

The Space of the Anatolian Carpet, an Analytical Vision

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Abstract:

Anatolian rug designs are known to have a number of historical and aesthetic values. They certainly constitute a large portion of the body of existing oriental carpets. This study assumes that through an analytical investigation of their space; it will be easier for scholars to appreciate and comprehend the Anatolian rugs in relation to their relevant layout, which will enable making new rug layouts with similar aesthetic values.

Through a studious analysis of symbols used in Anatolian rugs, and comparing the use of space in the Anatolian and contemporary rug, a better understanding can be achieved of the sense and taste of aesthetics and ratio to spacing that would help predict the changes in carpet and rug spacing, so that new rug and carpet spacing methods can be introduced in a way that appeals to consumers.

This study aims to analyze the layout of Anatolian rugs in accordance to design basics; to help designers to better understand and develop rug layouts in a systematic way. Along with studying the layouts, the focal standpoint of this study undergoes an artistic analysis of oriental rugs, covering discussions in various original studies and data sources. Furthermore, the research aims to further explore the motives related to the design and development of these rugs.

The present study has managed to position symbols according to rug layouts and according to historical arrangement, considering time they started to realize according to the design basics, using the theoretical and analytical methodology available. This makes the exploration and discovery of the relation between Anatolian rugs layouts development throughout history very straightforward.

Keywords:

Space

Anatolian rugs

Oriental rugs

Composition

Composition principles

Rug Layout

Rug Design Anatomy

Layout analysis

Anatolian rug layout

development

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Introduction:

Anatolian rug design Spaces have their aesthetic effect, artistic style imprint, has its symbolic, historical and spatial significance, also it has an initial engagement with the inner architecture and furniture. The space and layout of the Anatolian rug has developed and changed during all its periods. This will offer us a rich field of search, and a well-spring to quote from.

Abdelghany, S. (2- 2007) presented an approach of the space in plastic arts, what does it mean, and how the artistic school and the artist himself affecting the characteristics of the layout of the space (2- 2007, p: 7), the line and its kinds and its effect in the layout, after that he cleared the relation between formand space, then the relation between the artistic school and the space and layout.

Reiad, A. (9- 1995) presented an approach wherein Composition in plastic arts, he talked about how the space changed to be a shape

and a background.

Wesley, A. (10- 1913) talked about the Composition, its principles and how the influence of the composition principles on the space ((10- 1913, P: 21).Ocvirk, and others (14- 2006) presented an approach wherein Art Fundamentals; Composition, its principles, its elements. They talk about the space; the vocabulary of the space, its characteristics, the kinds of the space.

Sema Etikan (8- The Use of the Kufic Script, an Element of Islamic Ornament in Turkish Rug Art, 2008). studied the Anatolian Rug; she analyzed the Kufic Script-which isan important element in the Islamic art- in the Anatolian rug in all the periods from the 13th century to the 19th century.

Lee A. in his book (3-Oriental rugs a buyer's guide, 1988) discussed the classifying of the oriental rugs according to a number of criteria: design, country of origin, weaving group. He mentioned that some of the more famous names in the oriental rugs, in

particular Hetati and Mir, refer to the design, rather than the place where they made. After that he talked about a famous specimen in Ardebil carpet and analyzed it according to its design's layout (9, 10, and 19), also he analyzed his rugs in the pages (109-126) according to their layouts; using terms like: composition, the dominant composition is based on..., circular central medallion composition, diamond-shaped central medallion design, medallion and floral schemes, the most popular composition involves the herati motif in an all-over or, angular medallion-and- corner scheme, based on an elongated hexagonal "skeletal" medallion, with stepped edges,...

Abdelghany A. (1- 2015) in his master discussed the kinds of the rugs according to their design; firstly he classified rugs to oriental and modern rugs which contain (traditional style, transitional style and contemporary styles), after that he classified them according to their layouts to (open field, variegated, repeated, paneled, endless layouts).

In this study, the searchers are going to indicate the development of the space and layout of the Anatolian rugs during their periods; which will introduce a great effect of producing new rug layouts with the same aesthetic values which will enrich markets and satisfy customers. Also that will enable us to predict and understand the development in rug layouts.

