

International Journal of Social, Political and Economic Research

IJOSPER

ISSN: 2667-8810 (Online)

ijosper.uk



Original Article

Received Date: 29-09-2020

Accepted Date: 13-10-2020

DOI: doi.org/10.46291/IJOSPERvol7iss3pp730-742

The State of the Kilis Quilt Art Today

Semra KILIÇ KARATAY

Dr. Lecturer, Aksaray University,
Faculty of Education, Fine Arts
Education, Picture – Work,
semra.kilic@hotmail.com

Abstract:

Quilt is an art that has existed in the culture of every nation in the world and continues to exist today. The artists, craftsmen and apprentices engaged in this art are also trying to adapt the quilt art to today's modern life. The quilt is a large cover for covering, and the inside is a material that was previously filled with wool and now cotton or fiber and used to protect from the cold.

There are handicrafts performed today in Kilis. Our handicrafts such as quilting, yemenism, embroidery, wickerwork, copper making, wire breaking and wood carving are among our arts.

Time-varying patterns, composition and materials used are seen as a means of communication used to express people's ideas and thoughts to the environment. The motifs used in Kilis quilts originated from the stylization of objects around people and are today still mentioned by the people of Kilis with these names.

With this field research, information about Kilis quilt art, tools and equipment used, patterns and meanings and their current status are collected and it is aimed to share this information as written literature.

Keywords:

Quilt, Art, Pattern, Hand, Culture

INTRODUCTION

The quilt, which is defined as "a wide cover that is covered with cotton, wool, etc., which is used to covering in the bed", is seen as ywgurkan in old Uyghur Turkish and Karahanli Turkish texts, which are the first periods of Turkish and meant to be covered (Clauson 1972, p: 708-907).

In the early periods, the comforter included not only the cover that the inpatient was covering, but also a kind of cover that the person was wearing. As a matter of fact, the veil worn by women has been called quilt from time to time in Old Turkish sources (Ögel, 2000, p: 221).

In the Turks, which have a nomadic structure, the first quilt samples are seen in the type of felt created by the compression of wool and the appliqué (patchwork) technique made with animal skin. The developing applique method has brought along the formation of patterns and motifs over time. Now the quilts have become richer and more attractive (Yardimci, 2008, p: 12).

With the progress of time and the change of living conditions, the quilt has made a significant improvement in the art of traditional ornamentation art with its dazzling examples while being used in accordance with the need. During the Ottoman Empire, 16. and 17. velvet, atlas, silk, linen, etc., used as a quilt face in centuries, the fabrics are embroidered and decorated with gold and silver wires, precious stones and stamps (Köksal, 2008, P:12).

The quilt is an important material cultural element not only in the past, but also today. The quilts, which are among the indispensables of the bride's dowry, have always been the focus of attention for those who come to see the dowry with colors and embroidery. In many regions of Anatolia, the quilt in the dowry of the bride was associated with the quality of that dowry. Even dowry quilts are covered with a ceremony held before the wedding. Quilts and pillows of puerperant women and quilt and pillows prepared for circumcised children are made with great care. The quilt prepared for the baby in the puerperant beds and the quilt prepared for the mother are similar in pattern and color. Circumcision beds are the center of attention of children, and the quilt, which is sewn for circumcision, is carefully kept until that child is married and given as a male dowry when he gets married (Kömürcü, 2005, p: 5).

Quilt art has been in Kilis and its surroundings for many years and it is a handicraft that is still trying to maintain its vitality today. There are about fifty quilt workshops in the center of Kilis. In some, the number of employees is high, while in others it is low. Kilis quilts generally use wool, cotton or fiber. An average of 4-5 kg of wool, cotton or fiber material is used in the quilt. All of the quilts are handcrafted. They are 1890X220 cm in size and usually double. Silk satin, Chinese Needle, Embroidered and non-embroidered lame quilts and silicone fiber quilts are sewn.

The quilt, which has been meeting the needs of girls, brides or human beings to protect against the cold for years, has become art in time and has become a profession that has preserved its importance by adapting to changes. In Kilis quilts, where only Sirima quilts were used in the

beginning, over time, models with embroidered, patterned and motifs are seen in dense quilt models.

Tools and equipment used

When the tools and equipment used are examined, it is seen that the same products are used in the use of materials that do not affected by technology very much except for a few.

Whisk Machine: It is used to whip up the fibers placed inside the quilts such as wool, fiber or cotton (Tahtkuran, 2019).

Models: It is the composition to be used on the quilt surface and models suitable for the customer's demand are processed today (Tahtkuran, 2019).



Photograph 1. Quilt model samples (Kılıç Karatay, 2019).

Measuring thread: It is used as a measuring instrument in drawing the pattern exactly on the surface of the quilt (Tahtkuran, 2019).

Needle: It is the tool used when modeling the quilt surface (Tahtkuran, 2019).

Ferrule: It is used for easy pulling of the needle and preventing the needle from sinking in the other hand when sewing or processing a quilt pattern (Akkaya, 2019).

