

Chapter 1 : Anatolian Kilim Rugs, Antiques and Tribal Textiles

*Antique Kilims of Anatolia [Peter Davies] on blog.quintoapp.com *FREE* shipping on qualifying offers. From fleece, yarn, and dyeing to looms and weaves, the visual language, tribal weavers, and meaning, origins.*

The weave is almost identical with that of modern kilims, and has about fourteen threads of warp and sixteen threads of weft to the inch. The pattern consists of narrow stripes of blue, green, brownish yellow, and red, containing very small geometric designs. With this one exception, so peculiarly preserved, there are probably very few over a century old. Kilim weaves are tapestry weaves, technically weft-faced plain weaves, that is, the horizontal weft strands are pulled tightly downward so that they hide the vertical warp strands. Thus, if the boundary of a field is a straight vertical line, a vertical slit forms between the two different color areas where they meet. For this reason, most kilims can be classed as "slit woven" textiles. The slits are beloved by collectors, as they produce very sharp-etched designs, emphasizing the geometry of the weave. Weaving strategies for avoiding slit formation, such as interlocking, produce a more blurred design image. The warp strands are only visible at the ends, where they emerge as the fringe. This fringe is usually tied in bunches, to ensure against loosening or unraveling of the weave. Kilim motifs Detail of a Turkish kilim, illustrating usage of several kilim motifs Many motifs are used in Turkish kilims, each with many variations. Muska; often, a triangular package containing a sacred verse. The motif for running water Turkish: Su Yolu similarly depicts the resource literally. The desire to tie a family or lovers together could be depicted with a fetter motif Turkish: Several other motifs represented the desire for good luck and happiness, as for instance the bird Turkish: Despite what many perceive as their secondary or inferior status to pile carpets, kilims have become increasingly collectible in themselves in recent years, with quality pieces now commanding high prices. What some sensed as inferiority was actually a different nature of rugs woven for indigenous use as opposed to rugs woven on a strictly commercial basis. Because kilims were not a major export commodity, there were no foreign market pressures changing the designs, as happened with pile carpets. Once collectors began to value authentic village weaving, kilims became popular. The first was a development in industrial chemistry. An important element in the attractiveness of traditional rugs is abrash, the dappled appearance resulting from variation in shade of each colour caused by hand-dyeing of the yarn. The synthetic aniline -derived dyes introduced late in the Victorian era abolished abrash, giving brilliant colours which however often faded with time. A second factor was the loss of the nomadic way of life across Central Asia. Once people had settled, the tribal character of their weavings faded. As rugs began to be made for export and money rather than personal use, the local style and social significance of each type of carpet was lost. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

Chapter 2 : Kilim - Wikipedia

Antique kilims of Anatolia. [Peter Davies] -- "The beautiful flatweavings called kilims made by the tribal women of Anatolia have come to be highly appreciated by collectors of Turkish rugs and have rightly earned a place in history for the.