Many authors and searchers classify rugs according to many concepts; design, country of origin, weaving group. Many have talked about the layout of the rug design within their analyzing about the design. But no one classify rugs according to the layout itself even those who classified rugs according to the design, so in this research the searchers are trying to classify the selected samples of the Anatolian rugs according to their layouts.

To achieve that, searchers had to collect Anatolian rugs samples; Searchers chose the search symbols to cover all the Anatolian rugs historical periods and to cover the most used layouts. The source for that was the Anatolian rugs museum in Istanbul and many symbols from the references and books.

After that they arranged the selected samples historically, and then they drew just the layouts without any details and without any motives, after that they analyzed them according to the design basics, according to

their layouts and declared their motives.

What is the vocabulary of Space?

Here we will discuss vocabulary and use of space in architecture, as seen in buildings such as tombs, buildings, Mosques and in sculpture throughout the ages, in drawing, photographing and in pottery. As a term used in many areas, space in art has a different meaning to the same term in science, along with a different meaning in branches of art. Space for a child is the rectangular area in the paper which he draws in. An artist can use composition to express ideas in his mind using line, dot, color, mass, form or by using shadow and light, or anything can arrange in artistic space to express.

When we put something real in an artistic space it seems balanced, eye catching, and seems to be the main element (13- 1926,P:2), it will lead our eyes to the other elements, allowing us to understand the subject's idea, and experience it in the harmony it strives to show us, giving our brain the sense of integration intended by the artist(13- 1926,P:3).

If we were to draw a circle on a paper space, we could witness an interesting phenomenon. The part of the paper which has been contained in the circle will separate and change to a new element, meaning it has changed to a new shape and the rest of the paper area has become a background for it (Fig. 6). Even if the square or circle isn't complete, the eye of the viewer will naturally complete the pattern, considering the "incomplete" shape to be complete the rest of the paper to be a background. Also a part of the shape may be shrouded in the background; sometimes we miss the outline of the face because it obscured by the darkness, or we may see it become lost in light in a manner similar to the techniques of Rembrandt.(9- 1995, P: 34, 35, 36).

The relation between space and the rug design?

When we talk about the space in rug, we can consider the rug design as a blank area that is activated, filled or transformed by the design elements; lines, dots, textures, colors, areas, and sometimes the volumes. Many consider the vocabulary of space to be synonymous with the layout.

Composition within the space has to meet certain standards and follow certain principles to be considered harmonious. Many have said that the following five principles are of particular importance; opposition, transition, subordination, repetition, symmetry (10- 1913, P: 21). Oriental rug as a composition affords a combination of two

principles; subordination and repetition (10- 1913, P: 67).

Subordination and Domination: unity requires the lines to go in a certain direction or areas of a certain direction to dominate. When one or more of the design elements are emphasized measurably more than any others, they are dominant (i.e. have the greatest visual weight, greatest number, or has the most influence). Subordination governs the distribution of masses in the compositions that create parts representing darkness and light, and govern hues in color schemes. These achieve dominance in line compositions by three ways:

The first is to make groups around the axe like leaves around the branch or the branches around the trunk itself (Fig. 1), the second is the radiation as the shape of flowers (Fig. 2) and the third is by the size, we can figure it out by seeing the mountaintops, or houses heads or in the oriental rugs by the center and borders (Fig. 3)(10- 1913, P: 23), we can figure it out also at the symbols of this search at the Fig(11), (12), (13), (14) and (15).

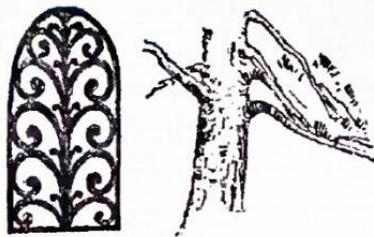


Fig. (1)

Where in the colored compositions the dominance achieved by the contrast, or the hue, also the dark area domain inside the white and vice versa. The more saturated colors domain, also colored area domains its complementary colors; the yellow domains in a background of blue, the green domains in a background of red and vice versa (9- 1995, P: 189).



Fig. (2)



Fig. (3)



Fig. (4)

Beauty can be achieved by: drawing lines in a harmonious way, repetition is one of the most used ways to make harmony, as well as possibly being the oldest way (10- 1913, P: 2)

There are many relations between shape and background: background can either be wide or narrow (Fig. 12). Also the shape is realized above the background and in front of it, sometimes the background can represent a solid shape that is the color of the background (Fig. 13), background can be released as a flat or a space, negative part cannot be found in the visible field, which means that the space surrounding the shape is a positive of the shape itself (2- 2007, p: 136., 15- 1996, P: 19.)

