



A WAY TO DEAL WITH EMBLEM USHAK FLOOR COVERINGS IN EUROPEAN COMPOSITION

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ABSTRACT

During the second most unmistakable period in the Specialty of Turkish Floor covering Weaving, huge rugs were woven with the examples created by muralist/miniaturists in the Hassock Castle atelier for mosques, royal residences, manors and fare. One of the two fundamental gatherings of sixteenth century Ushak floor coverings is Emblem Ushak rugs, which kept on creating until the finish of eighteenth century. Those rugs created in Ushak and its environs, have been moved toward the West over time by means of Izmir, the most secure port city in Western Anatolia. The most punctual and best enormous Emblem Ushak floor coverings were woven for the Footrest market yet we can see from works of art by craftsmen like Holbein, Velasquez and Zurbaran, that huge emblem Ushaks started to show up in Europe by the sixteenth century, portrayed in the artworks of Eminence and the exceptionally rich (christies) Sorted as 'Oriental Rugs' in the West, Emblem Ushak rugs made by hitched weaving method show up in European Composition until the finish of sixteenth and eighteenth hundreds of years.

KEYWORDS: - Emblem Ushak Rug, European Composition, specialists.

INTRODUCTION

Floor coverings and extravagance material items have been viewed as images of influence, status, and elegant abundance for millennia. In 1271-1272, Marco Polo broadly commented that the best and most wonderful floor coverings on the planet were made in Turkomania (Anatolia) (christies). After the Anatolian Seljuks period, Ushak Madallion rugs, additionally classified as Stool Castle rugs, are one of the most popular classifications of early period Turkish rugs. After the Seljuks time frame, they were delivered during the best time of Footstool Realm when cover weaving recovered its noticeable quality.

Being delivered in the sixteenth century, in the brilliant time of Stool ornamental expressions, and having impacted the rug weaving and material workmanship, these rugs carry progressive characteristics to the Anatolian Turkish rug hand-weaving with their unmistakable example and tones from the conventional Turkmen weavers' plans. Yavuz King Selim brought numerous craftsmen from the Royal residence atelier in Tabriz in 1514. Selim I, carried 16 miniaturists to banish from Tabriz, two of whom were painters. The vast majority of the huge floor coverings for royal residence and mosques were delivered in Ushak, in view of the fronts of the specialists' books.



These artworks welcome the watchers to observe the worth connected to the rugs by the rug buyers. The proprietors of these floor coverings changed or their material was exhausted all through years and these circumstances forestalled the greater part of them from arriving at the current day. The firsts of these floor coverings couldn't arrive at today, nonetheless, today; their portrayals in the artworks assume a vital part masterfully as well as far as classification and documentation.

Sixteenth century is the time of extension for the Hassock Realm. In this period, the impact of intercultural communications can be seen in the specialty of floor covering weaving just as in all fine arts as far as extraordinary assortment and plan. The emblem entered the craft of floor covering making from the ties and the plated pages of enlightened compositions, as such from the specialty of the book. It has had a significant influence likewise in the Tabriz rugs of the sixteenth century. The victory of Tabriz by the Turks in 1514 imprints the start of the utilization of emblems in Turkish rugs.

Block red, dim blue and dazzling yellow tones are vital for the floor coverings. On the other hand, green and light blue tones and sometimes dark shapes can be seen on these floor coverings. The most popular kind is blue emblem on a red foundation. The example is made out of an enormous emblem vital to the rug encompassed by more modest emblems with various settings. The focal point of the floor covering is constantly underlined by an emblem and has heaps of assortments.

Emblem Ushak Floor covering In The Western World

In the sixteenth century, English individuals living in Izmir began to purchase the Ushak floor coverings showing up in Izmir. The Dutch, who had set up enormous settlements in the East, likewise began to purchase rugs from Izmir. Before the finish of this period, Italians, Austrians, Germans began to purchase rugs for their royal residences and churches.