Living With Kilims by Alastair Hull, Nicholas Barnard Contributor This readable, practical and beautiful book covers every aspect of kilims with inclusive information on origins, functions, types and techniques, with a fascinating evocation of ancient life-styles of the tribal weavers and everything you need to know about buying, selling, cleaning and repairing. Kilim, The Complete Guide: History, Pattern, Technique, Identification by Alastair Hull, Jose Luczyc Wyhowska, Nicolas Barnard Comprehensive and superbly illustrated, this definitive guide to the awesome flatwoven rugs from the Near and Far East, known in the West as kilims, begins with detailed chapters on weaving and dyes, motifs and symbolism, collection and care. Then, the authors take readers on a country-by-country and region-by-region tour of flatweaves from the Islamic world, thoroughly discussing the dazzling works displayed in over photos, most in color, and offering invaluable information for buyers. Eiland, Michael Buddeberg The authoritative account of the acclaimed and collectible kilims, the tribal flatwoven rugs of Turkey. From fleece, yarn, dyeing, looms, and weaves, to the visual language, tribal weavers, and meaning, origins, and aesthetics of the kilim, this book provides an ideal summary of the subject. It is illustrated with over 80 colorful examples, fine ethnographic photographs, and drawings that explain structural features and designs. British textile artist Wood borrows and adapts centuries-old motifs from the rug makers of central Asia, and then translates more than 25 different kilims into personal and home style needlepoint items. Flat-weave carpets from Afghanistan, Turkey, and Iran are emulated. Chapter 1 provides a brief introduction to the geography and symbolism surrounding the weavings. Then each design, prefaced by a few sentences about its original provenance, includes a color photograph and a color graph as well as a list of materials and how-to-finish information. Kilim Designs in Needlepoint by Lee Allane The definitive guide for not only rug dealers and also for ones to enjoy kilims. Every page is filled with fascinating detail with clear illustrations and more than forty fabulous full-page colour shots of rugs - they are almost worth framing themselves! I found the cultural side of rug making particularly interesting. From the ethnic and religious, to the surprising influences of modern warfare on recent rug motifs the history and geography surrounding rug production is meticulously documented with maps and thoroughly researched information on even the smallest weaving groups. Decorating With Tribal Rugs by Lee Allane The definitive guide for not only rug dealers and also for ones to enjoy kilims. Waters For those seeking inspiration from these striking, tribal rug designs and those who want to own them, this is the perfect guide. Buying a rug can be a traumatic experience. They consider that those made by mainly nomadic and village women in Turkey have the most varied and innovative designs, and are among the most beautifully colored of all weavings. A wide range of kilim types from diverse regions of Turkey is brilliantly illustrated. This massive work describes the evolution of southwestern textiles from the early historic period to the late nineteenth century, establishes a revised chronology for its development, and traces significant changes in materials, techniques, and designs.

Chapter 3 : Anatolian Kilim: Rugs & Carpets | eBay

"The Tribal Eye: Antique Kilims of Anatolia" By Peter Davies. Published in by WW Norton Professional Books ISBN A new hardcover edition, expanded to pages, with 30 additional color plates, two new chapters, and updates and expansions of chapters from the Rizzoli edition.

Context[edit] Diagram of Kilim slit weave technique, showing how the weft threads of each colour are wound back from the colour boundary, leaving a slit Main article: Kilim A Turkish kilim is a flat-woven rug from Anatolia. Although the name kilim is sometimes used loosely in the West to include all type of rug such as cicim, palaz, soumak and zili, in fact any type other than pile carpets , the name kilim properly denotes a specific weaving technique. Cicim, palaz, soumak and zili are made using three groups of threads, namely longitudinal warps, crossing wefts, and wrapping coloured threads. The wrapping threads give these rugs additional thickness and strength. Kilim in contrast are woven flat, using only warp and weft threads. Kilim patterns are created by winding the weft threads, which are coloured, backwards and forwards around pairs of warp threads, leaving the resulting weave completely flat. Kilim are therefore called flatweave or flatware rugs. These are prized by collectors for the crispness of their decoration. The motifs on kilims woven in this way are constrained to be somewhat angular and geometric. Kilims thus had strong personal and social significance in tribal and village cultures, being made for personal and family use. Feelings of happiness or sorrow, hopes and fears were expressed in the weaving motifs. Many of these represent familiar household and personal objects, such as a hairband, a comb, an earring, a trousseau chest, a jug, a hook. The meanings expressed in kilims derive both from the individual motifs used, and by their pattern and arrangement in the rug as a whole. Ejder , scorpion, and spider sometimes called the crab or tortoise by carpet specialists share the same basic diamond shape with a hooked or stepped boundary, often making them very difficult to distinguish. Muska; often, a triangular package containing a sacred verse. In his words, to people in the village and tribal cultures that wove kilims, "the device in the rug has a materiality, it generates a field of force able to interact with other unseen forces and is not merely an intellectual abstraction. Other motifs symbolised fertility, as with the trousseau chest motif Turkish: The motif for running water Turkish: Su Yolu similarly depicts the resource literally. Similarly, a tombstone motif may indicate not simply death, but the desire to die rather than to part from the beloved. Many of the plants used to represent the Tree of Life can also be seen as symbols of fruitfulness, fertility, and abundance. Thus the pomegranate , a tree whose fruits carry many seeds, implies the desire for many children. Colours, sizes and shapes can all be chosen according to taste and the tradition in a given village or tribe; further, motifs are often combined, as illustrated in the photographs above. Kilim motifs and their meanings Name.

