

**SOMUT OLMAYAN KÜLTÜREL MİRASLARIMIZDAN BİRİ OLAN
KAYA HALILARININ MOTİF VE KOMPOZİSYON ÖZELLİKLERİ**

**MOTIVE AND COMPOSITION FEATURES OF KAYA CARPETS,
ONE OF OUR INTANGIBLE CULTURAL HERITAGES**

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Özet

Halı dokumacılığı, Orta Asya'dan günümüze birçok medeniyetin ışığında gelişen, farklı bakış açılarından beslenen ve köklü bir geçmişe sahip olan tekstil sanatları arasında yer almaktadır. Kültürün, geleneğin yaşatıldığı halı sanatında, dokuyucuların hayat hikayelerine tanıklık etmek ve bu hikayelerin çeşitliliğini birçok yörede görmek mümkündür. Yöre dokuyucusunun sevincini, heyecanını, mutluluğunu ve kederini ilmek ilmek dokuduğu, duygularını aktarmada bir iletişim aracı olarak kullandığı bu eşsiz sanatın örnekleri arasında Fethiye-Kaya halıları göze çarpmaktadır. Fethiye ilçesinin tarihi, kültürel ve doğal zenginliklerinden kaynaklanan unsurlar halılardaki motif ve renklere yansımıştır. Kültürel birikimin geleceğe aktarılması, geleneksel sanatların yaşatılması, tanıtılması amacıyla Fethiye ilçesinde Kaya halılarının renk, desen ve motif özellikleri incelenmiştir. Çalışmada yöntem olarak tarama yöntemi kullanılmıştır. Literatürden ve Kaya köyde yapılan alan araştırması sonucundan elde edilen veriler değerlendirilmiştir. Farklı motif özelliği taşıyan 10 çeşit halı üretilmektedir. Bu halılar üzerinde alan çalışması yapılmıştır. Geçmişte dokunan halılar özelliğini bozmadan devam etmekte ancak günümüzde Kaya köyde bir kişi tarafından üretim sürdürülmektedir. Kaya halıları Fethiye ilçesi ve diğer köylerde her evde bulunmaktadır. Bu halıları bireyler ihtiyaçları için dokumuş veya Kaya Köy'de üretilen halılar satın alınarak temin edilmiştir. Kaya halılarının yaşatılması ile ilgili çalışmalar yörede planlanmaktadır.

Anahtar Kelimeler: *Türk Kültürü, Halı Sanatı, Kaya Halıları, Motif, Tasarım, Renk*

Abstract

Carpet weaving is among the textile arts developing in the light of a great many civilizations from the Central Asian period up to the current time, fed by different points of view and having a deep-rooted future. It is likely to witness the life stories of the weavers and see the variety of these stories in many places in the

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Somut Olmayan Kültürel Miraslarımızdan Biri Olan Kaya Halılarının Motif ve Kompozisyon Özellikleri

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art of carpet where culture and tradition is sustained. Among the samples of this unique art, where the weaver of the region weaves his joy, excitement, happiness and sorrow knot by knot and which is used as a communication tool in transferring his feelings is Fethiye-Kaya carpets. The elements resulting from the historical, cultural and natural richness of the town of Fethiye are reflected in the motives and colours of the carpets. In order to convey the cultural accumulation to the coming generations, sustain traditional arts and promote them, the colour, design and motive features of the Kaya carpets in the town of Fethiye were investigated. Scanning method was used in the study. The data obtained from the literature and the field study carried out in the Kaya village were evaluated. Ten types of carpets with different motive features are produced. A field study was made on this carpets. The carpets woven in the future are being carried on without breaking their features but they are carried on only by one person in the village. Kaya carpets are likely to be found at every house in the town of Fethiye and in other villages.

Keywords: *Turkish Culture, Carpet Art, Kaya Carpets, Motive, Pattern, Colour*

INTRODUCTION

Culture symbolizes the own values of communities, their feelings, thoughts and lifestyles. It is a common point of traditions, customs and norms forming a community depending on interaction. Even though cultural variety is replaced by uniformity with the influence of the globalized world, every community has existed with their values special and peculiar to them.

