HOME TEXTILE

A SPECIAL PUBLICATION OF THE HOME TEXTILE PRODUCERS ASSOCIATION.

HEIMTEX '2000 ISSUE



FREE OF CHARGE

Main Principle In Trading Is Honesty

HOME TEXTILE

CONTENTS

















While Entering Into 2000 3
Haşim BÜYÜKBALCI
Our Exportation From Past To Present 4
Süleyman DEMİREL
New Technology and New Trends In Textile On The Way To 2010 6
Asst. Associate Prof. Öznur AYDIN
For Home Textile Works 12
Asst. Prof. Nesrin ÖNLÜ
Motives and Uninflammability In The Depths Of The History 15
Researcher - Textile Designer M. Önder ÇOKAY
Turkey Is Becoming Integrated With The Rest Of The World 20
After The 5th Home Textiles Fair Turkish Companies Participating In Heimtextil Fair 2000 24
Tapestry 25
Researcher İdil AKBOSTANCI
Printing Styles in Textile Hand Printing 30
Assoc. Prof. Sibel ARIK
Courage, Reality and Vision 34
Prof. Hermann SIMON – Serkan GÜLENER
Visual Way of Expression 44
Intructor Dr. Hakan ÇİLOĞLU
Hand Printed Textile Items A Source To Turkish Tradition Of Free Textile Arts 47
Researcher İdil AKBOSTANCI
Buldan Textiles From Furnishing To Clothing 52
Instructor Gülşin ORAL
Striped and Plaid Woven Fabrics Used In Home Textiles 55
Assoc. Prof. Şerife SEZGİN
Comparison Of Rugs With The Art Of Painting 59
Instructor S. Senem Başarır UĞURLU
Hand Weaving In Perspective Of Fine Arts 64
Prof. Aydın UĞURLU
A Past To Present Review Of Woven Paintings 68
Assoc. Prof. Sema ARIGİL
Princes' Islands 69
Fictitious Creatures in Turkish Art 74
Prof. Aydın UĞURLU
Dovecotes Of Cappadocia 77

"Home Textiles "is the special English edition of the periodical "Ev Tekstili Dergisi" published by the Home Textile Producers Association. 10.000 copies of this publication have been printed for the Heimtextil 2000 Fair and are being distribute free of charge.

Responsibility of the printed articles rests only with relevant authors without binding the publishers. Brief quotations made provided the sourse is mentioned.

Publisher
On behalf of Home Textile Producers' Association
President
H. Basri ÖZBAKIR

Managing Editor:
Haşim BÜYÜKBALCI

Editor:
Serpil BALABAN

Publishing Board
President
Haşim BÜYÜKBALCI

Members:
Bülent SEVAL
Etem YAZICIOĞLU
Vecheddin KARAKAŞ
Ersin ERDEBİL

Adress:
Aşirefendi Cad. No: 89
Faal Han Kat: 2 / 201-202
Sultanhamam-İstanbul
Phone: 0090(0212) 527 15 67
513 82 14
Fax: 0090(0212) 511 92 55

Design:
Haşim BÜYÜKBALCI

Graphics - Color Separation:
Tram Renk Ayrım Hizmetleri

Printing: ***Sanat Matbaacılık A.Ş.***

VISUAL

HOME TEXTILE

Instructor Dr. Hakan ÇİLOĞLU
M. Ü. Faculty of Fine Arts

VISUAL WAY OF EXPRESSION

One night, when you feel sad and helpless, when you're emotionally mixed up, when you think about those you irrevocably lost, look at the deep darkness in the sky. If you see a shooting star, catch it and hold it firmly. So that its brightness will forever live in your heart. Who knows? Maybe there is someone somewhere far away within this darkness who feels the same and maybe you have caught the brightness of the same star.

Hakan Çiloğlu

Since his birth, every man perceives his surroundings with his senses and teaches himself. He touches, smells, tastes, hears and sees. This learning phase lasts during his entire life. The brain evaluates each perception by senses and scans previous information to make comparisons and decide whether this new concept is good, bad, beautiful or ugly.