Forged bat: The quilt, the inner cover of which is sewn and put in wool, is beaten with a stick to settle the wool or fiber put into it without pattern processing (Akkaya, 2019).

Meters: Usually one meter wood or metal meters are used.

Scissors: It is used for cutting fabrics.

Soap: It is used in drawing the pattern on the quilt surface.

Fabrics: The fabric sewn to the bottom of the quilt is called a lining, and the fabrics used on the outside are called surficial. The lining fabric is a white cottony fabric known as the hood cloth, while the face fabric is colored satin or lema fabrics (Altuntaş, 2019).

Filling Materials: Wool, cotton and fiber are used as a filling material for quilt sewing

(Altuntaş, 2019).

Yarns: Cotton yarn, linen yarn, wool yarn, silk yarn made of materials suitable for making yarn such as cotton, linen and wool are used at the sewing stage. (Arseven, 1983, p.806).

The objects that exist in nature have always been an inspiration to human beings and continue to be. Objects such as flower, leaf and tree are the main characters in the compositions. In addition to herbal motifs, animal figures and geometric figures are also very common in compositions.

When sewing quilts, firstly, the lining fabrics are sewn and filled with wool cotton or fiber, then colored satin fabric is selected in accordance with the pattern to be processed. After the satin fabric is placed, the pattern is drawn using chalk or soap with a measuring thread. In order to prevent the inner material from slipping while the pattern is being processed, the so-called tacking stitch is sewed on the quilt in different regions.

Motifs Used on Quilt Surfaces and their Local Meaning

Kabak Gülü Pattern: Since the flower motif in the navel is compared to the pumpkin rose, it is called pumpkin rose (Özyağlı, 2019).

Sırmalı Badem Pattern: It is the model type that is demanded by rich customers as a result of comparing the motif in the corners with the almond (Özyağlı, 2019).

Goncagül Pattern: It takes its name from the motif in the navel of the pattern. It is called by this name because of its comparison with four-leaf bud. (Özyağlı, 2019).

Çarkıfelek Pattern: It is called passionflower because it is the main motif in the composition of the flower, which is known as sunflower or day returned in the folk language (Özyağlı, 2019).

Yıldızlı Çarkıfelek Pattern: The star inside the Çarkıfelek Pattern motif named this pattern (Aşmanoğlu, 2019).

Mihrab Pattern: The mihrab on the surface of the quilt caused to take this name and it is known as such today. (Aşmanoğlu, 2019).

Yıldız(Star) Pattern: The star pattern expresses infinity and fertility and is called a star because it expresses endless peace and health in families (Aşmanoğlu, 2019).

Kanlı(Winged) Pattern: The motifs at the corners in the pattern dominating the corner-belly composition are likened to the wing and are known to be winged among the people (Karataş, 2019).

Köşe Göbek Pattern: Due to the use of the same motif $\frac{1}{4}$ in the corners and all in the navel, it is colloquially called Corner navel. (Karataş, 2019).

Hurma Ağacı Pattern: It takes this name because the motif in the composition is compared to the palm tree. Date palm tree stands for fertility and longevity (Çobanoğlu, 2019).

Baklava Pattern: It is called by this name because the motif that composes the composition is compared to the baklava slice (Çobanoğlu, 2019).

Dilimli Pattern: Sections on the quilt that are in equal intervals are called sliced (Akkaya, 2019).

Osmanlı Sarmalı Pattern: The pattern known as the Ottoman Secret, which is the symbol of wealth, is embroidered with a golden thread (Akkaya, 2019).

Yapraklı Pattern: It is called leafy because the stylized leaf dominates the pattern.

Kalpli Pattern: This pattern, usually found in the dowry of newly married girls or boys, expresses love and passion (Özyağlı, 2019).

Güneş Pattern: It has taken this name because the motif in the middle part of the composition, in the middle part, is compared to the sun (Tahtkuran, 2019).

Sarmalı Pattern: It is known as the helix in Kilis region because the motifs of helix on all sides of the quilt dominates the pattern (Tahtkuran, 2019).

Lale Pattern: It takes its name from the motif similar to the tulip flower (Karataş, 2019).

Kelebek Pattern: It is one of the frequently used compositions that took this name as a result of comparing the motif that dominates the composition to the butterfly. (Özyağlı, 2019).

Kurdela Pattern: It is known by this name because of the motif similar to the tied ribbons.

The masters dealing with Kilis quilt art use the catalog because the names of the local motifs used in the quilts are confused.



Photograph 2. Quilt Catalog Examples (Kılıç Karatay, 2019)

In the catalogs, codes are used instead of local names in quilts. Thus, quilts are produced without any pattern confusion. Catalog is used in almost every company.

