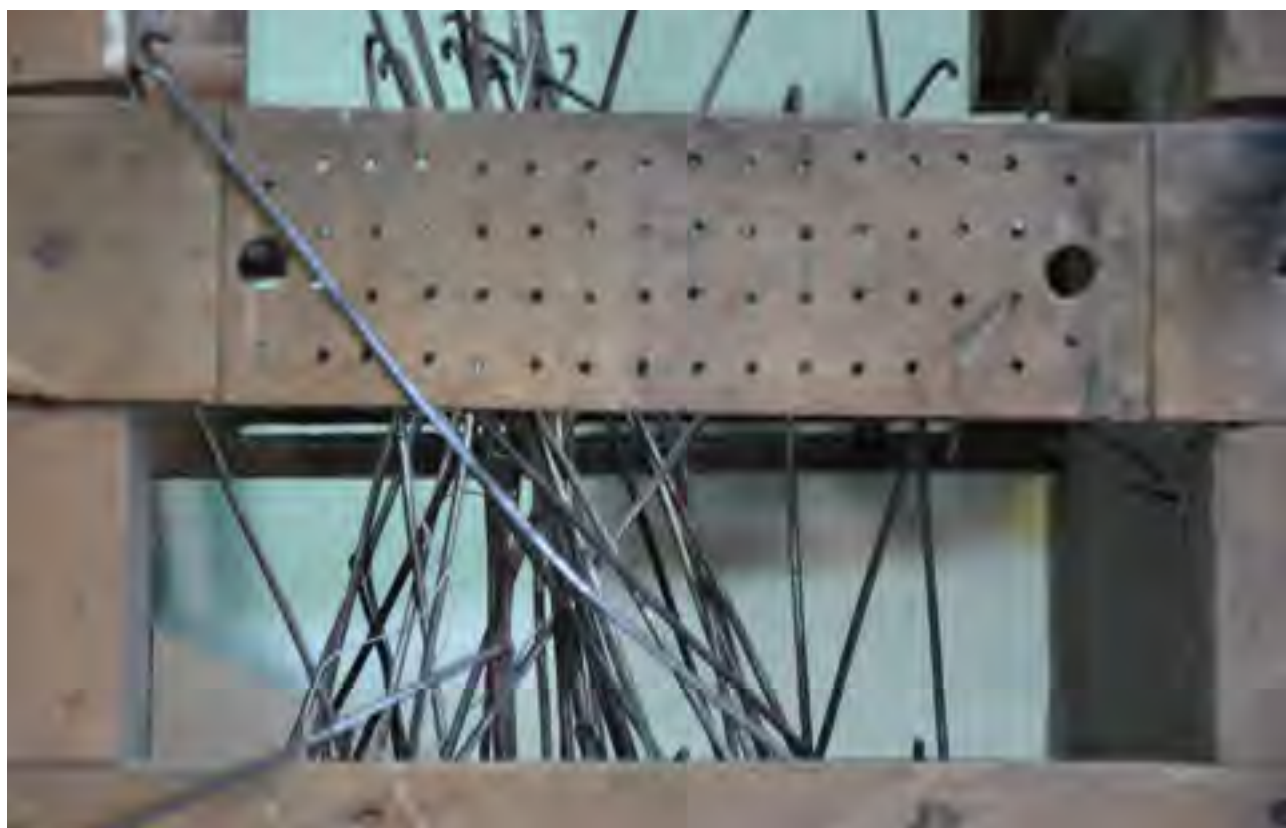
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5



6



6





KNIVES

Flat metal pieces that move the hooks up and down, thus moving the heddles in order to open shedding on the warp yarns. (Figure 7)

PERFORATED UPPER BOARD

This board has the same number of holes as the hooks. It enables the hooks to stand in balance. (Figure 8)

PERFORATED LOWER BOARD

This perforated board piece adjusts the width, the tightness of the warp and the pattern design. Waxed threads pass through the holes. (Figure 9)



7



8



9

- 7 Knives
- 8 Perforated Upper Board
- 9 Perforated Lower Board
- 10 Waxed Yarn
- 11 Heddles
- 12 Plummets

RINGS THAT CONNECT HARNESS CORDS AND HOOKS
These are metal rings that tie the waxed yarns to the hooks. The number of waxed yarns in the hooks also indicate the number of repetitions of the pattern on the fabric.

WAXED YARNS (HARNESS CORDS)

These strong cotton yarns allow the up and down movement. Yarns transfer the up and down movements of the hooks to the warp, by means of the mails of the heddles. (Figure 10)

HEDDLES AND MAILS

Perforated pieces of metal through which the warp yarns pass, tied at the top to the waxed yarns and at the bottom to lead plummets. (Figure 11)

PLUMMETS

Lead plummets enable the down movement of risen waxed yarns. (Figure 12)

FOR MANY YEARS THE ART OF MANUSA FABRIC WEAVING WAS A SIGNIFICANT SOURCE OF INCOME IN THE ARAPGIR REGION. WITH THE ONSETTING OF TECHNOLOGY, ITS ECONOMIC INTEREST WAS LOST AND HAS DIED OUT. OVER TIME, WE HAVE LOST TRADITIONAL HANDCRAFTS FOR SOME OF WHICH EVEN THE NAMES ARE FORGOTTEN. ONE OF THESE IS THE ARAPGIR MANUSA FABRIC WEAVING TRADITION. MANUSA FABRICS ALSO KNOWN AS “ARAPGİR ALACASI” USING ALL THESE TRADITIONAL UTENSILS, HAD BECAME A FAMOUS TRADEMARK AND VERY POPULAR IN THE PAST. THIS RESEARCH INTENDS TO DOCUMENT THE FABRICS WITH PHOTOS AND TO TRANSFER THE KNOWLEDGE TO FUTURE GENERATIONS. IT ALSO INTENDS ON REVIVING WEAVING ON THESE WOODEN LOOMS WITH THEIR UTENSILS AND NATURALLY DYED YARNS TO CREATE A NEW SOURCE OF INCOME IN THE REGION. ♦



10



11



12

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İHİB'S 9TH CARPET DESIGN CONTEST

TURKISH YOUNG RUG DESIGNERS 2015

TEXT AHMET DİLER, PHOTOS ESER DİLER, ŞABAN DURSUN & BAHADIR TAŞKIN

♦ Organising rug design contests for young Turkish designers in Turkey, a country that has one of the oldest weaving traditions in the world, has great significance. The actual survival of weaving in our country depends on a new synergy combining ancestral know-how with modern creations and on the full commitment of our rug sector to produce high quality carpets and rugs. The aim of İHİB (Istanbul Carpet Exporters' Association) is to discover new talents and to channel them towards the carpet industry by emphasizing cooperation between universities and the rug sector. Many young Turkish designers applied to take part in the 9th Young Designers' Contest. Designers must weave their own rug, thus putting themselves in a situation that would make them aware of any difficulties arising from its production. Most designers chose subjects from nature or from folklore tales, using mostly traditional weaving materials such as wool, goat hair and felt. Participants adapted themselves in comparison to works from previous editions of the contest. After a rigorous selection, eight candidates were chosen as finalists. The jury included the President of İHİB, Uğur Uysal, the President of the jury Nihat Yıldız, Turkish professors from the textile departments of several universities, Turkish designers, the French designer Florence Bourel, David Samad from America. The chief editor of Carpet XL himself, Tim Steinert, Ben Evans from Hali Magazine and rug buyers from America, Brasil and Japan were our international guests. The event and banquet took place in the cosy

atmosphere of Tophane-i Amire Cultural and Art Centre, a renovated 15th century Ottoman cannon foundry by the Marmara Sea, belonging to Istanbul Mimar Sinan University of Fine Arts. The contest was a great success. The winner, Erman Aksoy, presented a weaving called "Reefs", combining different weaving techniques inspired from the colourful world of corals and the rich variety of species living in reefs. Another finalist, Bahar Kahraman from the Dardanelles "18th of March" University presented a weaving on the theme of "Şahmeran", a half woman-half snake mythical creature from Anatolia. All the finalists presented very interesting weavings based on interesting subjects. Contacts were established between rug producers and the young designers. These new creations sparked enthusiasm in the rug manufacturers of Turkey as to how they could be used in their own production. We now dare hope for an original "Turkish Carpet" brand and "Turkish Design" brand as the outcome of the work and endeavors of all the above mentioned parties.



Uğur Cihan, *Colors*
2nd prize award



ERMAN AKSOY

FIRST PRIZE AWARD – THE WINNER



EDUCATION

Born in 1988 in Istanbul, he graduated from Ş.Ö.H. Ağırman Kartal Tech. and Indus. Occupational High School in 2005.

He was trained in Stylistics at MEB (Ministry of Local Education) Special Design Training Institutions between 2005 and 2007 after which he enrolled in 2008 at the School of Fine Arts, moving on in 2009 to the Mimar Sinan Fine Arts University, where he was accepted in the Traditional Turkish Arts Department.

He is now a 4th-year student in the Carpet, Rug and Old Fabric Designs Department.

EXPERIENCE

Erman interned for Erol Albayrak for 5 months.

He participated in the Weaving Exhibition organized by Akdeniz University.

He attended Turkish Innovation Week in 2014 and the Domotex Fair organized in Hannover, Germany in January 2015.

ACHIEVEMENTS AND AWARDS

Erman ranked 3rd in Duvet Design Contest by Taç named “Bir De Sen Tasarla” in 2013.

He also ranked 2nd in the Social Media Award section of the competition.

In the same year, Erman ranked among the 20 finalists in the 4th GAİB Carpet Pattern Design Competition named “Tasarlayın Dokuyalım”.

Again, within the same year, he ranked 14th in the 7th İHB Carpet Design Competition.

He also ranked among the 8 finalists in the 8th İHB Carpet Design Competition.

THEME : “REEFS”

“Reefs form a colorful underwater world with their unique beauty, hosting many creatures.

These formations, which bring the depths of the oceans into perfection, inspired me with their colours and textures. Designs aim to carry those natures of wonder to their living spaces and evoke a tropical seas effect.”





UĞUR CİHAN

2ND PRIZE AWARD



EDUCATION

Uğur was born in İzmir in 1993. He graduated from Ümran Baradan Fine Arts and Sports High School, Painting Department. He is currently a 4th-year student in the Traditional Turkish Arts, Carpet, Rug and Old Fabric Designs Department at İzmir Dokuz Eylül University, Faculty of Fine Arts.

EXPERIENCE

Uğur interned at the Parma Advertisement Agency; worked as a photographer in Club Hotel Grand Efe and as a sales assistant in Mavi Jeans, Banana Republic and Marks & Spencer.

ACHIEVEMENTS AND AWARDS

Uğur ranked among the first 20 in the 5th Carpet Pattern Design Competition organized by GAİB and his design was produced.

He ranked among the first 8 in the 9th Carpet Design Competition organized by İHB.

He qualified for the 2015 Domotex Fair in Germany.

He was awarded with a 6-month English training course.

THEME : "COLORS"

"As the symbols of femininity and masculinity represent abundance, the diversity of the colors represent people ; the more distinct they are within, the more integrated they are. The designs are not only different in terms of the colors used but also different in terms of technique. The volume was procured by means of pile height differences between the motifs."