The more the people living in communities and clans are different, the more their living spaces, expectations, lives and perspectives are different. Every community does not only have a historical past, they could also have more than one historical past which they are in interaction with each other. In this sense, the same concept could sometimes have very different meanings in different cultural or social structures (Brocchi, 2008: 39). With the effect of globalization today, the sustainability of cultural heritage by preserving the values reflecting the cultural past is of importance.

Cultural heritage is mostly defined as objects, spaces or applications conveyed from one generation to another by means of tradition and having connections with history. It covers both tangible (architectural building, landscape, works and handicraft arts) and abstract intangible (cultural applications, symbols, beliefs, language and music) concepts. Cultural heritage enriches spaces, objects, applications, particularly the community it belongs to by making profound and inspiring connections for the national states or cultural ethnic groups. In this way, historical past, lives and experiences come across us as the basic connections of the cultural heritage of a community (Bradshaw et al., 2011: 93).

When tradition turns into culture, there happens an important thing. The traditions offered to a group of people by various ways mostly attain a

character of which random source is systemic. Without an alternative, without the potential of adoption or refusal, without the adaption of current elements to the systems of benefits and value, without social control and comment, no tradition can turn into culture (Honko, 1995: 134).

Being a significant reflection of cultural heritage, Anatolia has tracks from various communities as a result of hosting a great many civilizations. Any community coming to Anatolia has brought peculiar cultural elements such as traditions, customs and handicraft arts together. With the effect of various civilizations, as a result of the intensive immigrations by Turks to Anatolia in 11th century and afterwards, they started to form the cultural texture the current Anatolia. In this sense, Anatolia was Turkified and Turks were Anatoliafied (Onuk and Akpınarlı, 2005: 28).

Turkish carpet carried on its development in Anatolia together with the conquest of Anatolia by Turks as a result of transition to the settled life from nomadic life. The basis of Anatolian Turkish carpet art goes back to Central Asian Turkish carpet art. Turks brought the tradition of carpet while coming to Anatolia from the Central Asia (Deniz, 2005: 27; Aytaç, 2008: 205). Two periods played important roles in the development carpet making in Anatolia. First period is the Seljuk period carpet making comprising 13th and 14th centuries and the second period is the Ottoman period (Dölen, 1992: 349).

Eight of the examples regarding the carpets of Anatolian Seljuk were found in Konya Alâeddin Mosque, 3 of them were found in Beyşehir Eşrefoğlu Mosque, 7 out of almost one hundred parts were found in Egypt (Fustat). These 18 examples of carpets were made up of ground compositions where the principle of eternity is dominant, geometric, stylized plant motives and large cufic borders. However, until 14th and 15th centuries, European painters used stylized animal figures in the carpets depicted in their works of arts (Yetkin, 1993: 312 – 314).

From 15th century onwards, early age Ottoman carpets were given in the paintings of Italian painters for the first time. These carpets have a composition made up of geometric and stylized plant motives and square and rectangular parts. The classical period Ottoman carpeting contains 16th and 17th centuries. This period is comprised of Uşak carpets using medal motives and Saray (Palace) carpets using naturalist motives and Iran knot techniques. Turkish carpet art carried on its development until the end of 19th century (Yetkin, 1991: 190-192).

Ehl-i Hiref Organization, made up of artists and handicraft artists who were competent in the art played a significant role particularly in the formation palace art in the period of Ottoman. Starting to work regularly in the period of Suleiman the Magnificent (1520-1566) in 16th century, this

organization was effective in making of original designs and in the emergence of a common style of art and also in carrying it out of the borders of the emperor (İnalçık, 2008: 47; Tuna, 2017: 39).

The determinant factor in the production of these rare works of arts in Ottoman was always a political authority. The artists were not allowed to be fully free and their productions were upon certain norms. In the production of both in the organization of the palace and in the ateliers out of the palace, the models, designs and colours determined by the political authority were used for the production of the works of arts. The most important organ of Ehl-i Hiref organization, nakkaşhane (painting house) was responsible for the formation of the models and designs. The period when the organization was the most influential was the time between 16th and 18th centuries (Kalyoncu, 2015: 282).