No doubt that the artist's way and method has a great role in the formulation of the layout and giving it its main characteristics, artist's way and his personal nature affect the way of changing the space into layout, the artist who is an excited person will end to an expressionist layout for the space, while the calm artist may end to a balanced layout which carries the features of calmness more than violence(2- 2007, P: 15.)

There are two kinds of artistic spaces: Decorative Space, and Plastic Space.

Decorative Space lacks real depth as we know it and is confined to the flatness of the picture plane, as the artist adds art elements to that plane (or surface), the illusion created appears flat or limited (14- 2006, P: 179) like (Fig. 4) where the dominant color in this painting is blue. The subordinate color is orange (neutral.)

Plastic space is a term that applies to all spatial imagery other than decorative. Since artwork arises from our experiences of the world, it is natural that it should explore space (14- 2006, P: 180) like (Fig. 5).

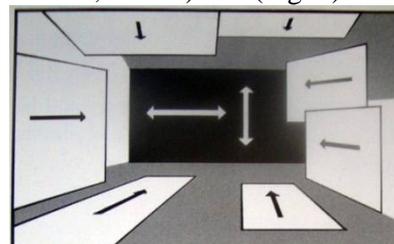


Fig. (4). Decorative Space

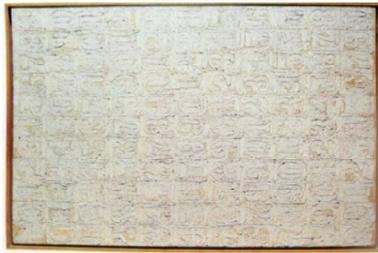


Fig. (5). Plastic space

Designs begin as blank areas that are then activated, filled, or transformed by elements. Occupied space is usually called positive space; unoccupied space is called negative space (Fig. 6). Space that is divided by an invisible line can result in: a- Shapes cropped by the line (Fig. 7). b- Positive shapes that become negative on the other side of the line (Fig. 8). c- Shapes that shift position and or direction on the other side of the line (Fig. 9). e- Positive shapes that change at the line (Fig. 10)(15- 1996, P: 19).

There are many ways to make the space or the layout balanced; symmetry of course is one the best ways to achieve balance in design, a symmetrical image displays a portion on one side that is repeated on the other side. It is a mirror view(14- 2006, P: 52). There are many kinds of symmetry; complete patterns all over are more specific types of visual effect and symmetry, the same weight or visual attraction literally everywhere. This technique is officially called the crystallographic balance all over pattern. Emphasis is uniform throughout. The many blocks are the same size, with each defined in the same degree of contrast to the black background (5- 2005, P: 102.)

The potentially uninteresting qualities of symmetry can be reduced by deviations from its repetitive nature; the apparent weights of the components must still balance out. The differences add variety, thereby producing more interest, but at the loss of some harmony(14- 2006, P: 53).

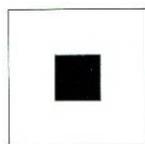


Fig. (6)



Fig. (7)



Fig. (8)



Fig (9)

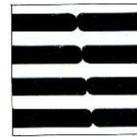


Fig (10)

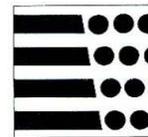


Fig (11)

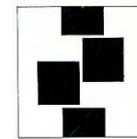


Fig (12)

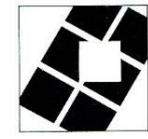


Fig (13)

Oriental Rugs

The term "Oriental Rugs" simply refers to rugs manufactured in the orient and technically it could legitimately be applied to any rug of oriental origin, regardless of its appearance or how it was made. In practice, however, the term is normally used only to describe hand-made rugs produced by traditional methods in the ancient weaving regions of Persia (Iran) Anatolia, (Turkey), Afghanistan, the Caucasus, Baluchistan, Turkestan, China, India, Pakistan, the Balkans and parts of North Africa. By virtue of being hand-made, all oriental rugs can be said to be unique- however no matter how hard he or she tries to follow a particular design, it will invariably make small mistakes or innovations which will impart some individual flavor to the work, but it is rare to encounter a rug in which the weaver has consciously attempted to express his own creative ideas at the expense of a traditional design (3- 1988, P: 7.)