The way that such countless rugs show up in Dutch insides of the time may persuade us to think that they were a necessary piece of Dutch living. Nonetheless, they don't happen so as often as possible in death inventories and besides, these "turkse" and "persichetapijten" are not archived in considerable amounts on the freight of Dutch trader ships.

The accomplishment of these organizations in transportation of the floor coverings empowers these rugs to become inescapable in the Netherlands, portraying the regular daily existence of the Dutch through their rich plan and still life designs. Emblem Ushak floor coverings were painted by the noticeable craftsmen of the period, like Jan Vermeer, Gerard Terbourche, Gerard Hon Horst, and we can derive that they may not be used generally in Dutch houses, maybe, because of their enormous size.

The enormous rug set on the table on a level plane covers the two-third of the artwork. On the left of the canvas, a particular emblem cover remains beneath the hand of the young woman with her yellow dress, carefully holding a glass. There are two gatherings of emblems on the floor covering. At the focal point of the floor covering, there is a piece of the star-molded principle emblem filled line with yellow blossoms, and auxiliary emblems in corners at



the top and base are lined up with line. Emblems in the corners are associated with the principle emblem and they are separated by the line. The majority of these huge floor coverings are enriched with dull red and blue emblems on indigo blue foundation. Uncommon rugs with dull red foundation are generally brightened with indigo blue emblems.

Tragically, the blue pieces of the rug show up today as a dark blue or graygreen. Unique investigations have uncovered that Vermeer had utilized an uncommon shade, likely vivianite, a mineral iron-phosphate which before long obscures affected by light. Its utilization might be viewed as a further sign of Vermeer's get a kick out of testing. The blue tone in the floor covering should have initially showed up as an unmistakable, clear blue of various immersion and gentility.

Ushak floor coverings are portrayed in the second gathering of artistic creations in Dutch workmanship. In one of the most well known artistic creations in this gathering 'Music Illustration', Vermeer carefully depicted an Emblem Ushak cover design hung over the table on the left half of the artwork. The craftsman painted the heaps of bunches in a manner that can be seen without any problem. Notwithstanding, there are a few contrasts between the Emblem Ushak rugs Vermeer painted and the rugs enduring today. The focal emblem is exceptionally huge and emblems on the corners are more modest than expected.

The rugs in Berlin Islamic Expressions Gallery, woven in Poland in the seventeenth century show that extremely fruitful duplicates of Emblem Ushak rugs were delivered in Poland. Along these lines, we can follow Emblem Ushak

floor coverings by the dull blue lines and red foundation of the rug in Metsu's painting.

One of the conspicuous Dutch specialists, Gerard Terbouch painted an awesome Emblem Ushak cover in his composition, 'A Lady Making Music with Two Men' in 1667-68. However affected by crafted by Metsu, the artistic creation is more intricate in arrangement and mental reverberation than equivalent works of art by Metsu.

He portrayed the woolen floor covering with dim blue emblem and boundaries on a red foundation, hung over a table on the left with all its weight in an exceptionally reasonable manner. There are 28 compositions in Dutch craftsmanship somewhere in the range of sixteenth and seventeenth hundreds of years recorded as portraying Emblem Ushak floor coverings. There are no true Ushak floor coverings relating to the portrayals of this gathering of artworks that are known to have endure. Portrayal of the kind has not been found in other than Dutch canvases. In the event that these abnormal addressed floor coverings are not found in any works by painters from non-Dutch schools, it could sensibly be accepted that such covers were not accessible external the Netherlands.

CONCLUSION

Named Early Old style Period Footstool rugs, Emblem Ushak floor coverings has assumed a significant position in cover bunches which are viewed as an image of riches and influence by the Western World since the sixteenth century. In this way, like other Oriental rugs, they acquire a



spot in the Craft of Painting, which mirrors the congregation and the day to day existence of well off individuals. Other than their imaginative worth, these compositions show the existences of noble individuals and common individuals, their financial and social relations and inside plans joined by Emblem Ushak floor coverings all through hundreds of years. Because of these canvases, furniture and most popular trend of the time, societies, social relations, customs, and mother-kid relations come into life.

REFERENCE

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