Quilt Samples :



Photograph 3. Kurdela pattern
(Kılıç Karatay, 2019)



Photograph 4. Kabak Güllü pattern
(Kılıç Karatay, 2019)



Photograph 5. Kabak Güllü pattern
(Kılıç Karatay, 2019)



Photograph 6. Sırmalı Badem pattern
(Kılıç Karatay, 2019)



Photograph 7. Goncagülü pattern
(Kılıç Karatay, 2019)



Photograph 8. Çarkıfelek pattern
(Kılıç Karatay, 2019)



Photograph 9. Mihrablı pattern
(Kılıç Karatay, 2019)



Photograph 10. Yıldızlı pattern
(Kılıç Karatay, 2019)



Photograph 11. Kanatlı pattern
(Kılıç Karatay, 2019)



Photograph 12. Kalbli pattern
(Kılıç Karatay, 2019)



Photograph 13. Hurma Ağacı pattern
(Kılıç Karatay, 2019)



Photograph 14. Köşe Göbek pattern
(Kılıç Karatay, 2019)



Photograph 15. Kabak Gülü pattern
(Kılıç Karatay, 2019)



Photograph 16. Osmanlı Sırması pattern
(Kılıç Karatay, 2019)



Photograph 17. Dilimli pattern
(Kılıç Karatay, 2019)



Photograph 18. Yıldızlı Çarkifelek pattern
(Kılıç Karatay, 2019)



Photograph 19. Baklavalı pattern
(Kılıç Karatay, 2019)



Photograph 20. Yapraklı pattern
(Kılıç Karatay, 2019)



Photograph 21. Kelebekli pattern
(Kılıç Karatay, 2019)



Photograph 22. Güneşli pattern
(Kılıç Karatay, 2019)



Photograph 23. Sarmalı pattern
(Kılıç Karatay, 2019)



Photograph 24. Laleli pattern pattern
(Kılıç Karatay, 2019)

CONCLUSION

Quilt is an art that has existed for centuries and tries to maintain its importance today. The quilt, which was first produced to cover while sleeping to protect from the cold, has become art nowadays, besides being plain and simple, it has been an art developing with different designs and models.

The motifs in the patterns used in quilts make sense. The motif or material used tells the community's thoughts and opinions. It is possible to see this situation in the quilt compositions in the wedding dress dowries, the patterns expressing the richness and the patterns and materials used in classically produced quilts.

The number of people performing quilt art in Kilis province is less than before. While the number of people working in large workshops was between forty and fifty and having problems with orders, today the number of employees is between ten and fifteen. It is also a fact that the demand for hand-made quilts is decreasing.

Some companies dealing with quilt sewing give codes by enumerating the patterns used in the catalogs as well as the local names of the motifs used in the quilts. Having codes provides convenience for both masters and customers.

Especially the fact that the new generation is indifferent to long and laborious handicraft quilts supports the decrease in the importance of this art. As in all our handicrafts, quilt art is

learned through trial and error in the relationship of master and apprentice. It is difficult to find new apprentices for the quilt art, which is one of our arts that requires patience. The development of technology and the fact that fabricated works are cheaper and more attractive cause the quilt art to lose its vitality. The lack of a market in quilt art is also one of the reasons for the loss of the value of this art.

The fact that Kilis province is important in terms of tourism due to its location is an important factor in finding the market of hand made products produced in the region. For this reason, arts and crafts should be supported with seminars and courses opened by the municipality, governorship or public education centers. Advertising on Kilis handicrafts and promotional films, brochures and conferences should be supported. It should not be forgotten that our handicrafts, which are our cultural assets, are the most valuable elements of our cultural identity.

RESOURCES

1. CLAUSON, Sir Gerard, An Etymological Dictionary of Pre-Thirteenth Century Turkish, Oxford 1972, s. 708, 907.
2. ÖGEL, Bahaeddin, Türk Kültür Tarihine Giriş, C. 3, Ankara, 2000, s. 221.
3. YARDIMCI, Nesrin, Ankara El İşi Yorganları Üzerine Bir Araştırma, (Gazi Üniversitesi Eğitim Bilimleri Enstitüsü Yayınlanmamış Yüksek Lisans Tezi), Ankara 2008, s. 12.
4. KÖKSAL, Ahmet, “Yorgan Sanatı”, Sanat Çevresi Dergisi, Sayı: 85
5. KÖMÜRCÜ, Gülhan, Konya İli Yorgan İşçiliğinin Bugünkü Durumu, Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Yayınlanmamış Yüksek Lisans Tezi, Konya 2005, s. 5.

INTERVIEWS

1. TAHTKURAN, Aziz, Interview, 26.10.2019
2. TAHTKURAN, Eyüp, Interview, 26.10.2019
3. AKKAYA Aziz, Interview, 28.10.2019
4. ALTINTAŞ, Zeynel, Interview, 28.10.2019

5. ÖZYAĞLI, Mehmet, Interview, 28.10.2019
6. AŞMANOĞLU, Osman, Interview, 28.10.2019
7. ÖZYAĞLI, Halil, Interview, 28.10.2019
8. KARATAŞ, İlhan, Interview, 26.10.2019
9. ÇOBANOĞLU, Garip, Interview, 26.10.2019