♦





ÖZGEÇAN BÜLBÜL

3RD PRIZE AWARD



EDUCATION

Özgecan was born in Istanbul in 1992. She completed her high school education at Mithatpaşa Anatolian Vocational High School, Clothing Manufacturing Technology Department in 2010. In 2008, she started her education in a preparatory class for the Fine Arts and on her high school graduation year, she was accepted to the Traditional Turkish Arts Department of Mimar Sinan Fine Arts University. She is now a 4th-year student in Carpet, Rug and Old Fabric Designs Department.

EXPERIENCE

Özgecan completed two terms of her internship in Roman Company and one term at Milat Design and Pattern Office during high school.

ACHIEVEMENTS AND AWARDS

In 2014, Özgecan ranked among the 20 finalists in 5th GAİB Carpet Pattern Design Competition named “Tasarlayın Dokuyalım”. Her design was exhibited at the Gaziantep Innovation Week.

THEME : “MAGMA”

“Volcanic eruption, the most magnificent natural disaster of our world, the rebellion of magma against the earth. The great imagery of the lava, which changes geography in its flows, absorbs us. I aimed to put energy in living spaces with the textures created simultaneously by fluidity, opacity and the feeling of warmth”.

♦



İHİB'S 9TH CARPET DESIGN CONTEST

THE OTHER FINALISTS

BAHAR KAHRAMAN



NURETTİN YILDIRIM



SONGÜL KARA



LÜTFİYE GÜL GÜNDÜZ



ELİF GÖKÇE ÖZKULAK





İHİB'S 9TH CARPET DESIGN CONTEST

THE AWARD CEREMONY



Mehmet Cem Şengör of Stepevi receiving the "Carpet Manufacturer of the year" prize from İHİB's chairman Uğur Uysal.



Dean's award of the carpet companies representants



Handicap school weavers and the teacher receiving a prize for their first woven rug



Ayşe Sarsılmaz receiving the "Weaver of the year" prize from İHİB's chairman Uğur Uysal



İHİB board members with the the award-winning participants



Erman Aksoy, the winner of the competition with Uğur Uysal



Uğur Uysal, Uğur Cihan, Nurettin Yıldırım, Erman Aksoy, Özgecan Bülbül, Lutfiye Gül Gündüz, Bahar Kahraman, Elif Gökçe Özkulak, Songül Kara and Özlem Gürses



Uğur Cihan (2nd prize award) with Salahattin Kaplan



Özgecan Bülbül (3rd prize award) with Nihat Yıldız

IHIB'S 9TH CARPET DESIGN CONTEST

THE POINT OF VIEW OF THE INTERNATIONAL PRESS

TODAY'S TURKEY

♦ Today's Turkey, and particularly Istanbul, excels in skilfully combining the past with the present, in creating a vision of the future in which tradition and heritage have important roles to play in offering new possibilities. This was evident on the 16th November 2015 when I attended IHIB's Carpet Design Competition located in the Tophane-i Amire, the historic armoury built for Mehmed II in Beyoğlu district overlooking the Bosphorous. Here one of Anatolia's oldest traditions, weaving, was being celebrated by the nation's energetic carpet organisation, which was encouraging a new generation of young designers into the handmade rug industry.

Around the world there are many design awards and indeed there are a number of design awards for carpets but IHIB has managed to distinguish its one in a number of ways. The first, and to my mind most important, is that the competition promotes actual knowledge of material and technique and instils competence in weaving. The entrants must produce their rugs, something that is rare in design competitions, particularly ones involving students, where design rather than method can often be guiding factors. The focus on the finished product demonstrates the organisation's commitment to creating a lasting legacy from the competition as the guests at the ceremony included important international and national buyers and producers.

Another interesting point that occurred to me during my visit was how through presenting graduating designers with a route to market, the competition creates potential for both participants and the industry: people with a new visual language and fresh ideas refresh the rug market and an ancient tradition finds new modes of expressions that allow it to continue to be relevant in a modern society.

It is encouraging to see a national carpet organisation with such a clear vision and direction, and to produce an event with style, panache but serious content. As a means of showing to the outside world that for rugs and carpets Turkey is open for business, I don't think that there could be any better means of demonstrating that fact.

BEN EVANS,
EDITOR OF HALI AND COVER MAGAZINE



EXCITING EVENT AT A MAGICAL PLACE

♦ A truly stunning event was presented by İHİB this year with the 9th Carpet Design Contest.

A special praise goes to all designers who have made it into the final round of the 9th Carpet Design Contest. Really all the designs offered discussion material in a positive sense. In the many conversations which I held over the evening with the guests, I realised that almost every visitor had a different favourite. Of course, not all designs are marketable in the way they were presented there and it is also clear that not everyone liked each design. And honestly : this is a good sign. A competition like this should be free from all kinds of restrictions – the creativity must be able to unfold itself. The result shows that this was achieved.

I particularly liked the organisers' idea to make it a condition that the designers had to weave the carpets on their own. So everyone had to deal intensively with the material and the weaving technique. I am really looking forward to the 10th competition in the coming year.

TIM STEINERT,
EDITOR IN CHIEF OF CARPET XL MAGAZINE



Tim Steinert,
Celalettin
Vardarsuyu
(Bereket)
and Ben Evans
at the İHİB's 9th
Carpet Design
Contest in
Istanbul

İHİB'S 9TH CARPET DESIGN CONTEST

INTERNATIONAL BUYER DELEGATION VISITS ISTANBUL

TEXT AHMET DILER & PHOTOS ŞABAN DURSUN

İHİB, a true precursor in its support for design and designers, accomplished a big and successful organisation with its 9th Carpet Designer Contest. During the event, prizes were awarded in various domains such as to Ayşe Sarsılmaz from Manisa for her many years of contribution to the rug sector, to carefully selected senior carpet company owners and to the eight young designers who were selected as finalists.

Amongst the guests was a delegation of 25 international buyers invited by İHİB (Istanbul Carpet Exporters' Association) from the USA, Brasil and Japan. This event took place between the 15th and the 20th of November 2015 with the backing of the Oriental Rug Importers Association (ORIA), Oriental Rug Retailers of America (ORRA), Nippon Interior Fabrics Association (NIF), Japan Imported Textiles Agency Council (JITAC) and the Brazilian Textile and Apparel Industry Association (ABIT).

During their Istanbul stay, our guests participated in the 9th Carpet Design Contest, met with company representatives at İTKİB's (Istanbul Textile and Apparel Exporters' Associations) building to hold a brainstorming meeting about the carpet world, visited showrooms of merchants, the Carpet Museum in Sultanahmet, the Grand Bazaar and enjoyed a dinner-cruise on the Bosphorus. About fifty companies met up with the delegation. Apart from the commercial contacts established, innovative ideas were shared between the buyers and the companies. It allowed İHİB members to procure information about the international state of affairs in the rug world.

The international participants much appreciated the efficiency of the organisation and expressed the desire that this type of event should be repeated

next year. To get even more results out of the exchanges, İHİB has planned to organise bilateral meetings over two days, instead of just one this year. This type of organisation is better targeted and more productive than fairs. They can allow for better development strategies for the manufacturers. İHİB gives great importance to reaching a status whereby the Turkish Carpet will have a significant say in the field as well as prospecting for new markets. İHİB's Chairman, Uğur Uysal : "as İHİB, to liven up the rug sector and to allow the creation of new commercial links, to create new markets for the rug exporting company members of our association, these are the goals for which we organised this event. It has taken us one step further to making Turkish rugs known worldwide".

During the meeting with the delegation of buyers, it was said that Turkish rugs are becoming leaders in the domain of design. This essential characteristic that harmoniously combines ancient Anatolian know-how with the desire to break through in the domain of design, will allow the Turkish Carpet sector to become a leader in the rug trade.

Organising this delegation of foreign buyers seems to have provided important clues for the future development of our firms. The international participants left Istanbul totally charmed by the hospitality, the efficiency and the liveliness of our companies and have promised to become the ambassadors of the Turkish rug sector in their respective countries. ♦



♦ I want to thank the İHİB for the invitation to visit your country to get to know your board members and many friends of the carpet industry of Turkey. I witnessed an extremely well planned and expertly produced set of events. The evening recognizing young talent and other achievements in your country's carpet industry was especially impressive. The display of innovation and a national commitment to innovate was profound. The food, the music and all the happy people; it was amazing. Also, I must make mention of the beautiful weather you ordered for us that week!

I think that the group your board assembled and brought to Istanbul was uncommonly well balanced and represented the breadth of the rug business in America and in other countries. We got along very well with each other and I think that everyone had a wonderful trip. The group learned so much about the current status of your country's carpet trade and, through the many vendor presentations, we were able to imagine the future. During my week in your country I drew the conclusion that your industry is poised to make a great leap into the future. The growth I see will be made utilizing machine or machine assisted rugs. It is clear that Turkey excels in unique finishes made to rugs and carpet. When the creativity apparent at the Carpet Design Contest Awards is joined with this innovative finishing capacity, I feel that there is amazing potential for Turkey's carpet industry. I wish to thank Uğur Uysal, President of the Istanbul Carpet Exporters Association, for imagining the benefit of inviting such a group as ours to your country. Many of us left orders behind and, for myself, I cannot wait to see the rugs that I bought in my showroom. I also wish to compliment and thank Alperen Karakas for his hard work and effective efforts on behalf of the İHİB.

Best wishes,

ROB LEAHY,
FINE RUGS OF CHARLESTON / ORRA

♦ It was an honor to be invited to Turkey by the Istanbul Carpet Exporters' Association (İHİB) as an overseas jury member in for judging their 9th Annual Carpet Design Contest on November 16, 2015.

Having landed at Istanbul's Ataturk Airport at 3:30 pm, I was greeted at arrivals and swiftly whisked away directly to the Tophane-i Amire Culture and Arts Center. This renovated 15th century cannon foundry overlooking the Bosphorus was quite spectacular with its eight-domed ceiling making this the perfect backdrop for this prestigious event.

The carpet designs of the eight finalists were beautifully displayed on the walls. The judging was based on several criteria ranging from the uniqueness of design, material selection and the overall harmony between the material and the design. The designers were a diverse group of highly talented young women and men. Having been part of the rug industry for over forty years now, it's incredible to see how much texture is now integrated and applied to modern day rug making.

The evening started with cocktails followed by a welcome speech from Mr. Uğur Uysal, the Chairman of the Istanbul Carpet Exporters' Association. This was followed by the presentation of the Carpet Maker of the Year awards and the announcement of the three winners of the carpet design contest. The evening was topped off by a sumptuous dinner and live music.

Over the following two days the carpet trade mission program covered B2B meetings with carpet suppliers and brainstorming meetings about the carpet world in general. One of the highlights of the trip was a visit to the recently relocated Sultanahmet Carpet Museum, which contains some of the finest specimens of Turkish carpets from the 16th to 17th centuries.

The Carpet Trade Mission was attended primarily by companies from the USA, Brazil and Japan and was a complete success. The Istanbul Carpet Exporters' Association (İHİB) did a superb job of organizing this event, which helps foster closer collaboration between Turkish carpet manufacturers and carpet buyers from around the world.