Oriental rugs can be classified according to a number of criteria; design, colors, materials, price... (3- 1988, P: 10). All oriental rug designs can be broadly divided into those which employ natural representations of living forms and those which employ either totally geometric forms, or natural forms that have been so abstracted that their origins are no longer recognizable. As a general rule, Turcoman, Afghan and Anatolian rugs are predominantly non-figurative, whereas those from the other rug-producing countries often use identical styles but, with a few notable exceptions; Indian and Pakistani rugs tend to favor paler pastel shades. So if a rug employs pastel rather than rich shades it was most probably not made in Persia, but in India or Pakistan (3- 1988, P: 82) .

However the ornamental elements used in the rug design varied from age to age according to the influenced circumstances in the artistic movements, there are schools considered to

be the primary source of rug design, methodology: The Caucasian school, the Turkish school, and the Iranian school. We can classify oriental rugs according to a number of criteria: design, color, raw materials, price, weaving group and general weaving category (3- 1988, P: 10., 12- P: 4). The criteria are more specifically defined below.

Anatomy of Oriental rug

Medallion (a) any large central motif used as the focal point of design. Like in Fig. (14). Where it referred by letter (a).

Filed (b) main area of the rug within the borders, Like in (Fig. 14) where it referred by letter (b).

Spandrels (or corners) (c) architectural expression used to describe the space between the curve of an arch and its enclosing molding. In rug making it refers to the contoured areas at four rights –angles of the filed adjacent to the borders usually only found in rugs employing a central medallion, Like in (Fig. 14) where it referred by letter (a).

Main border (d) the largest and usually the central border, like (Fig. 14) where it referred by letter (d). This border is filled with patterns repeated in a systematic way. Our feelings and our vision are affected according to the position of the inner elements inside the boundary of the border –inside the space which represents the space of the rug - where the position of inner elements to the main border considers a main element in the composition to indicate the direction of the vertical, horizontal or angled lines which are in the composition of the rug design .

Minor borders; smaller supplementary borders usually arranged in equal numbers on either side of the main border, Like in (Fig. 14) where it referred by letter (e).

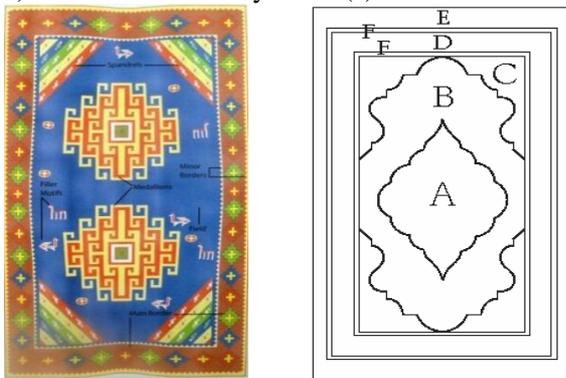


Fig. 14: Anatomy of Oriental rug

Guard strips narrow strips within the border

arrangement. They can be either plain or patterned and often indistinguishable from the minor borders.

Ground sometimes used as an alternative expression for the field, but generally applied to the underlying or background color of any part of the rug.

Motif any single form or cohesive group of forms (e.g., a bunch of intertwining leaves) which constitutes part of the overall design.

What are the Anatolian rugs? What are their kinds?

The oldest information we have access to regarding the Anatolian Turkish art of carpet comes from books written by travelers. The famous geographer Ibn Sa'id (d. 1247) says in his book that the Turkmens in Anatolia weaved and sold their carpets to other countries. The Anatolian Turkish carpets of the Ottoman era produced their best specimens in the 16th century, experiencing their most successful period. The economic strength of the Empire during its golden age was also reflected in the art of carpet weaving, as with all other types of art. Two important groups of carpets appeared in that period: Uşak carpets and palace carpets (6- 2000, P: 67).

Anatolian rugs belong to the Turkish Asian area weaving group, the most produced rugs of that area belong to workshop, village and nomadic rugs. It's common practice in the carpet trade to use the term Anatolian to describe items made in Turkey although they may also be referred to as Turkish/Turkey rugs. The 13th century is accepted as the beginning of Turkish carpet weaving art in Anatolia. The Seljuk carpets were both highly successful in terms of color, design and composition, and they also showed a stable developmental trend(6- 2000, P: 62).