Chapter 4 : Eastern Anatolia (Erzurum, Kars, Malatya, Van)

"Illustrated with ethnographic photographs by Josephine Powell, the noted ethnographic photographer, helpful line drawings explaining the shared symbolic language of the designs, and color plates of 73 important examples, this book was first published in as The Tribal Eye, which became a classic reference on the world of the kilim.

With antique tribal flatweaves increasingly scarce, some pieces now on the market display extensive repairs--looking belabored, tired and clumsy. We can only wish that beautiful weavings botched by inept hands and poor materials had not been touched. In other quarters, fragments and battered textiles are enthusiastically promoted, their ragged condition proclaiming their antiquity. Twenty or twenty five years ago, nearly all old pile rugs deemed "collectible" were routinely and completely restored to satisfy a clientele demanding "mint" condition. Today, a few collectors profess less concern for condition, and place more value on age and aesthetics. It is hard to know what should be acceptable. We can expect 19th century kilims and bags to nearly always have holes and frayed areas, if they have not already been "repaired. While corrosion in knotted-pile rugs can wear away the pile but leave the woven foundation intact, oxidized brown weft yarns in a kilim expose the warps, as in the photo here, leaving the piece unstable. With 19th century kilims, reweaving these areas is an option worth considering, if talented restoration people are available. With pieces that we intend to use on the floor, it is important that weak or torn areas be rewoven or stabilized to prevent further damage. Early pieces that we expect to hang or mount, however, raise different issues. Should we attempt to make ancient textile art look new? Anyone wanting unblemished pieces is better advised to purchase new production, or at least stick to 20th century pieces. The enchantment of antique weavings is dependent upon archaic imagery, of course, but also upon beautifully mellowed natural-dye colors and surface patinas that cannot be simulated. Personal preferences vary, but I personally prefer to leave unobtrusive, competent tribal repairs untouched. I cannot recommend removing those quaint additions! I think that the earliest surviving pieces--those from the 18th century or before--should normally be left alone, and simply mounted on canvas supports. With pieces of medium age, however, there are varying ways we can approach restoration or conservation; thus a case-by-case judgment seems appropriate. It sometimes seems reasonable to reweave distracting holes, while leaving minor frayed areas untouched. Replacing missing ends or warp fringe seems extreme. It is always difficult to know whether or not to replace eroded weft yarns, but if the design is obscured, I frequently favor reweaving. Such work on slit-tapestry kilims seems far more sensible than the extensive re-piling of knotted carpets that still have intact ground weaves. I believe most artisans would like to see their best works carefully salvaged--but only by cautious and sensitive hands. An appropriate analogy might be that of the furniture restorer. A museum conservator, however, might not be concerned that the weakened chair leg actually be functional, and so take a slightly different approach. There are no hard and fast rules. For old kilims and other flatwoven pieces, it has always been difficult to find competent restoration people. The work is more exacting than pile-carpet repairs, and the color, texture, luster and size of yarns used for reweaves must match the originals perfectly--a very difficult proposition. Few restorers have the skills to work on complex weaves. Since I was a weaver myself for many years, when I started buying tribal pieces, I did small repair jobs myself on weavings that I bought for resale. But over the years I acquired far too many such pieces and the repair piles multiplied. As more options have become available, my attitudes on restoration issues have changed. These areas are rarely identifiable in photographs, and most people instead mistakenly assume that areas with abrupt natural color changes--"abrash"--must be the repairs! Thus most of the kilims that I am offering now on this website are in excellent condition, most having had at least some small repairs or re-weaves. I have posted a sampling of pieces below that demonstrate the dilemmas that typically face conservators and restorers.