Having one of the best examples of rich Anatolian folklore with its music, dance, literature and handicraft arts, the town of Fethiye bears typical folkloric features peculiar to Teke Peninsula in the Mediterranean Region. In the formation of Fethiye folklore, fields and highland migration have a great impact. Songs, dances, poems, motives tell the highland migration, the longing of the lovers, the pain of death, in short the life itself, which are an indispensable part of social life (Muğla Metropolitan Municipality, 2015: 30). Kaya Köy, located in Fethiye having a rich accumulation hosting various cultures of civilizations, still carries on its artistic track of the past as a ghost village because of having been exposed to forced migration of the Greek and Turkish population. In the current study, the history of Fethiye Kaya Köyü and the design, motive and colour features of its carpets, which are sinking into oblivion will be explained in order to protect intangible cultural heritage, to support and hand down it to the next generation.

1. METHOD

The method of literature review was used in the research and the sources reached were given under suitable headings. The population of the research was made up of the carpets woven in Kaya Köyü in the town of Fethiye. The sampling of study 10 Kaya carpet that were able to be reached in the field study carried out in Kaya Köy. Today, carpet weaving is only carried on by Saliha Aybek (a housewife, married with a son and a daughter, at the age of 65, literate, staying in her own two-storey house and uses a room in the second storey as a carpet weaving atelier). This tradition cannot be carried on by her daughter and grandchildren with the effect of modernization. For that reason, her knowledge was applied as a source person. An article by Sema Etikan was published regarding the Kaya carpets in the region but no other study was conducted. However, DOBAG (Research and Development of Natural Dye) Project was carried out to

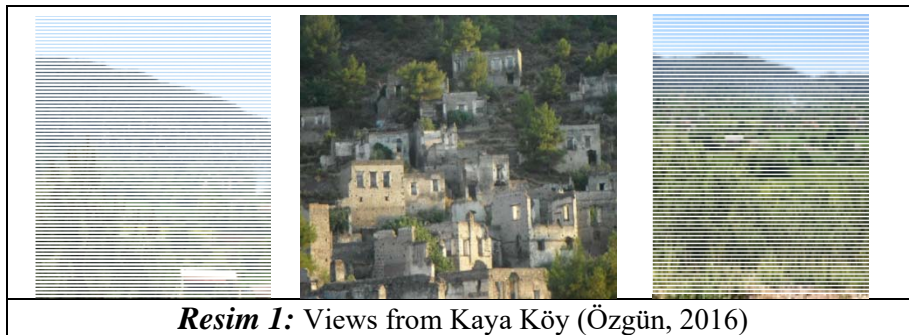
enliven Turkish hand carpeting, carry on traditional natural dyeing, paying necessary attention to woman labour, make the region develop economically and socially and promote it at home and abroad.

DOBAG Project was initiated with the leadership of Harald Bohmer in cooperation with Marmara University, Faculty of Fine Arts in 1981 for the purpose of bringing traditional dyeing method on the agenda. The first study in this issue was conducted in the agricultural cooperative of Karatepe village at the Taurus. Achieving the success, Çanakkale, Manisa, Bursa, Balıkesir, Bergama, İzmir, Gördes, Uşak and Karatepe were chosen as a pilot region. Among them, the project was initiated in cooperation with development cooperative of the villages in the vicinity of the town of Ayvacık in the city of Çanakkale and Manisa Yuntdağı Tourism and Development Cooperative in 1981 and DOBAG became a registered mark. There are some other institutions both in the country and abroad taking DOBAG Project as an example. However, there is a decrease in the carpet production to a great extent (Öztürk, 1997: 83-84; Csaba and Ger, 2013: 265; ITKIB, 2016: 79). No study was found with regard to investigating and developing traditional natural dyeing in Fethiye Kaya Köy.

2. FEATURES OF KAYA KÖY

The history of Fethiye goes back to very early ages. Lycia civilization dominated in the region. Fethiye, of which Lycian name is Telebehi and Greek name is Telmessos, was an independent location and then it was included in the Lycian Unity in 362 BC (Yılmaz, 1982: 3, 103).

Kaya Köy was founded by the Lycian people as Karmyllassos in the beginning, it is known by the Greek as Levissi and today as Kaya Köy. Located in the outskirts of Babadağ, one of the 100 mountains that must be preserved in the world, Kaya Köy is a ghost city where Turks and Greeks once lived together and spread on the sides of the hill between Fethiye and Ölüdeniz (the Dead Sea) and on the lowland in the front called Kaya Çukuru (Pamukkale Turizm, 2013: 20; Murphy, 2014).