Weaving traditions in this region are extremely old, stretching back to the 2nd and perhaps the 3rd millennium B.C. Contemporary techniques and styles are thought to trace back to the Seljuks - a nomadic people from central Asia who conquered the area in the 13th century. The Seljuk's cultural and political dominance was soon overtaken by that of the Ottomans, a more powerful invading force from central Asia and 16th centuries and whose influence is still in evidence today(3- 1988, P: 97).

Turkish rug art depended in the early stage on the origins and the traditions inherited from

the Seljuks, who developed this art to an advanced level during the 13th century. It remained associated with these traditions through the 14th and 15th centuries. While during the 16th and 17th centuries new forms and decorations have emerged which characterized Turkish carpet at this stage. A new era appeared in the art of Turkish carpet during the 16th century. Featuring great decorative richness, the 16th and 17th centuries are called the classic era in Ottoman art. Carpeting during this period is divided into two groups; distinct in the manufacturing method and in the ornaments. The first group is Ushak carpets, which divided into the categories of Medallion Ushak carpets, which usually have a red or blue field decorated with a floral trellis or leaf tendrils, ovoid primary medallions alternating with smaller eight-lobed stars, or lobed medallions, intertwined with floral tracery, and Star Ushak carpets, which were woven in large formats. They are characterized by large dark blue star-shaped primary medallions in infinite repeat on a red ground field containing a secondary floral scroll, white ground. The second group is Saray carpets.

Anatolian motifs are drawn from a wide variety of sources; some basic motifs, such as diamonds, hexagons, octagons and rectilinear figures seem to flow naturally from the woven structure of kilims. Totemic symbols, shamanistic symbols and livestock brands are sources. Religious iconography is a source, notably the mihrab. There are floral motifs such as tulips, carnations, palmettes and lanceolate leaves. Field repeats are less common in Anatolian rugs than they are in rugs of other areas. Medallions are more common (11- 2004, P: 36) .

Geometrical motifs make up the most characteristic properties of Turkish carpets, preferred due to the relative ease with which they can be worked. Besides, many motifs were stylized and turned into geometrical shapes. Triangles, rectangles, diamonds, figures with 6 or 8 edges are among the most important ones. Triangles are generally made on the corners; they are filled in with rosettes or other motifs. Their exteriors are decorated with hook motifs. Diamond shape is mostly used on rugs. Rectangles were used more than squares. They are mostly applied on the borders. Rarely, they were also used in order to separate sections on the background. Big rectangular motifs are the typical characteristics of Bergama and Konya prayer rugs(6- 2000, P: 60).

Selected samples of Anatolian Rugs

Anatolian rugs represent a great group of rugs that have a historical and aesthetic value and a unique identity, seen in every element of their designs from the special layout to the patterns to their special colors.

Oriental rugs can be classified according to a number of criteria; design, colors, materials, price, etc. (3- 1988, P: 10).

Any artist starts his artistic work with the layout by dividing the space into vertical, horizontal, angled and overlapped lines. Layout and how the artist controls it differ in the ornamental arts according to the artist's vision and the abilities of moving from line to area; line and area divided in two dimensions. We cannot make a quality control for the good layout; since the layout depends entirely on the discretion of the artist and his personality. Every artistic attitude or artistic school has its way in layout, also it affects the factors of combining and scattering, positive and negative, overlapping, position, size, transition, subordination, repetition and symmetry.

Some others view the layout through a musical perspective. Consider, for example, a musical band which pays no mind to the lyrics of a song; this lack of focus on words causes those words to become a secondary element of the song. If we take a fine arts perspective then the painting will start in a geometrical way, and if there is a subject, then its elements will adapt with the geometrical layout. Design always starts as an empty space, then it starts to activate or fill space using the design elements(15- 1996, P: 19). Artists made big variations in layouts in Anatolian rugs; from simple rectangular areas, which activate and fill to create a rich effect, or the elements inside it which activate to indicate movement.

