

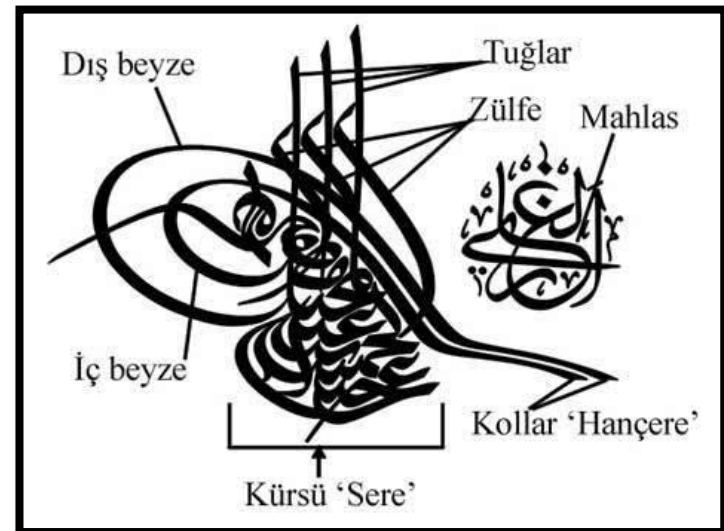


# ART IN TURKEY

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Of the Ottoman arts, Calligraphy was the most important. Such mundane items as tax reports, property deeds and imperial edicts became exquisite works of art. This aptly reflects the bureaucratic nature of the empire, with its stress on writing and registering. Turkish calligraphers contributed to the development of new and more ornate styles of calligraphy. Each of the sultans had their own monogram in stylized script, called a tuğra. Sultan Ahmet III and Sultan Bayezit II were skilled calligraphers. In 1928 Ataturk introduced the Latin alphabet, sounding the death knell of the art of Arabic calligraphy in Turkey. Many of the greatest works were preserved in the extensive Ottoman archives and can be seen at Topkapi Palace, Ibrahim Pasha Museum and the Museum of Turkish and Islamic Arts.



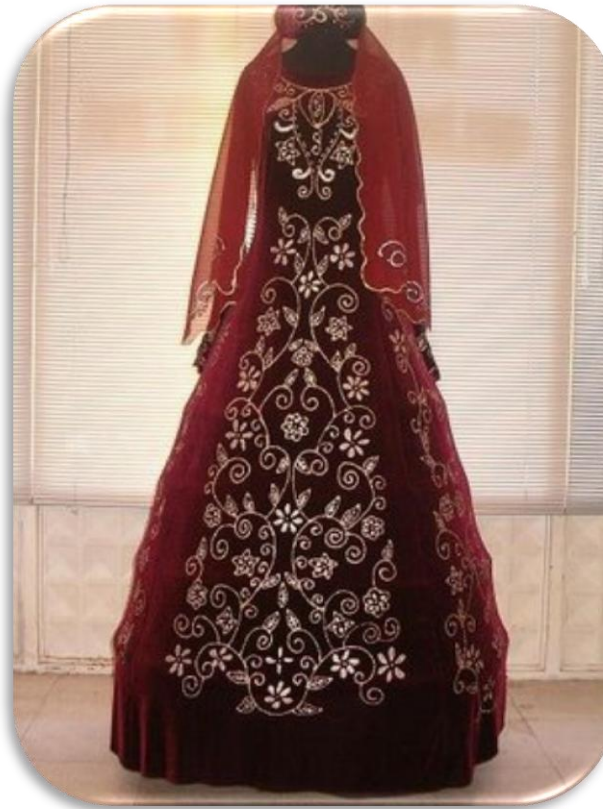
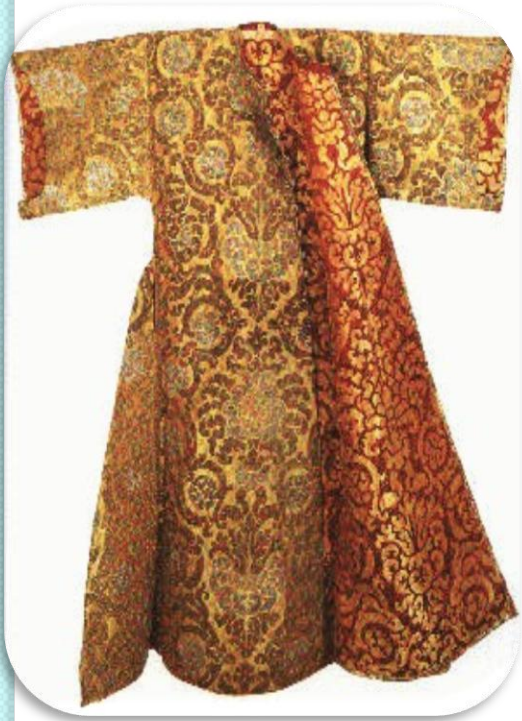
Marbled paper or “Ebru” is an art form that was developed in Turkey in the fifteenth century. Mineral and vegetable dyes are sprinkled on water mixed with gum and the gall fluid of cattle, over which a sheet of paper is laid, creating unique and unrepeatable patterns. Traditionally, this paper was used for borders on Ottoman panels and miniatures, and for the inside covers and flyleaves of books. Today mass-produced marbled paper is used for such purposes, though the art of marbling continues.