Resim 1: Views from Kaya Köy (Özgün, 2016)

In the social life before the population exchange, the people in Kaya Köy were making such important handicraft arts as tinning, coper making, leather trading, weaving, knitting etc. People of Kaya Köyü performed their handicraft arts in most part of the year in Turkish villages around the mountainous neighbourhood but instead of making their lives just in this way, most of the women made such textile arts as weaving, knitting etc. and silk production (Jirousek, 1995: 229, Saraç, 2001: 35-36, Aschwanden, 2015: 17-19).

The fact that Greece always extended its territories against the Ottoman State and placed the Greek there led to a population exchange between the two states and the negotiations regarding this case was brought in the agenda in Lausanne Conference (Çetin, 2010: 165 – 166). In the Lausanne Peace Treaty signed in 1923, Turkish borders were officially drawn. In addition, the issue of the minorities was talked and Greek and Turkish population exchange was decided on 30 January 1923. As a result of this exchange, 1.200.000 Greek living Anatolia and 400.000 were exposed to forced migration, losing their setting and occupations they had (Emgili, 2014: 105). In Kayaköy which was established on Karmylassos, the ruins of Lycian civilization, Thracian immigrants were not able to adapt to the environmental conditions and this village looks like an abandoned city in current time (Tor, 2012: 43).

After the population exchange in the year 1923, the Greek living in Kayaköy were sent to Greece. The Greek migrating from Kayaköy and Fethiye were inhabited in Nea Makri district in Athens. The Turk coming from Thessaloniki and around were inhabited in Kayaköy. The Turk did not live in Kayaköy where the houses had only one room and a stable on the ground floor and there was water problem. All but a few families delivered their houses to the state and migrated to other places. Some other families established a new settlement in the lowland. Nobody was settled in the houses which were emptied for the second time anymore. For that reason, it turned into a ghost settlement where nobody lived (Bozyiğit and Tapur, 2010: 370-371).

The art of weaving considered within textile arts in Muğla and around takes place to a great extent in the current time as well. Kirkit (a tool used to tighten the knots) weaving (hand woven carpets) and plain weavings (rug, zili, cicim etc.) were applied very commonly in certain locations of some villages in 4 different towns, particularly in Milas, Bodrum, Fethiye and Marmaris, in the city of Muğla. In the villages of Bozalan, Kayaönü, Türkevleri, Gökbel, Çakıralan, Pınar, Kısırlar and

Kuzyaka in the borders of the town of Milas, “Milas carpets” are woven; in the village of Karacahisar, “Karacahisar carpets” are woven; in some villages of Bodrum, particularly in Mazı, Sazköy, Pınarlıbelen, Tepecik, “Milas carpets” are woven; and in the village of Mumcular (Karaova), “Karaova carpets” only older examples of which were able to be reached are woven. Another centre in the city of Muğla which is famous for its “Kaya carpets” is Fethiye, Kayaköy. However, carpet weaving in Kayaköy, only older carpet examples were reached, is about to disappear today because of fabrication carpet weaving. Plain weaving centres in the region are Fethiye, Bodrum and Marmaris locations. While the town of Fethiye has a characteristic of being a place where plain weaving is commonly made, “Seydiler kilims” are woven in the villages Seydiler and Atlidere in Seki, “Eldirek kilims” (red kilim) with “Fardalı kilim” and “Yantırlı kilims” having a characteristic of different motive and design are woven in the village of Eldirek. At the same time, it is likely to find some other examples where both kilim and cicim weaving techniques (“Alara kilim”) or both kilim and zili weaving techniques (“Sarı namazlağı (deli zili) (yellow prayer rug) (crazy zili), “Aynalı kilim” and Alaçul” were used together in the region. In the town of Bodrum, “Parmaklı (Al kilim)” (red kilim), “Turnalı (Aynalı kilim)” and “Çubuklu kilim” are woven particularly in the villages of Geriş, Yalıçiftlik and Kızılağaç, despite getting decreased, “Goraflı kilim (Çubuklu kilim)” is woven in the town of Marmaris (Etikan and Ölmez, 2013).