DAVID SAMAD,
SAMAD BROTHERS, INC. / ORIA



INTERNATIONAL BUYER DELEGATION VISITS ISTANBUL

V. GEORGE RUSTIGIAN RUGS, INC.

Oriental Rugs
Wall to Wall Carpets
Since 1921

Mr. Ugur Uyul
Chairman
Istanbul Carpet Exporters Association

Dear Ugur:

What a wonderful time and what lovely people! From the innovative spotlight on budding talent in the amazing University building to the hospitality, the round tables, the accommodations and the lovely dinner cruise, our program was intellectually stimulating, "delicious" and brimming with warmth from your organization and your country. Thank you so very much for the invitation and for including such a diverse and engaged group of people from the US, Brazil and Japan.

You asked for constructive comments of our round table and I offer the following now having completed the trip in full and having had time to digest many new facts and experiences.

First, I remain true to my statement at lunch that the upper end of the rug business is becoming more and more of a custom ordered business. The path to marshalling the forces necessary to prepare an elite group of suppliers to service that market has been achieved in Nepal, India and even in Afghanistan. If buyers examination as hand made rugs, as is the case now with hand made furniture, will be a market almost exclusively populated by the well-to-do.

The imposition of a tariff on rugs from other countries has, I would wager, been highly deleterious to Turkish rug exports. In my mind, the point of a tariff is to protect weavers (in this case) from foreign competition. But as I understand the larger picture, the cost of weaving itself in Turkey has simultaneously become prohibitive (thus the innovative alternative processes to produce "new" rugs (e.g. dying, patching, carving). So now we have very expensive domestic product and artificially high imported product. In a softening global market for "traditionally" designed carpets, the less "elastic" the product in classic economic terms. It is very predictable that rising prices will cut sales and therefore no surprise that rugs exports in the critical tourist industry have fallen. Why not lobby for a reversal of what I suspect was a very mis-guided import tariff? And there is another point here. Turkish rug store owners and staff need to see what is selling in order to flourish in a world economy. Independent merchants must not be cut off from what is really happening globally as artistic isolation will not be productive for Turkey in the long run.

Which brings me to another point... The carpet museum was a magnificent interlude in the activities you planned for us all. With the elite remaining weavers in Turkey, why not guide them to replicate the best of the country's magnificent weaving past so beautifully displayed in this museum? Woven Legends, in Turkey, took the Egyptian Mamluk and made it a venerated design worldwide using trade publications like *Hali Magazine*. The rug remains alive and well in the wholesale world almost 15 years later. What about the Holbein carpets and the magnificent Star Ushaks? From what I have seen, there is a great deal of copying of average rugs and very little successful production that truly celebrates the magnificent accomplishments of carpet designers and weavers of yesteryear and the textile glory that was distinctively Ottoman.

In closing may I remark on how open to comment and how eager to have feedback you all were at our general meeting. It is so very impressive that you are on such a dedicated road to self discovery and a proactive future of innovation. Thank you for allowing all of us the opportunity to participate.

With warm regards,

Roz Rustigian
12-2-2015

Thank You

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İHİB'S 9TH CARPET DESIGN CONTEST

THE AWARD CEREMONY AND THE B2B MEETING



International Buyer Delegation at İHİB's 9th Design Contest



Brain storming on rugs with the International Buyer Delegation



B2B meeting with the International Buyer Delegation at İTKİB



B2B meeting with the International Buyer Delegation at İTKİB



Meeting preparations with International Buyer Delegation

INTERVIEW ♦ TWO DESIGNERS, TWO VISIONS



CLAUDIA CAVIEZEL

TEXTILE DESIGNER FROM SWITZERLAND

2

1

What is your professional background?

After high school, I studied Textile design at the University of Applied Arts and Sciences in Lucerne after which I worked for several years for the textile company Jakob Schlaepfer in Switzerland.

To widen my horizons and to enjoy a sabbatical, I did postgraduate studies at the European Design Labs in Madrid. This led me to doing my own projects. I have been back in Switzerland for five years working for the fashion company Akris where I am in charge of textile design. I have been working in collaboration with architects, product designers and fashion makers to create interior design items such as carpets, wallpaper, interior concepts and textiles.

Does that answer your question? I am not sure what you mean by "background" - I grew up with parents that use to do a lot by themselves - mother is the daughter of a seamstress and my father the son of a carpenter - and now musician, ... so for me it is natural to do a lot by myself and it's how I want it to be...

In a few words, how would you describe your work?

I hope my work comes across fresh, colourful, positive, with a twinkle in the eye and it should not take itself too seriously, actually not at all!

What are your sources of inspiration?

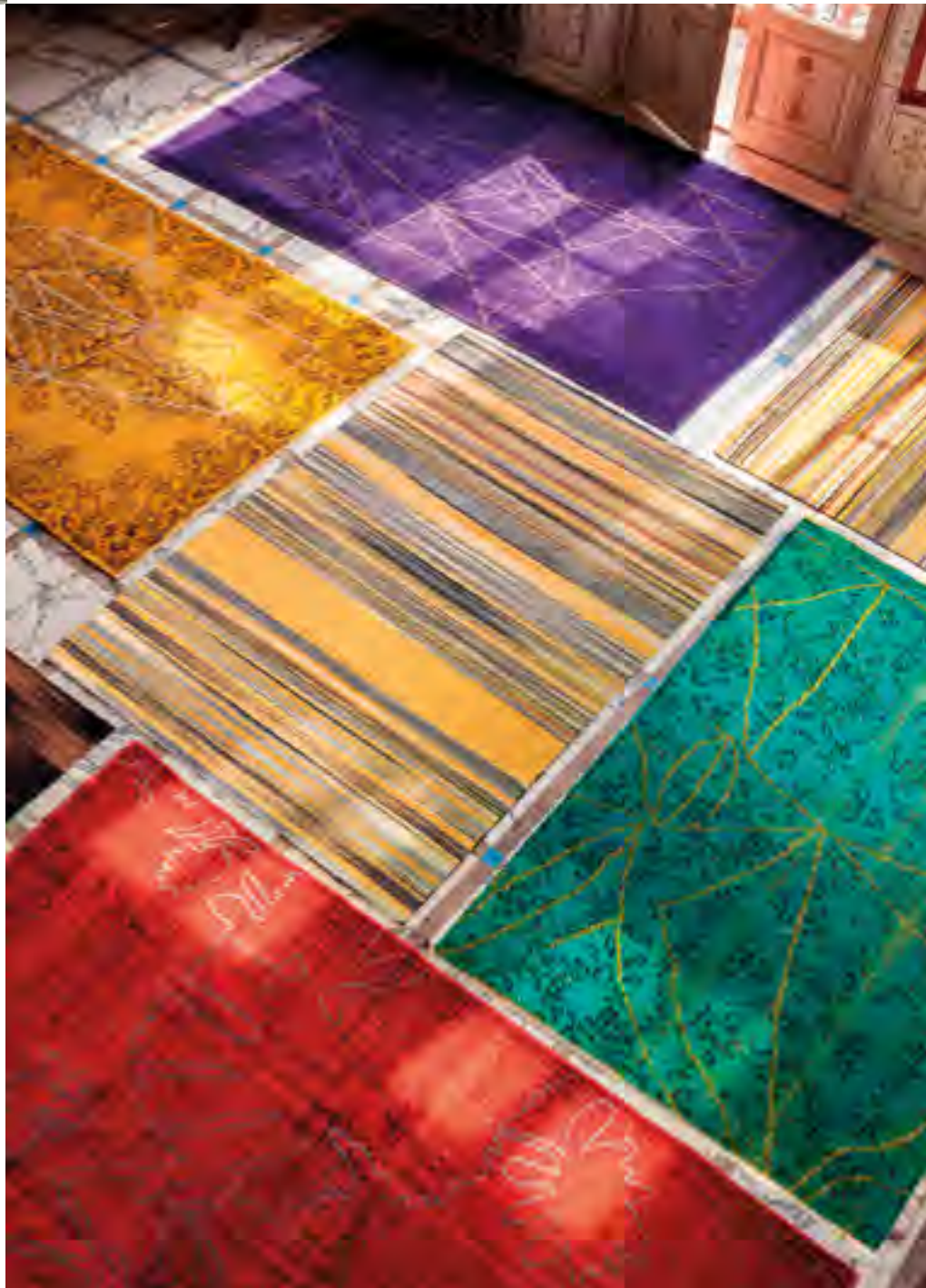
Nature!

Everyday life - music - colours.

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

SURAVA COLLECTION, TURKEY 2012-2013

I had the chance to travel to Turkey for the Atelier Pfister collection, with the aim of developing an idea for a carpet collection. It was very impressive and nice to see where the carpets are made and to meet the people that live this tradition and handcraft. We worked with over-dyed rugs in which lines of existing yarns were





3

1
Claudia Caviezel
©Basil Stuecheli

removed and new patterns were knotted into the recycled wool carpet - a floral and a graphical drawing.

2
Marmorera and Surava
collections (Atelier
Pfister)
©caviezel.cc

Without the know-how and the skills of these workers such a result would not have been possible. It would not have been possible to play around with these traditional patterns, new colours and added patterns. Each piece is handmade and unique.

3
Kilim Tomils
©caviezel.cc

TOMILS COLLECTION, IRAN 2012

The Kilims made with the technique of Mazandaran were developed together by Atelier Pfister and Werner Weber. It is a really old time-consuming technique. Here as well, hand dyed and hand woven, each kilim is a unique piece.

4 - 5
Surava rug (Atelier
Pfister)
©caviezel.cc

MARMOREA COLLECTION, INDIA SINCE 2012

A technique that is cheaper to produce than the Tomils collection, handmade in India. Here the yarns are dyed in dégradé, and are woven without any motifs.

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

It is hard to say! It depends on their colours, patterns and method of production.

The reason I started to study textile design was because after the general year at Art school, I got a glimpse of a weaving workshop. I saw the weaving looms and a wall full of spools in different coloured yarns. I knew there and then that I want to go work there and play with all these colours and materials. I don't weave myself anymore at the moment but I really like it and I also like the technique itself and the possibilities it allows - so - I think I am mostly fond of kilims. If you look around in my home, there are mostly kilims - it might also have to do with them being so much easier to carry home from wherever! That's also another reason why I like them - I am not really settled yet.

What is your vision of contemporary kilims?

Maybe to combine different materials with traditional techniques and new functions - not only on the floor, as weavings are mostly used nowadays. We should not forget about the traditional handcrafts and techniques and we should invest in old, time-consuming and very unique ways of creating textiles which make my heart beat fast!

Is there keen interest for contemporary Turkish rugs, kilims or felt?

It would be interesting to know if this is the case - to be honest, I don't really know any others, besides the ones I have seen in Turkey.

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

Collaboration with Architects - Art schools - Artists. Marketingwise, communicating to people about the craft, the landscape and the time needed behind a product. ♦

www.caviezel.cc



4

5

INTERVIEW ♦ TWO DESIGNERS, TWO VISIONS



BAŞAK ÖZDEMİR

TEXTILE DESIGNER FROM TURKEY

What is your professional background?

I have been working as a lecturer since 2005 at Marmara University's Fine Arts Faculty, Department of Textile Design. I lecture in the field of fabric designing and rug designing. Beside my academic work, I also work to create designs in the textile & rug sectors.

