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01
January 2001
turkish carpets











TURKISH CARPET WEAVING ART - HISTORICAL HIGHLIGHTS

BEAUTY OF TURKISH SILK CARPETS

CULTURAL HERITAGE: KILIMS

TURKISH CARPETS IN EUROPEAN PAINTINGS

THE IMPORTANCE OF CARPETS IN DECORATION
"WHETHER CLASSICAL OR MODERN, DO WE NEED 'LIFE' IN DECORATION"

A NEW HORIZON FOR AUCTIONS

A 'KISS OF LIFE' APPLIED TO THE CARPET

istanbul textile and apparel exporters associations

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Published on behalf of
The Turkish Republic,
Prime Ministry,
Undersecretariat for Foreign Trade
The Istanbul Textile and Apparel Exporters Association
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Anatolian Woven Kilims



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Handicrafts, which have been an important product of Turkish culture, have been admired in every period since ancient times until the present day for both their functionality and their aesthetic nature. Those kilims that have survived until today have been preserved in museums and private collections.

Carpet and kilim weavings are one of the Turkish handicrafts which still continue; preserving their essence for they are one of the vital elements of Turkish lifestyle. For this reason, carpet and kilim weaving has survived until today, because it represents one of the most fundamental aspects of Turkish art.

Carpet and kilim arts differ from each other in terms of their weaving techniques. As the knitting technique is used in carpet weaving a nap surface occurs, while in the kilims a smooth weaving can be observed. Kilim is a type of weaving, from beneath and from above, in which the threads are stretched vertically across the weaving workbench or loom, with a group of horizontal threads on the surface covering these vertical threads and which cross the groups of vertical threads on the weaving work-bench, at 90 degree angles to each other. Kilim weaving is a widespread type of smooth weaving, like cicim, zili and sumak, which are weavings without nap and which are given different names because of their different flat weaving techniques. However, it is wrong to call all these types of weavings as kilims, because unlike the others, kilim weaving looks the same on both sides.

Differences can be seen between the weaving techniques of the carpet and the kilim and of their colour harmonies, patterns and motifs, and consequently their uses. Because of these differences, both of these weaving types have survived until today, independent from each other.

Carpets are usually used as floor coverings, while the uses of kilims are more varied as they are thinner than carpets and because they are weavings without nap. Anatolian kilims have been woven in various sizes according to their uses and serve as floor coverings, prayer rugs, bed clothes, saddle-bags, sacks, and under-saddle clothes. Sometimes they hang from walls, like paintings, as rightly they deserve to be displayed as art objects.



Anatolian people for centuries have narrated everything in their weavings they have come across in their lives, like the environment they have lived in, their expectations, their beliefs, their happiness and their misery, their love and everything they did not have the chance to express in other ways. Kilims were one of the best ways to express themselves among these weavings.



The Anatolian kilims symbolise a different aspect beyond a visual arts category, encompassing an impressive geometrical narration, the result of true creativity in the compositions, and producing an aesthetic appearance and a comparability with abstract painting, and with the artistic side expressing its hidden narrative language. The patterns, motifs and colours on the surface of the kilims, which have been woven from ancient times until today, have been the narrative language of the weavers. The traces of lives and important messages, which belong to the weavers' own inner lives, are hidden in the motifs, patterns and colours. For this reason, each kilim that has been woven is assumed in its way to be a master work, parallel with modern aesthetic thinking and also representative of an individual's thinking, which is wholly different from any other in the region.

Although kilim weavers have not attained special visual arts training, it is seen that the elements like colour, motif, pattern arrangements of the compositions have been evaluated correctly by the weavers. Anatolian kilims and the types of flat weavings, such as cicim, zili, sumak, have been woven with great care to be used in the family and to serve as a dowry, independent from trade purposes. As the productions have not been based on order and direction, the patterns and the motifs have been transmitted from one generation to another, with the addition of new ideas, and they have survived until today as the symbol of our traditional regional art, with the help of 'living' colours gained from natural dyes.

The weavings have been worked on in people's spare time, separate from the monotonous rhythm of daily life, so kilims and other weavings are the products of self-devotion and hard work This shows the lifestyle of the Anatolian people, and their ability, creativity, patience and the aesthetic side of their narration. With these characteristics, the Anatolian kilims have taken their place in museums throughout the world and in private collections; the work of the people who have devoted themselves to this art, and part of our cultural heritage that represents our country.

The aim of all such artists is to reach for immortality with the success of their products that they make in their short lives. Even though the weavers of Anatolia, weaving since ancient times without the anticipation of leaving a trace are not alive today, they have in a way reached immortality throughout the world with the successful, aesthetic productions they have left behind.

A decline has been experienced in nearly all handicrafts. The most important reason for this is the immigration to cities with the hope of better economical and social living conditions and the changes in financial resources. The production of kilims and the other weaving types are affected badly because of this fact. The most important of all is that the cultural heritage, which has survived and developed for centuries and which has been transmitted from one generation to the other in the family and in society, is being stopped. The opportunities for the new generations, in terms of visual training and aesthetic realisation that can be achieved by the weaving process, is about to vanish.