Chapter 5 : Western Anatolian Balikesir Province rugs and kilim

*The Tribal Eye: Antique Kilims of Anatolia [Pete Davies] on blog.quintoapp.com *FREE* shipping on qualifying offers. A study and history of the antique rugs of the Anatolia section of Turkey.*

Because these antique rugs are found across the globe, each region has a different pronunciation and spelling of the name Kilim. Homers Iliad and Egyptian tomb paintings, from the same time period, depict weavers producing rugs and carpets of this kind. Comprised of simple interlocking strands of wool, hair or fiber, they are durable, decorative and used for many purposes. Read more – Although, antique rugs made of hair or vegetable fiber do not stand the test of time due to decay. Therefore, many antique rugs of this nature have not survived to the present day. But those that have survived the test of time are most definitely a sight to see and great examples of antique textile art pieces. Once overlooked as utilitarian, low status items, antique Kilims are now prized as some of the most powerful and authentic weaving of the Middle East. Kilim rugs Gilim in Persian is a Turkish word denoting Caucasus made in simple flat-woven or tapestry technique, in which the pattern is produced entirely by horizontal wefts that cover the vertical warps. This technique makes it very difficult to produce continuous vertical linear separations of color in the design, so Kilims often have a stepped or crenelated effect. While the weaving quality of kilims can be fine, they tend to rely more on large-scale patterns with striking drawing and effects of color. They may utilize allover designs or grand shield-like medallions. The most well known Kilims are those of Turkey or Anatolia, which are varied in type and effect, but Caucasian and Persian Jajim and Kilim rugs are also appreciated nowadays for their color and high technical skill. Given their thinner, supple structure, Kilim rugs are usable not only as decorative floor covering, but also as wall hangings and on furniture or bed coverlets as well. Kilim rugs are beautiful Middle Eastern masterpieces that denote pile-less textiles. Because these rugs do not feature that additional backing, they are often much thinner and easier to apply to walls as tapestries or on top of bare-bones flooring and other sections around the room. These rugs follow a specific flat-weaving technique that originated around Turkey, North Africa, Iran and Afghanistan. As these weaving techniques spread around the world, weavers from all over began to develop their own kilim rugs, incorporating their own traditional cultural elements through the use of this style of weaving. The flow of movement generally varies from rug to rug, though angular motions are used more often to establish a central degree of grounding. Decorating with kilims can be as simple as setting them alongside other muted elements to create a pleasant transition for the eyes. Many kilims use sharply contrasting colors to stand out as centerpieces, but the muted tones are otherwise best applied as an accenting force, especially if there are brighter and more noticeable furnishings present in the room. It consists of vertical warps combined purely with successive passes of horizontal weft. By manipulating the wefts in different colors, they can be made to produce the design of the kilim weave. Where changes in color are accomplished by vertically successive rows of diverging wefts around two adjacent warps, this produces small gaps or slits – so-called slit tapestry technique. Alternatively the diverging wefts in different colors may stagger back and forth vertically across two adjacent warps – so-called dovetail tapestry. The Kilim Weave represents an interesting and unique development in the craft of rug making. Kilims remain enormously popular even to the present day, attracting admirers of fine weaves with their timeless appeal and fascinating history. And while the process of creating a kilim weave is a distinct process, it is, in context, an important snapshot of the myriad ways that rugs, carpets, and other weaves can be assembled. Kilim Carpet Weaving Technique Diagram The world of antique rugs and kilims is one with a long and complex history, the fruits of which are the wonderful antique rugs and kilims that have survived over the decades and the centuries, ready to be enjoyed in homes all over the world. It consists of vertical warps combined purely with successive passes of horizontal wefts. Antique Kilim Carpet By manipulating the wefts in different colors, they can be made to produce the design of the kilim rugs. Tribal Antique Kilim Rug Alternatively the diverging wefts in different colors may stagger back and forth vertically across two adjacent warps – so-called dovetail tapestry. Once upon a time they were considered unfit for export. More a utilitarian item of daily life than a folk craft practiced for commercial profit, kilims had always been intended for domestic use rather than sale in

foreign lands. The few fragmentary pieces that arrived in the West were used as wrappings to bail pile rugs. But as Westerners interested in Oriental rugs began to travel more in Turkey and the Caucasus, kilims gradually became known to collectors in Europe and America, and eventually they came to be appreciated for the masterpieces of village weaving that they are. Though produced in a simpler flatwoven tapestry technique, antique kilims represent an impressive range of designs from the very small to the monumental nos. For sheer graphic force and quality of color, nothing can beat a good antique Turkish or Anatolian kilim. The only antique pile rugs that achieved such effects are the most sought after types of or the best Turkish village rugs.

