

# TOURISTIC AND COMMERCIAL WEAVING SAMPLES OF RAZGRAT- RADOVSKI (ZİNCİRLİ KUYUCUK / BULGARIA)

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## ABSTRACT

Turkish weaving art that is an inevitable source of modern hand crafts created the environments and conditions that helped emerge a number of techniques currently in use. Though the Turkish art that flourished rapidly due to various political, ideological and cultural reasons makes itself clear in all of its branches, the rapid development of medieval Turkish art represents an exceptional and unique case. Thanks to its highly creative approach, advanced aesthetical understanding and craftsmanship skills, works of art produced by Turkish masters constitute the best pages of the history of the world art. Splashed-incised wares among medieval Turkish weaving are apparent in the long-term tradition of production that began in the 9th century and continued until the 14th century. Despite the embellishment that is composed of plain practices such as coating, it is seen that such weaving ware is in high demand among people.

**Keywords:** Medieval Turkish weaving art, hand crafts, flow-painted.

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## ZİNCİRLİ KUYUCUK'DA TURİSTİK VE TİCARİ DOKUMA ÖRNEKLERİ

### ÖZET

Günümüz el sanatlarından sanatının vazgeçilmez kaynaklarından birini teşkil eden Türk dokuma sanatı, bugün kullanılmakta olan pek çok tekniğin ortaya çıkmasını sağlayan ortam ve koşullar oluşturmuştur. Çeşitli politik, ideolojik ve kültürel sebeplerden dolayı hızlı gelişim sergileyen Türk sanatı, bünyesinde barındırdığı tüm dallara aynı tarzı iletse de, Ortaçağ Türk dokuma sanatının parlak gelişimi belki de istisnai ve özel bir durum temsil etmektedir. Son derece yaratıcı yaklaşımı, yüksek estetik anlayışı ve ileri düzeyde işçilik marifetleri sayesinde, İslam ustalarının ortaya koydukları eserler, dünya sanat tarihinin en güzel sayfalarını oluşturmaktadır. Ortaçağ İslam seramikleri arasında akıtmalı-kazımalı ürünler, 9. yüzyıldan başlayan ve 14. yüzyıla kadar devam eden uzun soluklu üretim geleneğiyle seçilir. gibi sade uygulamalardan oluşan süslemeye rağmen, günümüze bol sayıda ve tarz çeşitliğinde ulaşan bu dokumaların halk arasında büyük rağbet gördüğü anlaşılmaktadır.

**Anahtar Kelimeler:** Ortaçağ Türk dokuma sanatı, El dokumaları, Süsleme.

## I.INTRODUCTION

The village of Radovski is situated in the province of Razgrat in Bulgaria. It is 20 km. away from Razgrat. It is a settlement with population of 3000 where Turks and Bulgarians live. The settlement is called Radovski in Bulgarian and Zincirli Kuyucuk in Turkish. The principal economic activity of the village is agriculture.

During the research of Turkish art and culture in the Balkans, especially in different parts of Bulgaria, it is observed that weavings are produced in Radovski (Zincirli Kuyucuk) for touristic purposes.

In order to collect information about these weavings interviews were made with Maria Çolakova, İrena Younkof, Fatma Esedova Donka Simeyonova İvonova in Zincirli Kuyucuk. In this process guide Ahmet Emin Atasoy, who is a guide, made translations from Bulgarian to Turkish. In the light of the information given by these oral resources, research is made.

The objective of the interviews have been identifying color, pattern and composition features of the weavings by questions and comparing them with the examples found in Turkey.

These weavings are produced by using looms called “düzen.” In terms of materials, the ground parts of the weavings are made up of cotton threads while some figure parts are made up of wool. As a characteristic feature of these weavings, the use of a technique called votoka makes it possible to utilize unprocessed wool.

When questions are posed concerning the factors affecting the selections of patterns and if these motives have a local meaning, the oral sources answer that “there is no special pattern used in the weavings but I interpret the examples I see in my Turkish neighbors according to my personal viewpoint.” Donka Simeyonova İvonova speaks of the Kışena technique, and patterns of Svetna Gradina (flower garden) and Petlansa (little roosters).

In addition, vertical bands and side borders observed in the majority of the analyzed samples indicate similarities with the textile and clothing designs of an ethnic group called Kapanla. It is learned that Kapanla is a group of people who live in the region of Razgrat and its vicinity and who are fond of organizing festivals and other entertainments involving music.