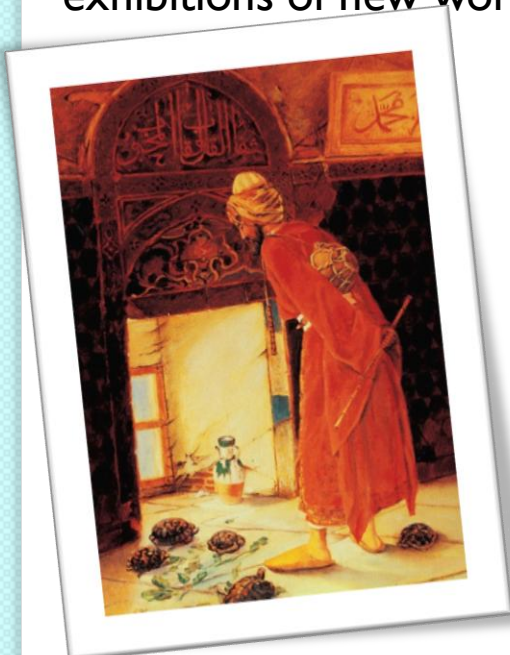
The art of embroidery most likely traveled west with the Turkic nomads from their Central Asian homelands. It was widely used; the military equipment of the Selcuk and Ottoman soldiers included tents, pavilions, banners, saddles and holsters richly embroidered with motifs and battlescenes, many of which are preserved in the Military Museum in Harbiye, Istanbul. Religious hangings for mosques, prayer carpets and Koranic cases were covered in graceful floral patterns in delicate colours offset with silver and gold. Many of the items of daily life, such as towels, bed coverings and veils were similarly adorned. For the Ottoman Court, silk brocades and velvets were elaborately for ceremonial purposes, often using gold or silver threads on purple velvet. Embroidery designs were based on the geometric and floral patterns used in ceramics and woven silks, though motifs and styles varied from village to village.



The women of the harems produced magnificent work for their ceyiz or trousseaux and to grace their bridal chambers on their wedding nights. This art form reached its creative peak in the 16th century and then was revived again around 100 years ago with the establishment of Girls Technical Schools where it is still commonly taught. Many excellent examples can be seen in the Topkapi Museum and the Sadberk Hanim Museum in Sariyer, or bought in the Grand Bazaar.



Turkish painting in the western sense only began in the 19th century, with the founding by Osman Hamdi Bey, himself an accomplished painter, of the Academy of Fine Arts. Turkish painters were sent to France and Italy by the Sultan, and foreign painters, mostly Italian, were brought from Europe to transfer their skills. Today this academy is known as Mimar Sinan University. The most famous of the early Ottoman painters are Osman Hamdi Bey, Seker Ahmet Pasha, Hoca Ali Riza, Sevket Dag , Ahmet Ziya and Halil Pasha. In 1919 the Ottoman Society of Painters held their first exhibition in Galatasaray. Painting continued to develop through the thirties and forties, with increased emphasis on design and subject matter. The abstract and cubist movements were popular in Turkey, the best known painters in this genre are Sabri Berkel, Halil Dikmen, Cemal Bingol and Semsettin Arel. There is an ever-increasing number of art galleries showcasing these young talents, with regular exhibitions of new work.



Ottoman Art consisted mainly of the traditional forms with the exception of Turkish Miniatures. The Sultans and elite who patronized this often representational art, kept their paintings for private viewing, fearful of the religious zeal of the public. Miniature painters were divided into two categories; those who painted decorative murals and flowers, and the smaller number, many of whom were non-Muslims, who painted portraits, sieges and battle-scenes. Turkish miniatures are not as famous as Persian ones, although they are often more moving and powerful, due to the stronger shades used and to a greater attention to detail.



The bracelet is a very ancient form of human adornment, and the designs of the earliest surviving examples suggest that, like so many other types of jewelry, they were originally a form of talisman or magic charm. The first bracelets were made of wood, stone, and soft metals occurring naturally in their metallic state, primarily gold and copper. As technology developed over the millennia it became possible to extract and work silver and other metals. Today bracelets are as popular as ever. Stylistically they fall into two categories, what we might call the classical imitating old forms, and modern designs in abstract and original styles.





Gold bracelets studded with precious stones were preferred by the wealthy, but silver was also used to make some of the finest bracelets in which the colored stones showed up against the white metal to wonderful effect. A wide range of other techniques are used to make or decorate silver bracelets. One of the loveliest is filigree, and similar types woven with circular or flat silver wire. Another is engraving. Often two or more techniques are combined in a single bracelet, and some techniques are associated with the place where they are commonly made, such as Trabzon Hasiri - a type of filigree bracelet, Kayseri Burmasi and Halep isi. Today, there are many decorative bracelets made with Nazar Bonjuk beads as well.





**Prepared by  
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