Collecting Antique Kilim Rugs Eventually the humble status of kilims as domestic utilitarian pieces ceased to be seen as a drawback, and instead it became the very reason for collecting them. As pieces that presumably took no account of the marketplace, kilims were deemed to be absolutely authentic works of tribal textile art. They were considered to be documents of a timeless tradition of tribal design unaffected by the influence of high art or foreign culture. Owing largely to the researches of archaeologist James Mellaart at the site of Catal Huyuk in Central Turkey, a theory evolved asserting that Anatolian kilims represent an atavistic design tradition reaching back uninterrupted all the way to the Late Stone Age, long antedating the arrival of the Turks in Anatolia. As vestiges of primordial tribal art, kilims began to command unprecedented prices, as they reigned supreme among collectors of tribal and village rugs. In due course the dust settled, and the weaknesses of this theory began to be apparent.

Collecting Antique Kilim Rugs – Mazandaran Today it is once again possible to get past all the romantic hype about timeless design in order to appreciate the power and beauty of kilims in their own right. Several examples from the Nazmiyal Collection offer some representative examples. No is a Konya kilim from central Turkey or Anatolia datable to the mid nineteenth century or earlier. The hand woven Kilim area rug is made in two separate halves once sewn together owing to the limited size of the looms available to the weavers. The field is organized in horizontal bands alternating narrow and broad. The broad bands have grand hexagonal medallions with hooked or ramshorn finials and interior ashik embellishment. The narrow bands have smaller hexagons with cruciform elements. The side borders consist of hooked motifs, while the upper and lower borders have a disjointed vinescroll border of z-shaped flowers and stems. The crenellated edges that separate the border from the field are actually a technical expedient. The slit-tapestry technique has vertical openings or gaps between adjacent areas with different colors, so vertical divisions between colors must be limited in length. Long verticals must shift and meander in the form of crenellations. Although the piece is perhaps a century and half old or more, the design tradition it represents is probably close to a thousand years old if not older, and that is quite respectable enough. But it is not the age of the design that is so attractive to us; it is the power of the dynamic drawing with bold jutting forms that rock and roll across the surface, as well as the marvelous sense of color. Individually the various reds and greens, oranges, tans, and browns all demonstrate the quality of the dyes that Anatolian weavers had at their disposal. But the collective effect of these colors in complementary juxtaposition is simply superb, especially given the grand scale of the piece.

Collecting Antique Kilim Rugs: Tribal Kilim – Long Mazandaran Number is Southwest Anatolian fragment comprising half the kilim, but even so it is still a work of enormous force and presence. The original field design consisted of a pair of large green zig-zag vines with hooked tendrils or flowers. Various hooked motifs floated across the red ground as space fillers. But the real glory of the piece is the expansive ivory-ground border. Here it is separated from the field by a more elaborate crenellated edge in the form of a reciprocal or interlocking trefoil pattern. The lateral border has a pattern of hooked motifs, somewhat more elaborate than those on The top and bottom borders are fairly wide with three rows of motifs. Each of these motifs is a cluster of serrated leaf elements, some with hooks, which are derived from the carnation designs on sixteenth century Ottoman velvets. What makes this border work so beautifully is not only the dynamic drawing, or the complexity of the design with its figure ground reversal effects, but the glorious coloration with its deep purples, reds, greens, soft blues, and yellows. The weavers of these kilims knew quite well how pleasing the effects of color could be, and at times they simply ran with it in place of detailed patterning, as in Nazmiyal Here the design is minimalist in the extreme – two panels of green flanking one in terracotta, with the vertical edges articulated this time as zig-zag crenellations. No less than seven or eight variegated shades of green, blue and yellow comprise the green area, with about five shades