It is also learned that the plus (+) shaped motif represents a religious symbol called Christmas stick. As a result of this investigation it is concluded that the weaving samples do not reflect any characteristics in terms of motif and pattern or, if there are some characteristics, these were certainly forgotten and became habitual by being devoid of meaning.

It is stated that the pattern samples are applied in similar ways or shaped according to personal taste because these were produced mainly with commercial objectives. In the beginning this research aimed to compare the examples found in this region with those found in Turkey. However, at the end of the research no characteristic features could be identified for such a comparison.

Donka Simeyonova İvonova, who was involved with weaving for many years, stated that for the last ten years she had been producing weavings as souvenirs for commercial purposes. Donka Simeyonova İvonova stated that she had had economic problems because of her husband's death then years ago and she has been weaving in order to compensate her husband's absence and to earn money.

İvonova states that labor is the most effective cure because when she starts working with the loom (düzen) she forgets her pain. sarayına ulaştırılan Çin seramikleri, sadece bölge ticaretinin değil, seramik sanatının dünyadaki geleceğini de belirlemiştir (Wilkinson, 1973: 54, 254). Bu tarihi buluşmadan itibaren İslam seramik sanatında artık çok yeni bir rüzgâr esmeğe başlar. Beyaz seramik bünye hayali önce yerli, daha sonra ise Avrupa seramik ustalarının hayallerini kurcalarken, önce beyaz opak sır, daha sonra kompozit çini çamuru, majolika ve Avrupa porseleni gibi bir sürü icatlar ortaya çıkar.

In the light of this research twenty-seven weavings are observed. Out of these fourteen wall panels and bags are used for making a catalogue.

### Sample: 1

**Weaving Technique** : Kilim and Cicim

**Colors** :

**Figures** : Orange, Green, Brown, Yellow

**Ground** : Cream

**Raw Material** : Cotton, Satin and Wool

**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)

**Dimensions of the Weaving** : 60X80

**Function of the Weaving** : Wall Panel

**Motive and Composition Characteristics:** The ground part in the middle bears a motive similar to the fertility motive of Anatolia. The figure is produced by the use of unprocessed wool. Lines continue through the sides. There are “Christmas stick” motives in the right and left sides of the lines. (See Sample 1)

### Sample: 2

**Weaving Technique** : Kilim

**Colors** :

**Figures** : Yellow, Black, Grey, Cream

**Ground** : Cream

**Raw Material** : Cotton, Satin and Wool

**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)

**Dimensions of the Weaving** : 60X75

**Function of the Weaving** : Wall Panel

**Motive and Composition Characteristics:** In this sample cream and grey ground is dominant. In the middle there is a diamond-shaped motif and side bands embracing this motif. The pattern of the weaving is made by the

use of unprocessed wool and a technique reminiscent of the kilim-cicim technique. (See Sample 2)

### Sample: 3

<b>Weaving Technique</b>	: Kilim and Cicim
<b>Colors</b>	:
<b>Figures</b>	: Green, Red, Black, Yellow, Cream
<b>Ground</b>	: Cream
<b>Raw Material</b>	: Cotton, Satin and Wool
<b>Place of the Weaving</b>	: Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)
<b>Dimensions of the Weaving</b>	: 40X70
<b>Function of the Weaving</b>	: Wall Panel

**Motive and Composition Characteristics:** Grey ground and dark-colored side bands which are frequently observed in all samples are also reflected in this weaving. *Penç* motif, which is usually encountered in Anatolia, is placed in the middle. *Petlansa* (rooster) motif is also used aside.<sup>2</sup> (See Sample 3)

### Sample: 4

<b>Weaving Technique</b>	: Kilim and Cicim
<b>Colors</b>	:
<b>Figures</b>	: Brown, Purple, Pink, Yellow, Black
<b>Ground</b>	: Cream
<b>Raw Material</b>	: Cotton, Wool and Satin thread
<b>Place of the Weaving</b>	: Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)
<b>Dimensions of the Weaving</b>	: 40X50
<b>Function of the Weaving</b>	: Wall Panel

**Motive and Composition Characteristics:** Geometric patterns are dominant in the composition of this weaving. A large diamond-shaped motif is placed in the center. Four smaller diamond-shaped motifs are arranged around this central figure. There is no pattern characteristic. It is totally

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<sup>2</sup> According to the information given by Irena Younkof (b. 1955) in Feb. 16, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)

produced for commercial and decorative purposes. In terms of the surface area scheme it reflects similarities with Anatolian geometric weavings. We encounter similar characteristic in Bulgarian weavings. (See Sample 4)