The layout one of the simplest Anatolian rugs consists of a border and field full of the same pattern to be considered an All-over Design (Fig. 15); a 213*180cm. The rug is East Anatolian from Ulu Masjid. Symmetry forms a type of order with specific geometric parameters. Also one of the simplest rugs; 249*211 cm; a rug has a border from a Kufic scripts and a field divided into equal rectangles (Fig. 16). Rectangular fields divided into two big rectangles (Fig. 17) 173*119cm, (probably 16-17 cen.). Repeated fields divided into three rectangles (Fig. 18) 187*108 cm, both symbols due to the repeated design or the repeated space. Other layouts are divided into five parts; two big rectangles and other smaller three rectangles every of them divided into two small

rectangles (Fig. 19) .



Fig. 15: Anatolia UluMasjid, No. A 19 (14th cent.),



Fig. 16 probably mid Anatolia, (probably 15 cen.) (4- 2002, P:65).



Fig. 17: Central Anatolia, From Istanbul teberrukat Warehouse, E 16 Aiasofia,.



Fig.18: probably mid Anatolia, Textile Museum Washington, D.C., (probably 17 cen.)
Another example shows layouts divided into rhombuses like the one in (Fig. 20) which divided into two big rhombuses which make a two medallion rug and small spandrels

unsuitable with neither the rug area nor the medallions.

When we talk about the space we can think of the design as blank areas that are activated, filled or transformed by elements. The occupied space is usually called positive space, and unoccupied space is called negative space (Fig.6), so when we discuss the relation between the shape (positive) and the background (negative), we will discover that this relation has its role in the layout; the background (negative) may be bigger or smaller than the shape (positive) (Fig.12) (15- 1996, P:19)

Usually the shape (positive) is realized above the background (negative) and in front of it, sometimes the shape(positive) makes a hole in it. Often the background can be released as a space, meaning that the space surrounded the shape seems to be a positive for the shape itself, like in the (Fig.6) where a negative shape can represent a solid shape that is the color of the background (15- 1996, P: 19), which can be exemplified by the rug shown in (Fig. 21) .



Fig. 19: Central Anatolia, 17th cen. Istanbul museum of Turkish and Islamic art, Inv. No.468 (4- 2002, P:30)



Fig. 20: probably Western or north western Anatolia, (probably 18 or 19 cen.) (4- 2002, P:77).

Another relation between the positive and the negative within the space; is that the occurrence of different visual elements on the other side of the positive like (Fig.11)(15- 1996, P:19) which we can see in (Fig. 13) a rug with a geometrical

border, rhombus medallion and rectangular field which has been divided into two sections; positive and negative, where the geometrical shapes which represent the positive attract our attention sometimes, while the holes or the spaces between them (negative) attract our attention once again. In (Fig. 22) we can see a rug with a stepped circled medallion, where it seems that the artist tried to create a contrast against the continued large area by making holes using the background color, where the background itself changed to be a shape, and can be released above the basic shape.

There is a kind of creativity in curing the space using a medallion composed of four faced rhombuses like the one in (Fig. 22).

There is another school of thought regarding curing the field; if we can consider it as an overlapped medallion design in geometrical way like the one in (Fig. 23), followed by an empty space seems to be a field, followed by stepped lines carrying an Anatolian Greek keys, the spandrels seem to be triangles containing geometrical flowers. This rug belongs to Yuruk region. Designs of this region seem to be geometric in general, and their borders are always composed of a big band between two or four border guards. The field is composed of a number of diamond shapes bound by the Greek-key, which is bound by a net of hexagons in a varied areas and colors. Spandrel ornaments consist of an eight edge stars contained in an octagon. One of the more special characteristics of Yuruk rugs is that of the colors; they have strong vivid colors with a sense of harmony. Yellow and purple are the main colors of these rugs, with a little orange, green and midnight blue also used (7- 1974, P: 84.)

Another layout is that of the hooked hexagonal medallion design where this medallion is stepped and surrounded by Greek keys pattern like in (Fig. 24). This rug has a complex geometrical border of squares containing simple geometrical shapes. There is a small border on the outside, composed of angled lines which are in turn composed of small squares containing simple circles. The hooked hexagonal medallion which is near the diamond contains geometrical shapes - its origin was floral, and its border contains Greek keys. The spandrels are angled geometric areas; every spandrel makes a triangle towards the border .