making up the terracotta. A few horizontal stripes add the hint of a border above and below. The pleasure that this piece affords the viewer, simply in terms of the richness and variation of the color and the synergy between the terracotta and green, is nothing less than remarkable. It is hardly surprising that kilims of this kind remain a major concern for collectors who appreciate works of genuine artistic quality and honesty. But the geometric simplicity and boldness of these pieces is also strikingly modern. As such antique Anatolian kilims make superior as decorative furnishings in contemporary settings. More graphic patterning identifies Northwest Persian kilims, which are more tribal. This identification is also supported by the reciprocal diamond border, which is distinctly Persian. The very fine crenelation that articulated all the edges of the shield motifs is Persian as well. It is instructive to compare this example to the previous one to get a sense of how Persian and Caucasian or Anatolian kilims have a common design repertory, but one that has diverged or differentiated into highly distinctive dialects over time. From the Caucasus and Persia Nazmiyal kilim takes us into a very different world. This is a nineteenth century Persian kilim from the Zagros region in Southwest Persia. The recognizably floral design reflecting pile rug models indicates further that it is a Bakhtiari kilim, for only this group produced such flat-woven versions of pile designs, instead of sticking to the distinctive and independent geometric repertoire evident in virtually all other kilims. This piece is notable not only for the more complex detailing of the floral components, but also for its extraordinary use of rich, saturated color in a wide range of shades. The contrast between the elaboration of the field and the simplicity of the zig-zag border is also quite effective. The first one has a field design of concentric squares in shades of deep red and green. This simple and graphic design is elaborated further by the addition of weft float embroidery to produce the finer diamond meshes in blue and orange. The border supplies an added contrast to the broad swaths of color in the field by effecting a barber pole design with many-colored stripes. Kilims of the Caucasus and Persia The many-colored zig-zags along the edge of the field are boldly graphic, but again they are set off against the finely detailed diamond mesh of weft-float embroidery that creates a border of sorts, and also against the little weft-float diamond medallion at the center of the otherwise open tan field. The extensive use of weft-float embellishment is unusual. It is not widespread in Turkish kilims, or in those of the Caucasus, but this technique is typical of Turkoman and baluch kilims from eastern Iran and central Asia. The precise connection between these and Qashgahii kilims is as yet unclear. Kilim rugs are a recurring trend that withstood the test of time Kilim rugs are a type of handmade flat-woven carpet that are characterized by the absence of piles or knotted fluff. Although the word is of Turkish origin, this type of rug has been traditionally made in many different regions around the world, including Turkey, Persia, Afghanistan, Pakistan, China, Morocco, the Balkans and most notably Scandinavia. See our Scandinavian Rugs. The technique of making textiles using looms is believed to have originated thousands of years ago. The earliest known drawing of a loom is on a bowl from ancient Egypt. The bowl dates back to 4, BC.

Chapter 6 : More Antique Anatolian Kilims (Kelims): Restoration and Conservation Issues

Antique Turkish Kilims - Anatolian Kelims from the collection of Marla Mallett Bold geometric kilim rugs, covers and tent or wall hangings have been made by Turkish, Yoruk, Kurdish and Turkmen nomads in Anatolia.