The man looks for beauty all his life. He likes a piece of music listened, or a movie or theatre scene listened and viewed. Again, he also likes to watch a work of art and feels pleasure. This pleasure is an aesthetic definition which we may also express as "beautiful". Aesthetics comprise of various pleasures felt by men thanks to a piece of music, a movie, a painting, a poem or novel.



The entire works of art managing to address our feelings are the outcome of design efforts, and each type of art has its own particular way of expression to tell us about a feeling, a thought or a subject. For music which is heard, musical notes are used for expression. For poems and novels which are read, the way of expression comprise of letters and words. As for visual arts, the artist expresses himself/herself through alphabet, forms and colours. In order to transmit his feelings, a musician designs a work of art out of words and musical notes or only musical notes and thus gives a message to his audience. This message could be delivered with a romantic, slow or lively rhythm. Similarly, a poet or writer designs his work by means of words. He aims at influencing



the audience and at giving an aesthetic pleasure. For this purpose, the ways of expression used in the said musical piece, poem or novel should be integrated. After having our feelings thus touched, we could say "Such a lovely piece of music, poem or novel". Likewise, in order to efficiently transmit an emotional or ideational message through the surface design of any work of visual art, the problems concerning the arrangement of chosen units and colours should be rightfully solved and be harmoniously integrated.

The visual way of expression has three principal colours and three principal forms. The colours are red, yellow and blue while the forms are the square, triangle and circle. All colours are obtained through the mixture of these three principle colours and all forms are created through the deformation or unison of these three principle forms. The scale for obtaining colours and forms could be expanded. Just ass unlimited pieces of music could be created by using only eight musical notes and the letters serve to form endless written statements, the colours and forms are capable of forming an infinite number of surface designs.

In the world that we are living in, as man gradually got to know and establish a close relationship with the nature during history, he made use of natural elements and nature became the greatest master in teaching artists about the world of colours and forms. However, unlike other creatures, man is capable of abstracting, changing and not to be contended. The artists create their own world by adding their feelings upon natural forms. Thus, the artistic forms move from the nature which is the outer world where men are living to the inner world of the artist. The artist expresses not the actually observed forms of the outer world but the forms of his inner world through visually perceived designs



and paintings.

In a surface design, the audience may not always be aware of the emotional or ideational message which the artist is trying to convene. However, the rightful evaluation of the relationship of forms and colours included in any design is of a great consequence from an aesthetic point of view. Any faults concerning the integrity of the relationship between colours and forms and the consequent lack of balance shall have a negative effect on the intended design.

The forms of visual expression chosen in compliance with the emotional or ideational message which the artist is trying to convene through a surface design have characteristics such as small - big, light - heavy, far - close, light - dark, mobile - steady, hard - soft, directional - non-directional, vertical - horizontal, fast - slow etc. If the characteristics of any forms used reflect the idea of the message the artist wishes to convene, and if the relationship of the forms with the background, colours and each other is harmoniously integrated on the surface of the design, then it could be said that aesthetic problems are solved and that the concept of beauty has been attained.



Surface designs could be applied by means of varying technical solutions and materials for each and every type of visual art. They may even contain three dimensions and movement. A painter paints his design of the paper by using different brushes, paints and painting techniques. A design could also be applied on stained glasses, or ceramic boards on walls. Or else, the same design could be applied on fabrics through weaving, printing or carpet-rug weaving techniques.

Similarly, a piece of music could be performed via different instruments. The possibility of presenting designs through different techniques depend on the choice of the artist.

Technology is always changing. The artists are always entitled to improve the level of their technical knowledge in line with technological developments. Today, pens, pencils and brushes are being replaced by computers. There is no knowing what tomorrow's technology will be. The important point here is to ensure that an efficient way of expression which is capable of rendering aesthetic pleasure visually is utilised in designs created as a result of artistic formation gained.