When and how did you discover a passion for rug and textile design?

In my first year of studies, I realised that I was more attracted to home textiles and my interest grew even more once I started producing. Working with home decoration, designing from carpets to curtains and down to upholstery fabrics gives me great pleasure and makes me happy. Rugs have become an inseparable part of home decoration. As a prize winning designer ("Carpet Designing Contest" organised by İHİB, Istanbul Carpet Exporters' Association), my adventure started out mostly with the reflex to survive in the sector. Today, it has become a domain I cannot do without. Rugs are no longer just a need, they are now a design object. The developments in the sector of carpets and the importance granted by consumers to design have led carpet designing to develop into a new work branch. My field is home textiles. There are few Turkish designers in this field. That's why I'll carry on my projects in this domain.

In a few words, how would you describe your work?

Rugs were important ever since they started to be woven and carried the marks of their time. Their creators played an important role in their transmission to future generations. A designer, should be the one to follow with his ability to look and observe at 360° around himself and thanks to what he has found, made and created.

What are your sources of inspiration?

I think that the most important sources of inspiration are the world we live in and our own culture. A designer, no matter what his background is, must be the one to follow using the old and traditional as well as the modern techniques and technology of his time. Not someone who just repeats over and over from his knowledge and experience of the past but someone who can synthesize

and add brand new compositions. A designer is mainly nourished by his own culture. A designer who draws from his know-how for his creativity, if used the right way, will not imitate others. Textile culture is thousands of years old in the land of Anatolia.

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

I start out all my projects by writing my own original story. Whatever it is I wish to create, I start out with an idea and I try to maintain its cultural differences. In many parts of Anatolia, traditional rugs and weaving know-how, from its weaving, to its motifs, all the way down to its colours, all of them reflect the cultural heritage of that region. If the project has to do with one particular region, I first of all delve into the local legends, and then with my artistic and experimental knowledge, I try to bring out, by using one or several techniques, a conceptual approach with original, creative and sellable designs.

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

It is the design that determines which

1
Başak Özdemir

2
Rug in wool and bamboo
Hand made
170 x 240 cm

3
Rug in polipypropylene
Machine made
160 x 230 cm





4
Rug in polipropylene
Machine made
160 x 230 cm

5
Fabric *Ice energy*
Fabric Competition
Cotton, acrylic yarn

technique I'm going to use. Depending on where, how and on what surface it is to be used, I may opt for one or more techniques.

What is your vision of modern design and weaving?

Rugs, which in the past were mostly functional items used as floor coverings, have now become an element of designing that allows customers the chance to create their own personal styles in their home decoration, beyond just basic necessity.

At the point that we are at, it is thanks to the rapid development of design and creativity concepts in the sector that allows for more importance to be lent to designers and design projects. Cultural, technical and technological developments of our age bring about new requirements, needs and expectations in this field. The essential attribute of the quality of design is for it to have an original, modern and creative ability. This ability to be different is the most crucial part of the design. If you were to briefly describe the design in the most straightforward way, one could say it were the "shaping of thought". Designing is a creative process. Therefore, weaving is an expression of this creativity.

As a designer who has received prizes, what would you recommend in order to sustain the tradition of weaving in Turkey?

I think the most important issue that we need to dwell on is our cultural heritage.

The language of motifs on rugs, without the restrictions of time and space, woven by people living in different societies, conditions and places, has become a common language. A weaver intertwines her beliefs, emotions, thoughts, environment and the objects around her in the motifs of its weaving. As such, it becomes a reflection of its creator and its identity. Actually, there is only one original and different thing here and that is a "creative conception". Creative intelligence can be improved by allowing the emergence of original designing. As for the sustainability of weaving, I think that bringing together weavers and designers will carry us a step forward.

Is there any interest in modern design products within Turkey? Is there any interest abroad in Turkish design products?

I think so. As a result of the evolution of technology and the importance given to research and development especially in the 21st century, the demand for new and different creations has changed the perspective and perception of how we look at rugs. Previously, uniquely considered as functional floor coverings, they

are now perceived as a design item originating from a quest to find the right colours, materials and techniques. It is exactly at this point that the interest for modern design has increased. I also think that Turkish traditional rugs hold an important place in the world in terms of composition and motif features. I have no doubt that our traditional rugs with the talent of our artists, combined with an ecological production, will be of great importance in the world. ♦

www.basakozdemir.com/tr



KAF MOUNTAIN AND THE COLOURS BEYOND

TEXT FAHRETTİN KAYIPMAZ & NACİYE KAYIPMAZ

♦ There is an interesting story in the book of Amak-ı Hayal ¹ of a man called Raci who fell asleep during a conversation with “Aynalı Baba”, a wise man who lived in a hut on the grounds of a graveyard. This metaphorical and ontological story, called “Kaf and Anka (Phoenix)”, tells the story of Raci’s dreams.

After sipping the coffee Aynalı Baba offered, Raci falls asleep. He dreamt he is the eighteen year old son of an Indian King. One day, he suddenly heard people wailing in the city. He was told by his wise tutor that every seven years, a fire spouting seven headed and seventy legged dragon who spoke all languages would terrorise the city. Each time, it would ask the same question seven times “Where is this caravan leading?”

After the seventh time, as no one knew the answer, the dragon would carry off seven young lads and seven virgins as his prey, saying “the answer to my riddle is held by the “Phoenix” who lives on the “Kaf” Mountain”. It had been seven years since the last time and the dragon was to arrive in the city that very day. That was the reason behind the peoples’ wailing.

The Prince questioned his tutor about Kaf Mountain and the Phoenix. The tutor answered : “My Prince! There are many rumours about Kaf Mountain. I have yet to meet anyone who truly knows of or who has seen Kaf Mountain. For some, it is an emerald mountain that englobes the world. For others, it is in the centre of the Earth and reaches to the sky. Not that anyone has ever seen this mountain! Not that anyone knows in which region of the world it is and how to reach it! Some deny its existence and the existence of the “Phoenix”. The “Phoenix” is said to be a calm bird with unlimited

knowledge dwelling on the Kaf Mountain, millions of years old and capable of speech, who knows all the secrets of this world. But, the “Phoenix” is yet to be seen or heard.

That very day, the dragon returned, asked the answerless question and left yet again with its prey.

This saddened the Prince so much that he could not stop thinking all day and night of Kaf Mountain and the “Phoenix”. He finally announced to his father the King, that in order to save the people, he would search for the Mountain and the Bird and return with the answer to the dragon’s question. The King replied : “ It is worthy of a King’s son to volunteer and to sacrifice himself for such a sacred duty.” He summoned all the scholars of the country to his palace, informed them of the Prince’s decision and inquired as to which direction he should set out. After a long debate, a knowledgeable doctor admits : “My King! We have absolutely no idea in which direction he should proceed. However, living in a retreat on the other side of the Himalayas, there is a hermit far more knowledgeable than us who knows all the secrets of this world. Our Prince should approach him, enter his service and gain his trust sufficiently to be able to ask where this mysterious realm is”.

The Prince set off with the tutor’s son, Bahadır, carrying pouches with precious but lightweight treasures and dressed in rags to discourage bandits. After enduring great difficulties to cross the snowy peaks of the Himalayas, they at last reached the hermit’s refuge. When they finally enquired about the whereabouts of Kaf Mountain and the Phoenix, the hermit contemplated for a long time holding his white beard and said : “Son,





I may know many things but I have yet to learn where “Kaf” is. However, at a walking distance of seven months from here, in the ruins of the city of “Milest”, there is a well covered with a lid made of precious stone. If you were to wait patiently by the well and if it were by luck to open, climb down the well with a rope. If you happen to see a hole... go through it... follow till you reach a palace on a square... enter the palace. Do not pay attention to anything happening there. Do not stop and do not fear. On the upper floor, you’ll find a box inside a marble cupboard. Take the box and retrace your path back to the well. If you’re lucky, the lid will still be open. If it is closed, you’re doomed. Once you’ve reached the surface, read the sign inside the box”.

The Prince and Bahadır set out after kissing the hermit’s hand and receiving his blessing. They eventually reached the ruins of Milest and sat by the well. On the fortieth day, the lid started moving. The Prince immediately bid Bahadır farewell and entered the well. He found the hole and followed the path to a golden palace set in the heart of a garden. He penetrated into the palace and headed for the upper floor without allowing himself to be distracted by the beauty surrounding him. He retrieved the box and returned to the well, squeezing past the closing lid just in time. With great difficulty he finally managed to open the box to find a metal tablet with a long ode engraved on it. It said : “The truth is the shining sun, the source of existence and endless multiplicity, my identity is my deity. Like the dot on the letter “nun”, we cannot perceive or detect the essence of existence. The endless “light” is mine. Soul, angels and humankind are my secret and I am their secret. I am the “Absolute Being”, “my appearance” is in all “creation” and the essence of all things is an attribute of my Mercifulness”.

The Prince didn’t understand the ode. Nothing in it spoke of Kaf or the Phoenix. Plunged into melancholy, the Prince and Bahadır decided to head towards the East and to ask everywhere along their way about Kaf Mountain. For two long years they erred from place to place without any result. One day, upon arriving in a big city, they heard the following announcement : “Dear residents, the one to bring to the head of our scholars the metal tablet hidden in the well of the ruins of Milest will be awarded with another metal tablet engraved with a mystery message”. The Prince rushed to the head of the scholars to exchange the metal tablets. The new metal tablet had the following text inscribed on it :

“If every point (consciousness, substance, individual) and every particle reaches perfection, only then will it find the truth of existence. Instincts, senses and tradition, liberated from their bonds, will lead to human

consciousness. Your aim is to discover yourself. Do not waste time. You can only attain the light of unification in this world through the face of the Creator”. The Prince narrated the reason for his travels to the scholar. The surprised scholar exclaimed : “I too retrieved this metal tablet from a well in the ruins of “Nazarâ”. I too could not understand its meaning. I travelled for years till I reached the top of Adem Hill on the island of “Serendib”. There I met a man who said : “if you retrieve the metal tablet in the ruins of “Milest”, you will reach your goal”. The location of Milest eluded me for years. I have searched high and low. Every year I had town criers call about it. Yet now, even though I have it in my hands, it still does not solve my quest”.

The three of them travelled together to Adem Mountain in “Serendib” to show the two tablets to the solitary man living there. The very wise man studied the plates and exclaimed with admiration : “If it is not offered by the owner, “the path” cannot be found with just an explanation”. The ode on the first tablet speaks of “Kaf” and the “Phoenix”. The second gives the answer to the dragon’s question :

“According to us, all creatures are mortal... these Wretched Belongings... these Odes, these Suns, the Owner of these infinite Universes... the abode at the highest point of the sky, flying without any sign towards the divine light... This “quest”, this “fate” with no beginning and no end, in visible and invisible universes floating in infinity... All tangible and intangible materiel universes have in their essence His identity. But they are forlorn as they think they are growing apart from Him. With love, they are heading in their core to the “light of truth”, towards an endless and borderless God whose “location” and “trace” are uncertain. In any case this perpetual motion has no beginning and will not end, “from oneself to oneself”.