Dominance, which is one of the design basics, has a role in making the design succeed and give it a distinct and unique identity as in the next group, that of making dominance by laying out the space into a center and border with a different size to the rest parts of the design; in an example like that of the rug in the (Fig. 25).



Fig. 21: 216*137 cm, Western or north western Anatolia, Textile Museum Washington, D.C. (probably 18 or 19 cen.) (4- 2002, P: 78).



Fig. 22: 296*183 cm, probably mid Anatolia, Massachusetts Collector, (last of 17 or 18 cen.)



Fig. 23: Typical Anatolian nomad carpet, Yuruk rugs.

Of course, Anatolian rugs continued to develop, reaching a high point during the 16th and 17thcenturies, especially in Uşak Carpets: which were so named due to being weaved in and around the Uşak province at this time. The patterns of the carpets were probably drawn at the design workshop (nakkashane) of the palace and sent to the workshops at Uşak, and the carpets were woven there on behalf of the palace. So, Uşak and its surrounding towns and villages became an important center of carpet making. On the carpets woven with silk threads and Turkish knot, red, blue and brown are the most commonly used

colors. They are divided into two groups which are Uşak carpets with medallions and Uşak carpets with stars(6- 2000, P: 69). An example of this can be seen in (Fig. 26) which is a geometrical lobed medallion with eight heads, containing a field with simple geometrical flowers, with every two spandrels being continuously distributed along the field, not just in the corners - the main border, outer and inner one.



Fig. 25: 230*168cm, western Anatolia UluMasjid, No. A 119, (16cen.), (A. Abdelghany).

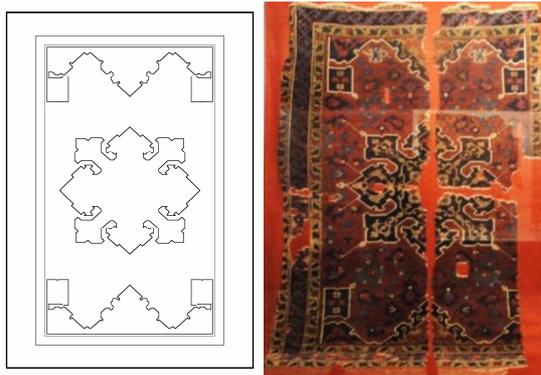


Fig. 26: 190*126 cm, Region: Ushak, Istanbul teberukat warehouse, No. E 29, (17th cen.), .

This is increased to reach the twentieth step, like in the rug in (Fig. 27), a stepped circled medallion, where the layout looks like the standard Iranian rug but with geometric elements. Here we can observe that the Anatolian artist was revolting against the free continued area which was created by the geometrical shapes – trying to break its stiffness using another colored area.

We can find a circled medallion in (Fig. 28), where four petals are observed with a flower, the leaves of which seem to form a geometric hexagon, with a main border of diamonds its end and two angled lines carrying Greek keys from inside. This rug has two guard borders with geometric leaves. In a very similar symbol there is a big circle stepped medallion, spandrels, with a main border consists of patterns like the palmettes, but with a straight lines (Fig. 29). In this symbol the Anatolian artist cures the outline and the layout of these areas using floral elements with straight lines; where he cures the medallion's heart

which is a geometric flower using geometric palmettes in a vertical way to make a border for this flower (Fig. 30).



Fig. 24: 185*130 cm, probably mid Anatolia, Massachusetts Collector, (18 or 19 cen.) (4- 2002, P: 84).

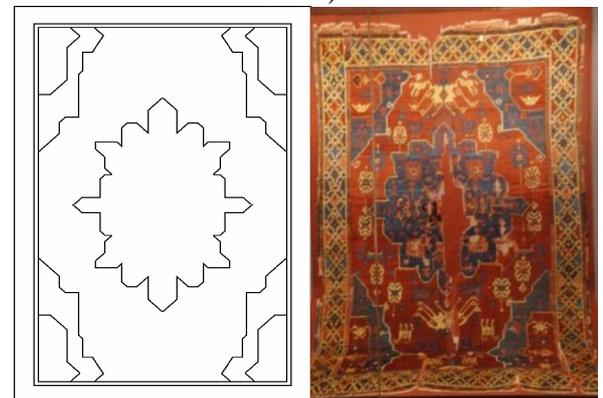


Fig. 27: 238*167cm eastern anadol, uluGami, No. A 65, Searcher (16-17 cen.),



Fig. 28: A280 16-17 cent 224*183 cm eastern anadoluluGami,

Results and discussion

Reading the theoretical and the artistic analysis of the selected rug symbols we can conclude that; all the Anatolian spaces are ornamental balanced layouts. Also we can find that there is a relationship between the Anatolian rug design and the layout development: At first the Anatolian artists use the simple