### Sample: 5

<b>Weaving Technique</b>	:	Kilim and Cicim
<b>Colors</b>	:	
<b>Figures</b>	:	Yellow , Cream, Black
<b>Ground</b>	:	Cream, Grey
<b>Raw Material</b>	:	Cotton, Wool and Satin thread
<b>Place of the Weaving</b>	:	Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)
<b>Dimensions of the Weaving</b>	:	50X60
<b>Function of the Weaving</b>	:	Wall Panel

**Motive and Composition Characteristics:** A surface area scheme is designed by using different colors in the up and down grounds. In the lower part of the weaving there are geometric diamond-shaped forms and at the sides petlansa (rooster) figures. (See Sample 5)

### Sample: 6

<b>Weaving Technique</b>	:	Kilim and Cicim
<b>Colors</b>	:	
<b>Figures</b>	:	Red, Grey, Black, Yellow
<b>Ground</b>	:	White
<b>Raw Material</b>	:	Cotton, Wool and Satin
<b>Place of the Weaving</b>	:	Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)
<b>Dimensions of the Weaving</b>	:	40X60
<b>Function of the Weaving</b>	:	Wall Panel

**Motive and Composition Characteristics:** In the region, the ground Parts which we name as “kilim”, are called Litu. (According to the oral sources, Litu is a form of weaving where vertical and horizontal threads are arranged one on top of the other each time). Like other examples, there are dark-colored side bands and central geometric motifs are arranged in a

balanced relation. In this region this type of weaving is called patchwork.<sup>3</sup> (See Sample 6)

### Sample: 7

<b>Weaving Technique</b>	:	Kilim and Cicim
<b>Colors</b>	:	
<b>Figures</b>	:	Brown, Black
<b>Ground</b>	:	Cream
<b>Raw Material</b>	:	Cotton, Wool and Satin
<b>Place of the Weaving</b>	:	Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)
<b>Dimensions of the Weaving</b>	:	35X80
<b>Function of the Weaving</b>	:	Wall Panel

**Motive and Composition Characteristics:** There is a different character by the use of a ground with local and rug-based Liu technique and additionally the use of carpet technique around this central ground. It is understood that weaving is made by using nodes. Differently from Anatolian weavings nodes are made on single fibers. Node technique is different from the techniques of Iran, Turkey and Spain, which are already known in literature. The oral source states that the reason for using this technique is the effort to finish it more quickly and to obtain an original effect. The source also says that in her youth she used to make double nodes but that today single nodes become more practical.<sup>4</sup> (See Sample 7)

### Sample: 8

<b>Weaving Technique</b>	:	Kilim and Cicim
<b>Colors</b>	:	
<b>Figures</b>	:	Black, Red, Yellow, Grey
<b>Ground</b>	:	Cream

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<sup>3</sup> According to the information given by Maria Çolakova (b. 1958) in Feb. 15, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)

<sup>4</sup> According to the information given by Donka Simeyonova İvonova (b. 1950) in Feb. 15, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)



**Raw Material** : Cotton, Wool and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 30X80  
**Function of the Weaving** : Wall Panel

**Motive and Composition Characteristics:** These motifs, which are ornamentations of Bulgarian folkloric clothes, are used in the central ground. In the side bands the religious symbols which are called Christmas sticks are used.<sup>5</sup> (See Sample 8)

### Sample: 9

**Weaving Technique** : Kilim and Cicim  
**Colors** :  
**Figures** : Red, Blue, Orange, Purple, Yellow  
**Ground** : Cream and Grey  
**Raw Material** : Cotton, Wool and Satin

**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 30X80  
**Function of the Weaving** : Wall Panel

**Motive and Composition Characteristics:** The central ground is divided by a black band. In the bottom section a different effect is obtained through the use of wool floral motifs. In the upper ground section no motifs are used. In this section a cardboard ground is used and threads of various colors are attached. (See Sample 9)

### Sample: 10

**Weaving Technique** : Kilim , Cicim and Zili  
**Colors** :  
**Figures** : Black, Green, Blue, Pink, Red  
**Ground** : Grey

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<sup>5</sup>According to the information given by Fatma Esedova (b. 1948) in Feb. 17, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)

**Raw Material** : Cotton and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 50X50  
**Function of the Weaving** : Wall Panel

**Motive and Composition Characteristics:** This sample has a star form with eight corners. According to the oral source this type is called rolled weaving. In terms of techniques it is similar to zili and cicim. (See Sample 10)