After spending seven miserable years on this quest, the Prince finally had the answer. “Kaf” is the zenith of all “questionings”. By hiding his secret in “Kaf”, the owner of the infinite attribute, also called “Cosmic”, generated wisdom with his willpower in endless universes that we perceive and those that we don’t and came to be omnipotent. In another words, “Kaf” is the common light for endless revelations of the universes. Every single thing created in this universe searches his own “Phoenix” by climbing “Kaf”. The quest starts in one’s own body, one’s own mountain... Every single thing; if one succeeds his quest by climbing his own ego-body’s mountain and overcoming many difficult obstacles, he will then reach the treasure in the essence of “Kaf” and become a “Phoenix”. When he returns to his nest at the end of

his journey to “Kaf”, he will be the “Ultimate Being”. Subsequently, this caravan comes from “oneself” and goes to “oneself”.

It took three months for the Prince and Bahadır to return to their homeland, arriving just one day before the dragon. After seven years, their appearance had changed to the degree that they were unrecognisable. His father was now old and the folk had already started mourning as they awaited the arrival of the dragon. The Prince sent Bahadır to the palace to inform the king that a “dervish” who held the answer to the dragon’s question had arrived in the city, that the whole town should prepare to celebrate and should go to the outskirts of town at dawn. At the break of dawn, hordes of people headed out of the city. Meanwhile, the Prince and Bahadır set out to see the King. He welcomed them with a great feast. Just then, the fierce dragon arrived and was amazed to see the merry crowd :

“Do you dare fight me? I will burn down your whole land with one small flame from my jowls!” An envoy of the people sent up to face the dragon declared :” We have not gathered to fight, we have amongst us one who can answer to your question”. “Let him approach!” said the dragon as the dervish rose to face the monster. “Oh you, mere mortal! If you cannot answer my question, I will take you and seventy lads and maidens as my prey!”. The King, trusting the dervish, gave him permission to proceed. The dragon repeated his “notorious” question : “Where is this caravan leading?”

Everybody waited in fear for the dervish’s answer. The Prince exclaimed : “Oh you silly demon! The universe is condemned to the illusion of whirling, racing towards the beauty and the exaltation of the “Holy Light”. In the deepness of any being, the endless light is the signature of the “Creator”. Therefore every particle (consciousness, substance, individual) is constantly active and all these actions reach out to find the truth of one’s own existence. Although all beings have “His” identity in their essence, they all fear drawing apart from Him and therefore all beings run with love towards the light of “Truth”. In any case this “perpetual motion” has no beginning and will never end, this cycle is from “oneself” to “oneself”.

Upon hearing the answer, the dragon started shaking himself with a stupendous scream. Out of the cloud of dust rose a sixteen-year-old maiden with an angelic face. The girl approached the Prince. “I’m the most beautiful creation of the “Creator” and I will forever be sixteen. With the appearance of good and of evil in all beings, you perceived me as a dragon. Your answers to the questions you ask “yourself” with such sincerity have transformed

me. You knew the answer. You have not only saved me from this disgusting and abominable carcass but you have also saved others from my cruelty. From now on, I’m yours.”

The crowd cheered loudly until the soldiers requested silence. The King addressed the throng : “Oh my dear people. This virtuous and brave man has saved you from disaster. I believe he can be even more of service to you. As you can see, I am old. I have only kept going because I had not found someone worthy to replace me. As you know I’ve lost my son and I have no descendants. This man here who saved you is a gift from God. I hand him the throne”. The King embraces the dervish who can no longer resist and burst out : “Oh my dear father, do you not recognise me? I am your son”. The King cried out with joy and fainted. Everyone understood that before them stood not a dervish but the Prince who had set out to save his people. The new King and the maiden were married. The seven lads and seven maidens who were chosen to be the prey of the dragon also wed.

One day, the King went for a ride. His horse stumbled and the King fell to the ground. When he came around, Raci wakes up to behold before him a smiling Aynalı Baba”

Such metaphors of “the quest for the “Phoenix” beyond Kaf” exist in the literature of many civilisations. The well-known book of “Mantık Al-Tayr” by Feridüddin-i Attar, relates a famous long legend with a similar approach that we all know ; it speaks allegorically of the difficult voyage of birds with their guide Hüthüd in search of an honourable King at the Kaf Mountain and their “finding” the King Simurg². As far as we can understand, in this wisdom, the ones seeking for virtue reflect their quest by concealing it in Kaf, the “Phoenix” or Simurg.

THE KAF MOUNTAIN AND THE COLOURS BEYOND...

The big Turkish migration route located on the vast northern plateaus parallel to Central Asia and to Anatolia, carries a unique heritage of a culture : rugs and kilims continuously produced, like a written history. Throughout history, the men and women of Turkish tribes have imparted the journey of their spiritual world via the language of kilims and rugs.

“Kaf Mountain and The Colours Beyond”, a book soon to be published, speaks of people that, while searching for their own Kaf and Simurg in their dreams, weave knot by knot a mythological breeze in their colourful motifs in a magical world that is their own body mountain.

The vast plateaus have imprisoned in a mystical way the



sound of “kirkits” (weaving combs) making them infinite and somewhat esoterically in the weavings.

Perhaps that is why weavings, such as flat and knotted rugs, are considered as written works of these tribal people. Testimony to their socioeconomic, socio aesthetic and sociocultural aspects, they are particularly important for understanding these lands and specifically Turkish ethnography.

There are not many written documents about the Proto-Turks, also known as the “Horsemen of the Steppes”. However, based on documents from the 7th century B.C when the “Huns” and the “Uyghurs” started to appear, a series of finds show very interesting weavings³, pieces of felt⁴, a rug with gorgeous patterns⁵, a saddle outfit, a horse cart and similar findings ; Overall, we’re faced with a magical and very aesthetical early Eastern civilisation.

In conclusion : the magical flat weaves and knotted rugs are imbued with the lifestyle of Turkish Princes and queens who erred over a large territory that spreads from the steppes of East Asia and Anatolia.

The only logical connection from this deep history and modern times could be the tales of flat and knotted weavings. If we take this into consideration, it makes sense that meaningful evaluations may be the bridge founded as far back as before Christ. Sitting in front of looms and weaving tales on a canvas, knot by knot, using wool from the backs of sheep, leaves, roots and insects for dyeing, is perhaps the force that links us to the ingenuity of being able to knot aesthetical shapes. That’s why it is important to understand “Kaf Mountain and the Colours Beyond”.

We can’t know if those searching within themselves to reach Kaf, to find the Pheonix, have fulfilled their aim. In this region, in a wonderful way, every line or “value” is translated into the language of “motifs”. Anonymous Turkmens’ most hidden secrets have the ability to fascinate you like the day they were woven. This is an act of self-expression to shape one’s existence into an aesthetic object, a way of declaring one’s social status, the will and pride of a tribe expressing its consciousness through their signs. Basically, weaving is a way of intertwining a great legend or story of motifs and a world of colours between the Turkish tribes.

Via this book, we wish to have you embrace this major cultural heritage which in our opinion is one of its most important milestones. In a way, we wish to share with you the fantasy of those who set out on the quest of the Phoenix.





Şarkışla rugs, the majority of which were found in the big mosque in the Sarkışla village in the region of Sivas, are noble, unique and impressive rugs, samples of early handmade Anatolian village rugs. They are so unique that one could believe that they may have been woven beyond the Kaf Mountain.

Nomadic Turkmen tribes started their long trip in the valley of Selenga River in Eastern Asia and ended up settling in the 16th or 17th century in the Sivas region. This interesting collection of carpets from the Anatolian and Turkish world, woven by one or several of the Oğuz tribes from Gedik (new name : Şarkışla), neighbouring Kotan or other villages of the area and later on donated to the big Mosque, made with wool from Central Anatolian sheep with unique motifs, and magic colours such as those in the wings of the phoenix, these rugs are candidates to being the masterpieces of the Turkish civilization and culture.

These legendary rugs can be categorized into several groups according to their patterns ; taking into account the sedenterization of Turkish tribes, this period can be considered as recent (1600 - 1700). Like the Phoenix, who appears and disappears, the specific motifs do not allow for a link with other traditional centres of weaving of the Turkmens of Anatolia. If compared with traditional village weavings, their specific weave, elegant quality and medium fineness constitutes a very different and unmatched collection. By its special pattern, fine weaving technique and an elegant quality, Anatolia has distinguished itself from other Turkmen traditional rug weaving centers.

It is really difficult to describe in detail this interesting collection due to lack of written documents throughout the historical ages of Anatolian cultures and the modern history of Turkish settlement (except some at Mehmet Ağa Foundation in Üsküdar, İstanbul). It's like trying to find the world beyond Kaf Mountain. Like the clues during the quest to beyond Kaf mountain, the clues we gathered in the Şarkışla region lead us to a mosque covered with rugs laid down by Kotan Princes. However, we cannot affirm that these rugs are in any way linked to the rugs of Turks from Eastern Turkestan. In this regard, no similarity can be established between Şarkışla rugs and traditional rugs in comparative studies, thus making them precious and unique, just like the feather of the Phoenix sighted in a Far East country.

What is important is that we presume that these rugs were woven and donated to the Big Mosque by the Turkmen tribes that settled in that region : the "Üsküdar", "Yeni-il", "Dulkadirli" and "Yaban Eri". These rugs reflect not just the production of one single village but the



traditional designs of several villages of the same tribe. It is this difference that makes them authentic and unique.

For this reason, these rugs, as opposed to rugs made to order that were widespread at the same period, were woven knot by knot by the Turkmen women in the hope to find the “Phoenix” in their dreams. As there are no other examples of such rugs elsewhere, we can perhaps find the explanation in the history of a semi-nomad tribe during its transition from a semi-nomadic lifestyle to permanent settlement.

Ağcakışla kilims woven with hexagonal medallions in the Şarkışla region in the 19th century may be considered without any doubt as the continuity of this tradition. Just like the Phoenix, in all of Anatolia in the periods that followed, there is no other weaving of this type. That is why this collection is unparalleled⁶⁻⁷. ♦

Footnotes :

(1) A'mak-ı Hayal, Şehbenderzade Filibeli Ahmed Hilmi, Ahmed Saki Bey Printers, 1326 (Hijri), T.B.M.M. Kütüphanesi, Dem N° : 71-3888, tbmm.gov.tr/eyayin (the book is in Ottoman, translation of the legend Kaf and Anka and comments in brackets by F. Kayıpmaz).

(2) Mantık Al-Tayr, Feridüddin-i Attar, M.E.B.yay., Şark İslam Klasikleri, Milli Eğitim Basımevi, 1990, volume : 1-2

(3) Halı Magazine, July 1998, Issue 99, page 132 Uyğur weaving from East Turkistan, 3rd-1st century B.C.

(4) Hal ı Magazine, Now.Dec. 1999, Issue 107, page 67 Altays, Pazaryk, Kurgan V, Felt with motifs 5th-4th century B.C.

(5) Halı, Now.Dec. 1999, Issue 107, page 64 Altays, Pazaryk, Kurgan V, carpet, 440-360 BC.