Fig. 29: A333 16-17 cen 239*185 cm eastern anadolu Ulu Gami.

spaces or layouts in a wide range, using a simple rectangular layout with a border and guard stripes. This rectangle may be filled with repeated patterns to make an all-over design. After that it may be filled with squares or equal rectangles to make a squared design, whereupon this rectangle may be divided into two big rectangles and may be three. It could be changed after that into two large-faced diamonds containing squares. After this, there is a medallion which has been ornamented and converted into a hooked hexagon medallion, stepped and surrounded by Greek key patterns like in (Fig. 23) (Fig. 24) (Fig. 28)

The study found that Anatolian rugs can be classified according to their layouts such as all-over design, repeated field design, rectangular fields, and medallion design, which is divided into further categories of circular medallion and non-circular medallion. The circular design is a stepped circled medallion. The non-circular medallion is like the four-faced rhombuses medallion layout, overlapped medallion design (Fig. 23), hooked hexagon medallion design (Fig. 24), and symmetrical non-medallion design like (fig.22).

The search found that the Anatolian artist bears in mind the relationship between the background and the positive space, found to be compatible with the same relations between the positive and negative spaces in the modern design basics.

The search found out that there is a relevance between the design basics and the Anatolian rug layouts. Subordination or dominance was one of the most used in the layouts of Anatolian rugs, and has played a major role in the success of these layouts, giving it a special "finger print" or identifying factor. This was achieved by formatting the medallion as the center and creating a border with a different size to the rest parts of the

design; like in the rugs (25, 26, 27.)

As a result of the limitations brought in against the use and depiction of certain figures in Islam, geometrical shapes and other elements like scripts were seen to gain important roles.

Borders might contain Kufic scripts in the border like in the search rug (Fig. 16.)

Anatolian artists used the Greek key pattern especially in the medallion, like the hooked hexagon medallion in (Fig. 24)

Anatolian artists were rebelling against the empty continued areas which were created by the geometrical shapes – trying to break its stiffness with another colored area, or by using the relation between the shape and the background; they may break the largest area with another making one of them as a background and the second as a shape, where the shape is always realized above the background and in front of it. Sometimes the shape can be seen to create holes in the background, and sometimes the background can be "released" as a space.

Anatolian artists made layouts like the standard Iranian rug, but in a geometric way like the one in (Fig. 23). A prayer rug also exists in the domain of Anatolian rugs. Anatolian rugs have aesthetic values we can categorize as: rhythm, balance, unity, proportionality; here in our samples we can find a rhythm in the figures (15,16) which resulted from the repetition in the field. All the rug figures have a rhythm in the main borders, and in the rest of all the figures we can find a symmetrical balance. Unity is achieved in all the figures by many means such as overlapping, especially with the background, and also by distribution and repetition of colored areas all over the same design. Furthermore, the ideal proportion is achieved in all the figures.

There is a good relationship between the Anatolian rug layouts and the historical development; the Anatolian rugs continued to develop throughout their history, and initially peaked in development during the period of 16th and 17th centuries, especially in Uşak Carpets.

Conclusion

We outlined and discussed all of the typical layouts of the Anatolian rug, as well as the means in which they have changed and developed throughout history. This study has attempted to outline the meaning of the layout itself, along with that of the oriental

and the Anatolian rugs and their shared relationship. Furthermore it tried to state the historical value of the Anatolian designs, mentioning their aesthetic values in the result, without exploring them directly, as this is a separate subject of interest.

Having examined the relationship between rug layout and the design basics, it is now a straightforward process to identify and divide a large portion of existing Oriental rugs according to layout, and to develop new rug and carpet layouts which will have the same aesthetic values. As we have demonstrated, the Anatolian designer and artist has an undeniable sense of balance, rhythm, unity and prosperity influenced by Islamic beliefs, and we have seen how as a result, use of figures has been substituted for use of the scripts and geometrical shapes.

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