### Sample: 11

**Weaving Technique** : Kilim , Cicim and Zili  
**Colors** :  
**Figures** : Red, Black, Yellow, Pink, Blue  
**Ground** : Grey and Brown  
**Raw Material** : Cotton and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 50X50  
**Function of the Weaving** : cushion

**Motive and Composition Characteristics:** In this type of weaving which is locally called rolled weaving, there are four flower and leaf motifs dispersed into the surface. (See Sample 11)

### Sample: 12

**Weaving Technique** : Kilim and Cicim  
**Colors** :  
**Figures** : Black, Yellow, Red, Pink  
**Ground** : White  
**Raw Material** : Cotton, Wool and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 40X60  
**Function of the Weaving** : wall panel

**Motive and Composition Characteristics:** Patchwork like geometric organization involves diamond forms. Wool covers half of the

diamond forms. When the reason is asked to the oral source, she answered that this is done on order to make an original weaving. <sup>6</sup> (See Sample 12)

**Sample: 13**

**Weaving Technique** : Kilim and Cicim  
**Colors** :  
**Figures** : Black, Yellow, Red, Pink  
**Ground** : White  
**Raw Material** : Cotton, Wool and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 40X60  
**Function of the Weaving** : wall panel

**Motive and Composition Characteristics:** Patchwork like geometric organization involves diamond forms. Wool covers half of the diamond forms. When the reason is asked to the oral source, she answered that this is done on order to make an original weaving. <sup>7</sup> (See Sample 13)

**Sample: 14**

**Weaving Technique** : Kilim and Cicim  
**Colors** :  
**Figures** : Black, Brown, Red  
**Ground** : Cream  
**Raw Material** : Cotton, Wool and Satin  
**Place of the Weaving** : Bulgaria- Rakovski (Kırcaali-Zincirli Kuyucuk)  
**Dimensions of the Weaving** : 35X35  
**Function of the Weaving** : bag

**Motive and Composition Characteristics:** The oral source says that she intended to make a different design with diamond shapes inside each

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<sup>6</sup> According to the information given by Fatma Esedova (b. 1948) in Feb. 17, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)

<sup>7</sup> According to the information given by Fatma Esedova (b. 1948) in Feb. 17, 2009 in the village of Zincirli kuyucuk(Razgrat-Radovski)

other. Donka Simeyonova İvonova says that with the same objective she did not weave it densely on purpose. In literature this type is called “tissue leg.”

## II.EVALUATION AND CONCLUSION

In the scope if this research we went to the settlement of Razgrat-Radovski(Killi Kuyucuk) in Bulgaria and made interviews with the listed oral sources. The informations gathered are transformed into a catalogue. Conclusions are also listed above.

These samples are analyzed in terms of color, composition and technique in order to derive characteristic patterns of the region. These samples do not provide any compositional characteristics of the region. It is observed that all the weaving surfaces are made by rug weaving technique (local name votoka) and figure parts are made by kiçena technique (with single node). The Kapanla people living in the region tell that they imitate the motifs of their Turkish neighbors in their cloths.

It is also undestood that the m-names of the motifs used in this region are: petlans (rooster), svetna gradina (flower garden), dolamalı (rolled), deveboynu (camel neck)

## SOURCES

### Source People:

1. Maria Çolakova; born in 1958 Bulgaria- Razgrat Zincirli kuyucuk(Radovski ), secondary school graduate
2. İrena Younkof ; born in 1955 Bulgaria- Razgrat, high school graduate
3. Fatma Esedova ; born in 1948 Bulgaria- Razgrat Zincirli kuyucuk(Radovski ), primary school graduate
4. Donka Simeyonova İvonova ; born in 1950 Bulgaria- Razgrat Zincirli kuyucuk(Radovski ), primary school graduate
5. Ahmet Emin Atasoy; born in 1945 Bulgaria- Razgrat. Author and Teacher of Literature. Immigrated to Bursa – Turkey in 1989. He assisted to research in terms of translations.

6. Hüseyin Kösef ; born in 1933 Bulgaristan- Razgrat, journalist
7. Haşim Akif; born in 1960 Bulgaria-Şumen doğumlu (Professor in the Turkish Language Department of Şumen University)
8. Gülbiye Hasanova ;born in 1962 Bulgaristan -Razgrat Kiçenitsa



Örnek :1



Örnek :2



Örnek :3



Örnek :4



Örnek :5



Örnek :6



Örnek :7



Örnek :8



Örnek :9



Örnek :10



Örnek :11



Örnek :12



Örnek :13



Örnek :14