(6) Kayıpmaz, Fahrettin-Kayıpmaz Naciye ; “Doğu Türkistan'dan Anadolu'ya Yanışların Göçü Ve Güzel Bir Kültürel Miras Şarkışla Kotan Hahları”, Türk Dünyası Kültür ve Sanat Sempozyumu Bildirileri, Süleyman Demirel Üniversitesi Yay., 07-15 April 2000, Isparta, pages 119-124

(7) Kayıpmaz, Fahrettin-Kayıpmaz, Naciye ; “Erken Dönem Anadolu'su Şarkışla Hahları”, Türkiyemiz Kültür ve Sanat Der., Yıl: 24, Sayı: 73, Akbank Kültür Yay., September 1994, İstanbul, pages 38-49

INTERVIEW ♦ THE PASSION OF CREATING

MEMET GÜRELİ DHOKU, WEAVING THE EXCEPTION

INTERVIEWED BY AHMET DİLER, PHOTOS ROBERT HUBER



How did you decide to carry on your three generation family tradition and to get involved in the rug and weaving business?

I started very young in the carpet business, at first repairing rugs. I came to realise over time, via these rugs and kilims, the amazing cultural richness of Anatolia. I always thought that this treasure was not appreciated at its true value. After having worked for a long time in this trade, I felt like breaking the fruitless cycle of “buy-sell” and coming up with something new. I think I have accumulated enough assets since my apprenticeship to know the value that tradition contains - carpets, kilims and weavings. Thus, I strive to create a universal expression to combine this culture with design.

Could you please explain the process of creating the brand “Dhoku”?

It started with the adoption of a new approach. We observed the need to unite the continuity of universal values present in traditional production together with designing. Branding for us is not a process planned at a desk or made up of numbers/statistics, public relations, market surveys or similar activities. Rather than just a matter of succeeding, it is a matter of a culture built from the experience gained by making mistakes and by getting it right. In other words, it is the sum of many sincere efforts spent to achieve the dynamics/vision desired. The efforts invested in integrating design into the process are a concrete example. We produce designs with our

own resources as well as collaborating with well-known designers from abroad, all this with the intention of positioning our brand at a specific level. Our position takes into consideration multi-dimensional, social, cultural, environmental and economical components and aims at achieving a brand mark that produces at a relatively small scale but produces items of perennial high quality.

What difficulties did you experience when you undertook your work as an entrepreneur? Where did you get the courage?

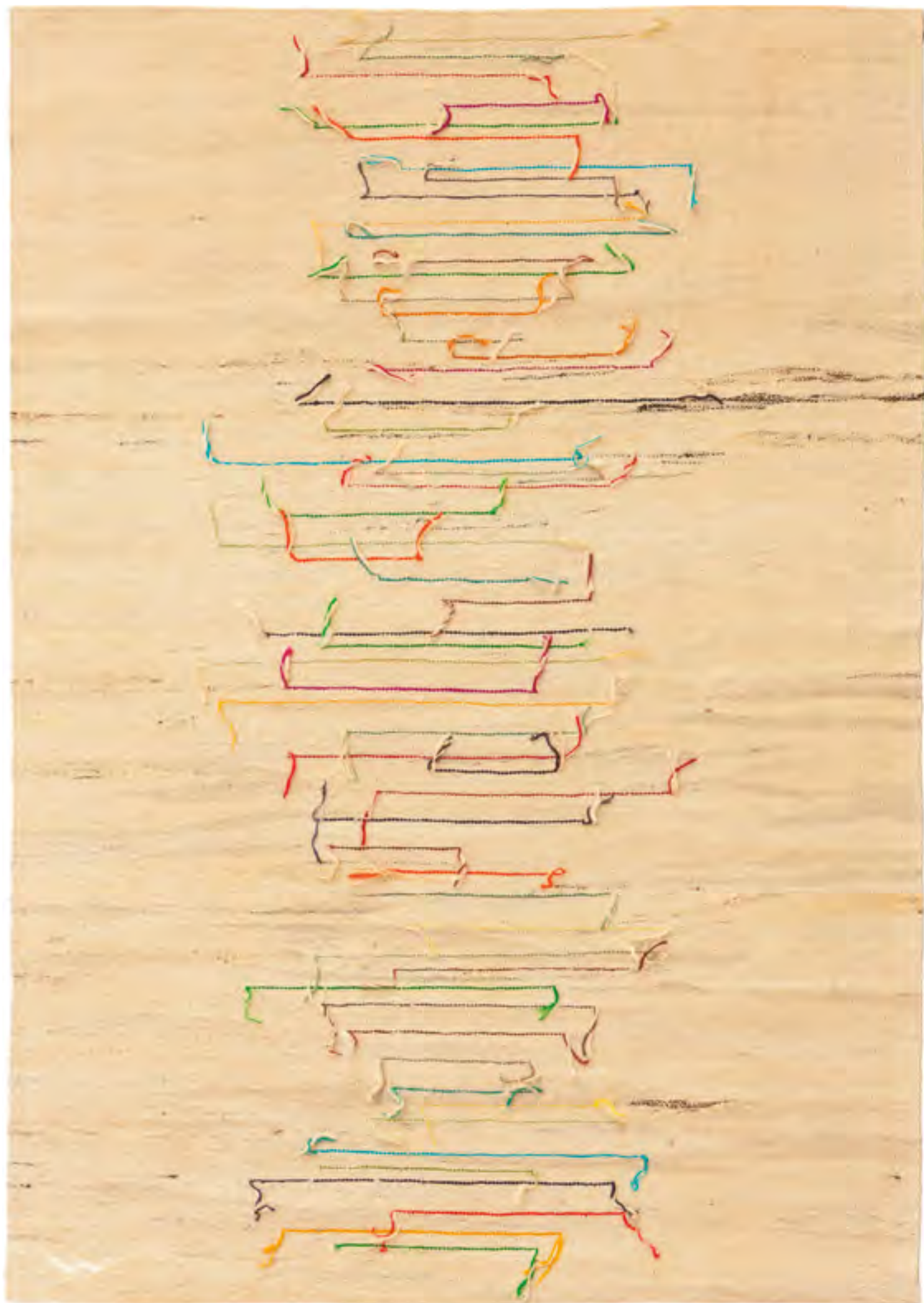
It was quite difficult to break the perception of traditionalism which is identified with the rug business. As we were one of the first to bring designing to rugs, we had no examples to base ourselves on and it's by stumbling along, taking risks and making mistakes that we gained experience and gained recognition as pioneers. Later on, similar products came onto the market but we, and the quality of our products, were already well-known. The added value of design gave us courage. Having realized the importance of designing worldwide, we were ready to apply this in Turkey and to become leader of our field.

You can interpret local knowledge in a contemporary way by universalizing. Generally speaking, how does your design and production process work?

We piece together different local factors that have universal value. For example, in our patchwork collections, we assemble elements with different properties to form an eclectic but harmonious ensemble, same as how cosmopolitan cities of today are made up of many diversities side by side, yet somehow a balance is found. The features of our products reflect the era of a modern urban identity.

In more concrete terms, our process of designing starts with the search for sources of inspiration. These sources are then evaluated to see how they can be used in varying collections, after which samples are created to help determine the final product. When we work with freelance designers, we first of all share with them

> Kilim *Tulûat*,
design Koray Ozgen
for Dhoku







Kilim Blob



Kilim Venice

the culture of our brand, the concept required in the collection and the technical specifications, after which the process can begin.

Could you tell us about the features of the materials you use?

The wool we use is all-natural, organic and pure. It is used on carpets in its most natural form without much processing. With the exception of some particular colors, we use completely plant-based and natural dyes.

In a few words, how would you define Dhoku's style and approach to design?

Qualities such as universality, craftsmanship, spontaneity, technology and method, pureness, exploration, curiosity, experimentation, multi-dimensional thinking, continual focus and persistence, instead of consumption, are the keys to creating our design concept. For us, design starts with these factors in which we aim to find new relations that have a meaning and depth. A design, material or conceptual, that contains in a way some sort of "discovery", influences the worlds of values and concepts of people, readjusts their way of living and leaves a permanent mark.

What's on the agenda of your brand lately?

There are matters such as developing collections that we create with designers, fitting product groups into a developing framework so as to operate logically and systematically and increasing our position in the country.

What do you think about cooperation between brands? Any cooperation planned in future?

We are open to all kinds of cooperation which will lead us to significant production and acquisitions. However, I don't find particularly attractive superficial collaborations that aim just at public relations, etc. We have, at this stage, some ongoing projects that cannot yet be disclosed.

In 2012, you joined "Notations : An exhibition of Kilim Recordings/Kilim Alterations : Weaving an Exception" at the first Istanbul Design Biannual. In 2014, you participated again in the biannual with the theme "Instructions/Interpretations". Do you plan on joining to next biannual? Could you give us some details?

We will decide whether we will participate once the conceptual framework of the biannual is published. Generally speaking, protecting the cultural basis of our work and research creating crisscrossing between disciplines are the main elements in the development of our brand. We will continue developing projects as much as possible with our own initiative or to take part in events such as the biannual.

Do you follow trends in the carpet weaving industry? Generally speaking, what are consumers after?

We do not take temporary trends into account as we are not a brand that produces series. Of course we follow developments and from time to time we also produce collections compatible with the trends that suit us but this doesn't have any effect on our production

philosophy. The designers we work with are usually freelancers that have their own stamp to their name. I can say that for the last 5-6 years, the tendency leans towards permanent collections using natural and little processed materials just as we have right from the beginning. Trends like “Slow City” are nourished by such intellectual infrastructure.

What do you think of the new possibilities of production methods provided by the latest technological developments?

We give great importance to both handmade craft and to technology in order to achieve high quality products all whilst keeping alive a culture/tradition. However, there are aspects that can also be improved also in hand-weaving. The “gapless weave” method we developed is a good example. In the first biannual, during the design research project “Alterations” by the Kolektif group and headed by Dhoku, we debated about trying three dimensional weaving. Technology could be in the agenda if it were to bring support and a new dimension.

You have four stores in the Grand Bazaar. How do local and foreign guests/customers react to your products?

People don’t expect to see a modern design brand in the Grand Bazaar. They don’t expect to come across modern products in the oriental chaos they imagine. It’s an unexpected and pleasant experience.

What are your most popular products? We are also wondering what your personal favorites are.

“Tulûat”, designed by Koray Özgen, is very much appreciated. I really like it too. Our product named “Pera” is also among my favorites.

Everyone believes that in the Grand Bazaar “shopping cannot be done without bargaining”. How do you deal with that?

First, we explain patiently that this is not the case with us. When we point out that our brand respects the work involved, the quality of the products and the labor of the staff, people believe in our sincerity.

Finally, what are your expectations for 2016?

In addition to the projects mentioned above, our priority is to increase our cultural activities, not just in Turkey but abroad. ♦

www.dhoku.com





INTERVIEW ♦ THE PASSION OF CREATING

MEHMET CEM ŞENGÖR, FOUNDER OF STEPEVİ

INTERVIEWED BY AHMET DİLER, PHOTOS STEPEVİ



Ayşegül Yürekli Şengör & Cem Şengör

How and when did you decide to get involved in rugs and weaving?

Third generation of the Şengör family in the carpet trade, I began working in the family business when I was studying at university in 1986. I cannot remember for sure if it was totally my decision but somehow I ended up working in the field. Back then, we were only selling handwoven carpets to local and foreign customers in Nuruosmaniye (close to the Grand Bazaar).