A constant bone of contention between Persia on the one hand and Rome-Byzantium on the other, in more recent times much of this territory was under Czarist Russian occupation from until - with the unending consequent suffering and displacement of populations through the ages. The region has experienced, in addition to Turkish, Kurdish, Azeri, Armenian, Russian and Iranian influence to a greater or lesser degree, some of which is evident in the designs and coloring of weavings made here. Erzurum Archaeological excavations have shown that human habitation in this region has existed at least since the Paleolithic Age, and that man practiced animal husbandry as early as ca. There are still a very few vestiges left from the fortification walls erected by the order of the Emperor Theodosius II when the city was a Byzantine fortress known as Theodosiopolis, but most extant historical buildings date to the much later era of Turkish sovereignty. The winter climate here is very severe, with many villages often snowed in for months at a time, so weaving on home looms is a common occupation for women. Erzurum is known for its prayer rugs, generally woven in slitweave and using a somewhat somber palette. Kurdish design elements such as wolf track and wolf mouth symbols are encountered often due to the large Kurdish population active in weaving. The nearby town of Bayburt also produces very attractive kilims, some with Kurdish designs but using a warmer, lighter palette. Influence of the Caucasus is also quite evident in this region in the form of Turkish Karabag weavings produced here mainly over the past fifty or so years. These bear bold floral designs on dark backgrounds which have been presumably brought here from the region of the same name in Azerbaijan by Azeri Turks forced to leave by locally more numerous and powerful Armenians. Kars Kars, a fortress on the marches of empire, subject to sieges and conquest, a land of harsh, long winters, a crossroads of cultures, and one of the earliest human settlement sites of Anatolia known to have been inhabited by man since the Paleolithic Age. The first historically recorded kingdom in this region was that of the Urartu 9th century B. The long history of this land contested by every race and nation in the vicinity is full of anguish and it includes a chapter deeply etched on the Turkish psyche of which the Western public is for the most part totally unaware: In a whole Turkish army corps froze to death in the mountains of Sarikamis, just southwest of Kars, in an attempt to recover these territories lost to the Russians in In more recent times, in , the Soviet Union once again laid a claim to the Turkish provinces of Kars, Artvin and Ardahan in the never-ending Russian drive to the warm waters of the Mediterranean. Perhaps reflecting the suffering of the people in the past, regional kilims have tended to show a dark palette which, however, has lightened considerably since about when some measure of peace returned. Caucasian influences can be detected in some designs, but the kilims of Kars and nearby Kagizman are often cut up and sewn into fashion articles, such as bags or pillow covers, which are more easily marketable than the oddly sized kilims themselves. Loose slitweave construction and the use of natural brown wool warps are the characteristics by which regional Kars kilims are often distinguished. Contemplating a Malatya kilim it might be interesting to know that the place was once a Roman legion encampment guarding the eastern marches of the Roman Empire from Persian incursions; given municipal status by the Emperor Trajan it thus became a city named Miletene. Being aware of this, it is fascinating to speculate whether a Roman legionnaire or centurion had once bought his kilim from some local tribe and sent it to wherever his family was living in the far-flung Roman Empire. The Malatya story certainly does not begin with the Romans; excavations show human habitation since at least the Late Chalcolithic Age, ca. It is also known that Assyrians, Armenians, Kurds, Macedonians, Medes, Persians, Byzantines and Arabs have all, at one time or another inhabited this land before the Turkish conquest ca. Malatya kilims are usually woven in slitweave and plainweave, sometimes with supplementary weft wrapping, using fine wool and some cotton; the palette is dominated by dark hues of brown, red, blue and green, with black and white also used for contrast. Weavings are in many varied sizes but without much diversity in designs, this often attributed to the reputed prevalent influence of one Kurdish tribe, the Rashwan. Sinan, a small community near Malatya, is also

a kilim production center where good quality weavings are made with designs and coloring characterized usually as Kurdish. Van In the mountainous vastness of Eastern Anatolia, very near a lake bearing the same name, the Van is a market town for this area bordering on Iran, ancient Persia. Despite the surrounding rugged terrain which makes travel and communications difficult, artifacts unearthed by archaeologists indicate that there was contact with Mesopotamian civilization ca. Later Assyria, then Urartu ruled this land, followed by the same procession of armies that fought over this and other regions of eastern Anatolia, from Medes and Persians to Russians and Turks. In the meantime the mountaineers and villagers of the valleys, Kurds, Armenians and Turkmen, attempted to live normal lives when not fighting invaders or each other and all the while their womenfolk were weaving kilims and other textiles. The kilims are usually made in slitweave, in two halves, with narrow slits and narrow borders. There are some design variations with smaller diamonds and plain horizontal bands, but the palette is almost invariably dark, with reds, browns and blues, with contrasts in white.

Chapter 7 : Antique kilims, tribal bags & other flatweaves - Anatolian, Caucasian, Central Asian & Persian

Antique Kilims of Anatolia. by Peter Davies, Murray Jr. Eiland, Michael Buddeberg The authoritative account of the acclaimed and collectible kilims, the tribal flatwoven rugs of Turkey.

Chapter 8 : Antique Kilim Rug Anatolian Tribal Natural Dye Hand Woven collectable Textile | eBay

Ottoman Greek embroidery arched prayer panel known as a blog.quintoapp.com94 cm/5"X3'1" It is composed of various antique Ottoman Greek embroideries in order read more Ask about this.

Chapter 9 : Antique Kilims of Anatolia - Peter Davies - Google Books

Antique Kilim Ayda'n West Anatolia collectable Nomad Tribal Rug Antique Kilim Anatolian wonderful colours and good condition with some little repairs as always on these antique Kilims. This rug was bought in Turkey Many years ago from an antique Shop and kept unused as it is a collector rug with the intention to hang on a wall.