You are one of the few Turkish companies in the rug sector to have reached an international dimension. Could you tell us about the process of creating the brand Stepevi?

After the previous generation passed away, I was the only one in the family willing to continue the business. After acquiring all of the shares, we moved our retail business to Nişantaşı Abdi İpekçi Avenue in 1993. Even though business was profitable in those days, I felt the need for a fundamental change to redefine conventional carpets and carpet retailing. I was fully aware that if nothing were to be done, the rug trade would not have a future and that

we were to remain limited to one store. To this effect, we created the “Step” brand in 1998 at a shopping mall aiming towards modern carpet designs and a smooth shopping experience with fixed prices. In a short span of time, our retail model was successful and the number of our stores swiftly increased. In 2004, we entered into a joint venture with a minority shareholder, which at that time was a very unusual source of finance and, in order to compete abroad, created “Stepevi”, a trademark one notch up from “Step”. That is how the first Stepevi store opened on Kings Road in London that is still located at the same address today.

STEPEVİ,
Pixel Collection

What difficulties did you experience when you undertook your work as an entrepreneur? Where did you get the courage? How would you describe in a few words the style and design of Stepevi?

A very energetic hand tufting production center was established under the brand name “Stepevi”. Behind this decision, even if it was not a part of our work model at the beginning, we realized that we absolutely had to become producers if we were to really create a carpet brand abroad. Today, Stepevi is striving to become the brand chosen for projects in residences, hotels, yachts and luxury merchandising projects in the four corners of the world with its branches in London, Paris, Milan, Geneva, Munich and Istanbul. Ever since the beginning, we deliver custom made rugs for all projects within a period of four weeks. When creating your brand, the biggest challenge is to make promises to your clients, knowing yourself and your capacity of production, and to keep your promises, no matter what. If you keep your promises, you will become a powerful brand. The short delay for delivery was the biggest challenge but we have never backed down and have always lived up to our promises. Another difficulty was to resist appealing offers which would condemn us to contract manufacturing





STEPEVI
Ivy, collection Mimosa

while we were trying to position our brand for the most luxurious projects in the world. Without such sort of production, our sales have grown slowly but steadily. Stepevi, in the luxury carpet bracket, is committed to delivering products within four weeks with the customized design and colour in accordance with the customer's request and in agreement with the trends, using special materials such as wool, viscose, linen and pure silk. Actually, we're allowing an expansion of this concept of luxury and in a way, its democratization.

You are an innovation and design based manufacturer. What's on the agenda of your brand lately? Does the traditional know-how influence your modern rugs?

We possess a brand culture which is familiar with traditional handwoven carpets and what it contains in its design, colours and motifs. We try to adapt this know-how to modern carpets using today's technology. These traditional carpets that are the old of today, were actually the modern day carpets of their time. Consequently, transmitting the past is not an answer to the needs of today. However, being aware of the logic in the production of carpets from the past will definitely shed a light on the present.

In which regions do you manufacture your carpets? Could you also talk about the features of the materials you use?

Our production is located only in Isparta. Even though Isparta is a town with a vast background in carpets, hand-tufted carpet production had to be started from scratch. We faced many difficulties at first and it took us many years to reach today's quality standards. When selecting materials, we aim towards a different carpet and comfort experience for the consumer. Naturally, there are different price categories for the various collections that we offer. Synthetic fibers such as polyester and polyamide are used in small quantities but generally we use wool, viscose, linen, pure silk and special mixtures of these components.

What do you think of the new possibilities of production methods provided by the latest technological developments?

We try to keep up with all the new manufacturing

methods. We take into consideration all production methods which are in line with the values of our brand. However until now we have not come across any method which has provoked much excitement.

In which countries are your products the most popular? What are your marketing techniques? Is there any domestic demand for your products?

We have customers for our products in every corner of the world and of course in Turkey. Apart from a few exceptions, we do not deal via wholesalers or middle men, we handle all of our sales directly. Our products are not sold only in the cities where we have our showrooms but they are also exported towards other countries via interior design clients. Winning a hotel project in Istanbul through our London branch or receiving an order for a yacht project in Cambodia from the Paris branch is the reality of today's globalizing world. We have a very successful retailer chain in Turkey which has grown over the years. Yet, only one third of our total sales are domestic sales. Two thirds of our sales are made abroad in a promising market. Our main goal is to grow even more abroad.

And finally, as someone who has received the "Carpet Manufacturer of the Year" award from İHİB (Istanbul Carpet Exporters Association's), what would you recommend in order to sustain the tradition of weaving and its culture in Turkey?

I was honored to receive the "Carpet Manufacturer of the Year" award from İHİB and I would like to extend my thanks once again for considering me worthy.

My family background in carpets and three decades of experience in the trade allow me talk openly and comfortably about this subject. The customised rugs produced today under the Stepevi brand are no different from the Uşak carpet production and export of two hundreds year ago. Actually, we haven't invented anything new. Two hundred years ago, the production demand that came from Europe is still the centre of our work model today. At that period, the patterns came from abroad. Today, they still come from abroad or are produced by our design section. In fact, the demand hasn't changed except that in today's reality, we have to produce faster and ensure faultless service. Any rugs that varied from the demand of the market were hard to sell two hundred years ago and it is just as difficult now. A carpet produced with an authentic design whose colours are improvised and of an unsuitable size, that carpet will not find room in the world of today, for example it would be impossible to place it in a loft in New York.

Then, when traditional is taught to us and in schools, it should allow to shed light on today's creations in the perspective of our time. Otherwise, the traditional will remain at an academic level and not be of an economical contribution. ♦

www.stepevi.com

THE ANKARA MUSEUM OF FOUNDATIONAL WORKS

TEXT AND PHOTOS SUZAN BAYRAKTAROĞLU

◆ The Ankara Museum of Foundational Works located in Ulus, the historical part of Ankara, opened to the public on May 7th 2007.

The building, now being used as the museum, was originally a school built in 1927 during the First National Architecture Period. First intended by the General Directorate of Foundations to be a primary school, it was finally assigned as a Law School when it was completed at the end of 1928. The building was used as a Law School between 1928 and 1941. It then became the Ankara Girls' Vocational School and the Ankara Higher Education Dormitory for Girls. Later on, the upper floors were used by the Ankara Office of Religious Affairs whilst the lower floors operated as a public soup-kitchen run by the General Directorate of Foundations. It was restored by the latter as of 2004 and became a museum in 2007. The exhibits displayed in the museum were collected from the Foundation's mosques and prayer-rooms from all around Anatolia and kept in the storerooms of the General Directorate of Foundations for many years and also include a selection of deeds of trust belonging to the foundation. These exhibits, that were originally donations to mosques, include : rugs, kilims, Kaaba covers, banners, brass, copper and tombac candlesticks, wooden windows and doors, sermon chairs, balustrades, glazed tiles and ceramics, leather coin pouches, calligraphies, Korans manuscripts and the original deeds of trust of the Ottoman Emperors.

Out of the 3000 and more items stored by the museum, the following are exhibited: 126 rugs and kilims, 37 candlesticks, 10

Koran manuscripts, 20 deeds of trust of the Sultans, 5 calligraphies, 11 glazed tiles, 5 coin pouches, 6 clocks, 4 holy beard relic boxes, 30 cameras and camera equipment, photographic plates, 2 sermon chairs, 3 banners, 5 pairs of wooden window casements, 5 wooden balustrades, 10 turbans, 8 scepters, 2 Koran lecterns, 1 sword, 1 wooden sarcophagus lid, 1 rosary, 1 wooden candlestick and 1 Kaaba cover. It's apparent that rugs and kilims constitute the main part of the museum's collection. The overall collection of the General Directorate of Foundations is also composed mostly of rugs and kilims. I personally collected all the rugs and the kilims in the museum over 35 years of my professional life by visiting the Foundation's mosques and prayer-rooms all over Anatolia. Each sign indicates which mosque the item comes from.

As the central museum of all the museums recently opened by the General Directorate of Foundations, our museum has exhibition halls, administration offices, storerooms, a multi-purpose lounge room, a rug washing pool and workshops for conservation and restoration. The two-floor building is located in a garden with a cafeteria for staff and the visitors at the back.

The ground floor of the museum harbors a storeroom where the artifacts are kept in appropriate conditions, a conservation and restoration laboratory, a rug washing pool where rugs of historical and artistic value are washed and dried untouched by human hands and a multi-purpose lounge room where art exhibitions of other artists can be held.

Part of first floor is occupied with

administration offices, security, a help desk, a cinevision and a training room. All the activities of the General Directorate of Foundations, the relics, the museums of other provinces and artistic events are shown at the cinevision. Educational workshops are conducted by experts, for both children and adults, about the exhibits, museology and conservation. On the other part of the first floor, our rugs are displayed in exhibition hall n°1. They date from the 13th to the 19th centuries. Rails, art display stands and a drawer system allow to exhibit numerous rugs. There is also the reconstitution of a scene from a house with a real loom on which figures a woven carpet. A brief description of the carpet exhibition room: Prayer rugs are exhibited to the left of the entrance, on the walls and on an art display stand in the corner. Prayer rugs dating from the 17th to 19th centuries from Milas, Gördes, Kula, Kırşehir, Mucur, Mihaliççık, Beypazarı, Afyon Dazkırı and Bursa are on display. Traditionally, prayer rugs are woven for praying. Their main pattern is the mihrab design. The prayer rugs on the art display stand convey this message "Our rugs are a book, flip through the pages and read". The prayer rugs are followed by runner rugs, narrow and long, dating from the 16th to the 18th centuries, from the Uşak, Çanakkale and Sivas districts and by a rug similar to the one in the "Rug Merchant" painting of Osman Hamdi Bey. After the reconstitution of the Anatolian house, one can admire two rugs from the 17th and 18th centuries with a Turkmen Rose pattern from the Sivas and Çanakkale regions. Further along, Caucasian rugs from the 16th and 17th centuries are



exhibited with dragon and flower patterns. To the right of the entrance, a series of rugs hang from a five-line rail system. These rugs from the regions of Çanakkale, Milas, Bergama, Bursa, Middle and Eastern Anatolia date from the 17th to the 19th century. Small rugs and rugs fragments are exhibited in the drawers of this hall: a fragment from East Anatolia thought to date back to the 13th century, a 16th century Uşak rug fragment with a star motif, 17th century Caucasian rug fragments, and small rugs from the Milas, Meğri, Balıkesir, Bergama and Çanakkale regions.

The halls 2, 3, 4 and 5 are located on the second floor. In hall 2, beside rugs and kilims, there are also wooden and metal artefacts: balustrades, a pair of 13th century window casements from Divriği Ulu Cami mosque and from Ankara Ahi Evran Cami mosque as well as some sermon chairs and wooden sarcophagus fragments. There are big tombac, silver, brass and copper mihrab candlesticks with inscriptions and other smaller candlesticks and banners. On both sides of the entrance, 17th and 18th century rugs from Milas, Ada Milas, Mihaliççık, Beypazarı, Eskişehir, Bergama, Kars, Kömürcü Kula, Lâdik and Sivas and also a rug with a Lesghi Star pattern, are displayed on rails. The large kilims on the walls are from the Aydın, Isparta, Denizli and Afyon regions with carnation, ram horns and various geometric motifs. A 17th century Uşak rug with a star motif and a Şarköy kilim are exhibited under glass flooring you can walk on, a way of showing how these rugs are used in daily life.

The 3rd hall is reserved for manuscripts. Calligraphies, manuscript Korans and the deeds of trust of Ottoman Emperors are exhibited in this hall.

In hall 4, kilim, cicim, zili and sumak weavings are displayed on the walls, on rails and in drawers. To the left of the entrance, cicim, zili and sumak weavings of nomads from South Anatolia, the Taurus Mountains, the Mut and Fethiye regions hang from rails. Some are from the Sivrihisar region. 5 metre long kilims decorate the walls : a Sivrihisar kilim with the “hands on the hips” motif ; a kilim to cover camel loads from the Fethiye region with a plain field and two patterned edges and geometric patterned traditional kilims from the West, Middle and Southeast Anatolia areas. To the right side of the entrance, prayer kilims are exhibited on rails. Most of these are prayer kilims from Sivrihisar with “mihrab” motifs dating from the 17th to the 19th century. The smaller kilims are exhibited in drawers. This room also contains glazed tiles and coin pouches used in processions and mother of pearl





1 & 2
Exhibition halls

3
Cicim from Sivrihisar

4
Rug from Çanakkale



3

1



2





6

inlaid holy beard relic boxes.

Large wooden pedestal clocks used in mosques as well as old cameras used by the General Directorate of Foundations are exhibited in hall 5. In the corridor of the second floor, there are showcases to exhibit items such as sceptres, turbans, rosaries and swords and items taken from dervish lodges. Artifacts recovered after being stolen from mosques and storerooms are also included in the museum's collection.

The museum is protected 24 hours a day by means of a closed circuit camera system and an alarm system under the control of private security firm. It is also equipped with a fire extinguishing system. There is a music system and, so that our disabled visitors may comfortably visit the museum, we have lifts for the disabled and documents in braille for blind visitors. Auto guides are available in Turkish, English, German, Japanese and Arabic and help desks orientate visitors. ♦

The Museum is open from 9 am to 5 pm every day except Mondays. Entrance is free of charge.

ANKARA MUSEUM OF FOUNDATIONAL WORKS
ATATÜRK BULVARI N°23
06050 ULUS-ANKARA
TURKEY
WWW.VGM.GOV.TR/INDEX.ASPX?DIL=EN

5
 Kilim from Sivrihisar

6
 The Museum building

7
 Rug from Milas



7

8



9



8
Rug from Şarkışla

9
Rug from Bergama

10
Rug from Milas

11
Rug from Konya

12
Rug from Konya

10



11



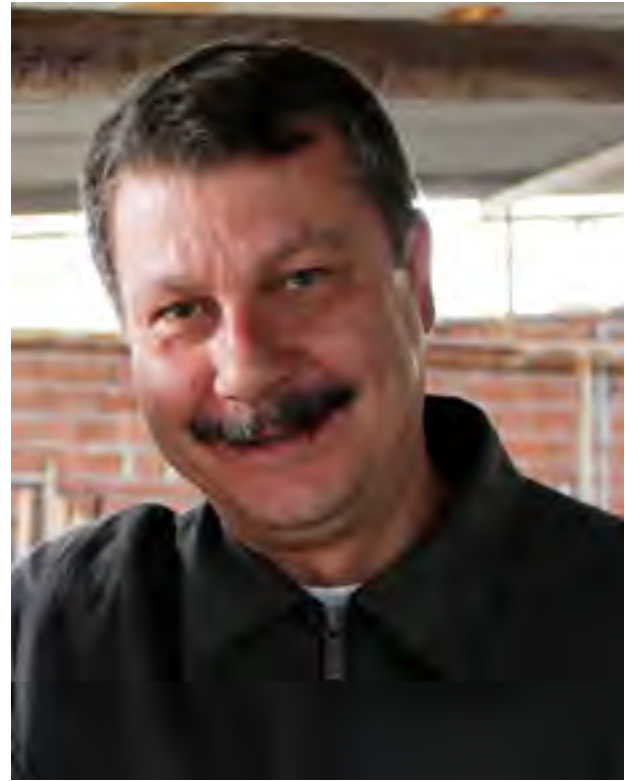




THE COLOUR ALCHEMIST OF UŞAK, TALAT HANSOY

TEXT AHMET DİLER, PHOTOS FLORENCE BOUREL

♦ Talat Hansoy dyes yarn in the colours of the rainbow. He is the last representative of a family of dyers, a profession passed from generation to generation from the late Ottoman period till today. Uşak has always been a major centre for dyeing. A French traveler writes of his visit to Uşak in an industrial newspaper from 1937 : “The wool is dyed before being used. Only shades of blue are dyed in the workshops ; other colours are dyed by women with plants gathered around the city.” This shows that natural dyes were used in Uşak rugs at least until the mid-19th century. It also shows that there have always been professional dyers in Uşak. A merchant named Baker published a catalogue in 1886 called “Baker Carpets”. He speaks of the dyeing in Uşak as follows : “The dyers in Uşak are like public servants and are capable of dying all the colours in all their hues but, in the neighbouring town of Kula, each woman owns her own cauldron for natural dyes and only approach the dyers for the colour blue. Any dyer competent in dyeing blue would never dye any other colours... Plants and insects are used to obtain the best dyes: acorns, madder redroot, buckthorn, cochineal and indigo”. Indigo was a precious ingredient that arrived by the Silk Road in caravans from Far Asia. Merchants prospered until the beginning of the 20th century with the commerce of indigo. Following the industrial revolution, the middle class in Europe grew wealthier and orders for Uşak carpets increased. Using natural dyes is a slow and laborious procedure, therefore Levantine companies from Izmir who handled the business in Uşak, introduced chemical dyes and their own workshops in Uşak. The most well-known of these firms was “Sydney & la Fontaine” and “D’Isidoro”. Local dyers also learnt the use of chemical dyes as a result. Talat also used in the past methods that employed natural dyes with plants and minerals. Further along the line, due to an increase in demand, he started dying yarn with chemical dyes of varying qualities. But, with the growing desire in the trade to



produce quality rugs, he now employs ecological high quality dyes that reproduce the aspect of natural dyes.

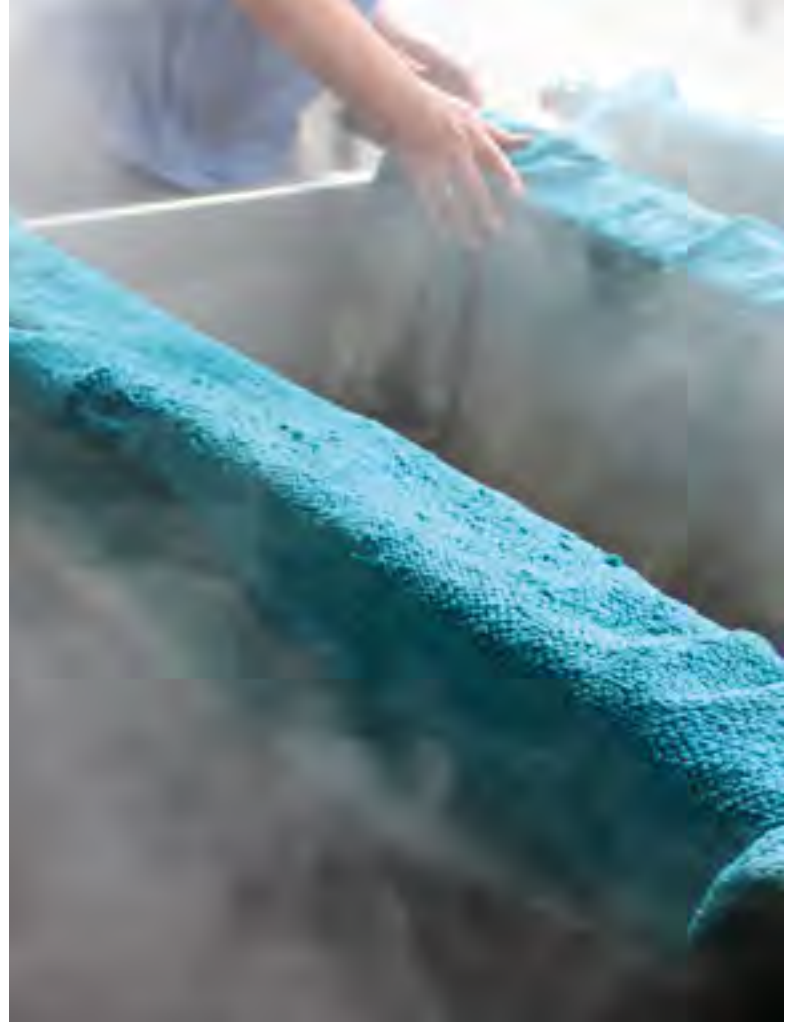
As far as we know (but perhaps even earlier), the dyer craftsmanship started in Talat’s family with Ömer Usta (master) born in 1887. It is known that he worked as a dyer at the factory “Şayak Dokuma ve Battaniye” that produced trousers and blankets in the Yılandıoğlu caravanserai. Later on, he opened his own workshop for dyeing. He taught the profession to his son Ahmet Hansoy and they carried on working together for many years. They taught the secrets and formulas of the craft to the next generation, the sons of Ahmet, Alaattin and Burçin. Ömer Usta died in 1961 and Ahmet Usta in 1963. The sons continued in their path. Around that time, an intensive production of carpets and kilims in the region of Uşak caused a major increase in the demand for dyeing. The same

phenomenon occurred in the region of Kayseri in Central Anatolia which lead the family to opening a workshop in Kayseri that lasted ten years. However, the carpet production in the Uşak region being as prominent as ever, they finally preferred to close the Kayseri branch so as to concentrate on the Uşak workshop. Talat's father, Alaattin, died in 1980. Talat followed in his footsteps and continued learning the profession from his uncle.

In the past, dyeing was executed in copper cauldrons heated by burning wood. There is no doubt that the worldwide reputation of Uşak carpets is largely due to that ancient know-how. The aesthetics and harmony of these carpets attracted many western painters such as Holbein and Lotto that granted great importance to the rugs of Uşak in their paintings.

The increase in carpet production during the 1970-80's brought on a decline in the quality of the dyes applied in order to speed up the process. Medium-quality dyes were imported from Europe such as alanine, alizarin, chrome and metal complex. The copper cauldrons were replaced by modern basins heated with electricity. This lower quality of work resulted in a loss of interest in handmade rugs and carpets. Lately though, we are witnessing a revival amongst the dyers who, like Talat Hansoy, have started using high quality ecological chemical dyes. Kamgarn yarns and Anatolian carpets recycled as vintage carpets and hemp rugs are dyed with these new products.

Talat Hansoy practices his craft in his dyeing workshop with great precision thus obtaining the precise colours requested by manufacturers like an alchemist using the knowledge and formulas accumulated over hundreds of years. The Hansoy family has carried on the profession of dyers for centuries. Talat Hansoy's contribution to the continuity of the production of Turkish rugs is undeniable. ♦



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