In addition, besides making had woven carpets, kilim, zili and cicim weavings in Fethiye, Dastar weaving considered as a shuttle weaving is commonly made in the town of Üzümlü. Within the scope of the research, the number of the looms the ladies in the region used were increased in order to enliven the dastar weaving in the region for the purpose of sustainability of the Dastar weaving which is rarely applied and about to be forgotten and they were encouraged to weave thanks to the project that was carried out in cooperation with Gazi University, Centre for Turkish Handicraft Arts in 2012. Today, 20 looms of the ladies in the region are still working and there are weaving stores opposing each other in Dastar street. Every year, “Morel Mushroom and Dastar Festival” is held in the town of Yeşil Üzümlü in April. A great number of people from different places in the country and abroad participate in the festival and follow up the scientific and artistic activities with regard to morel mushroom and dastar. The book “Yeşil Üzümlü Dokumaları Geleneksel Giysileri ve Çağdaş Tasarımlar” (Yeşil Üzümlü Weavings Traditional Clothes and Modern Designs” were prepared as a scientific book by Prof. Feriha Akpınarlı and Assist. Prof. Songül Kuru (Akpınarlı and Arslan, 2017: 21-22).

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Resim 2: A View from Dastar Street
(Akpınarlı ve Arslan, 2017: 21)



Resim 3: Ms. Saliha Aybek, Weaving a Carpet
(Özgün, 2016)

3. FEATURES OF KAYA CARPETS

It was found in the investigation carried out in Kayaköy, Fethiye, during the shoots made at the houses where there was a Kaya carpet that the motive and colour features are still being carried on. For that reason, 10 carpets were investigated in terms of yarn, weaving technique, motive, colour and composition. Written source regarding Kaya carpets comprises very little and very general information. The features of the carpets determined were determined with an examination by the researches. The information concerning regional features (quality, yarn type, motive, composition) was taken from Saliha Aybek helping to carry on Kaya carpet weaving and Ayten Küpeliöglü who was at the house of Kaya carpets.

The views and features of Kaya carpets that were taken as the sampling determined in the region are given in Table 1.


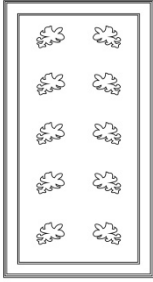

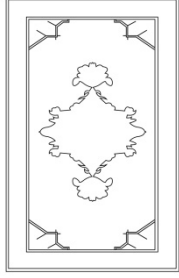

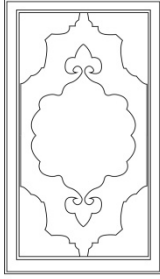
Table 1: Features of Kaya Carpets

Example Number	Photo of Carpet	Features	Composition
Example 1		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 21x36 Motive: Carnation, butterfly, curve Composition: Bitmez köşe (Uncompleted corner) Source Person: Saliha AYBEK</p>	
Example 2		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 27x32 Motive: Carnation Composition: Yapraklı (Leafed) Source Person: Ayten KÜPELİOĞLU</p>	
Example 3		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x30 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tree of life as an eagle wing, tulip Composition: Hayriler Source Person: Saliha AYBEK</p>	

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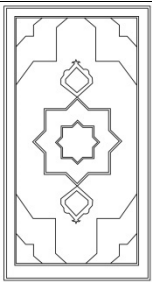
Example 4		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x30 Motive: Carnation Composition: Yapraklı (Leafed) Source Person: Saliha AYBEK</p>	
Example 5		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x28 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tulip Composition: Göbekli (Medal) Source Person: Saliha AYBEK</p>	
Example 6		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x30 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tulip, bird Composition: Hayriler Source Person: Saliha AYBEK</p>	

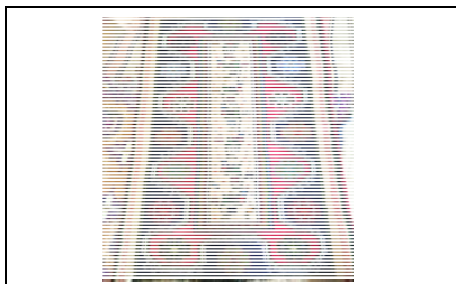
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Example 7</p>		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 22x34 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tulip, bird, octagonal star Composition: Yeminli Source Person: Saliha AYBEK</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Example 8</p>		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x30 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tree of life as an eagle wing, tulip Composition: Hayriler Source Person: Ayten KÜPELİOĞLU</p>	

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Example 9		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 26x30 Motive: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tulip, bird, Composition: Hayriler Source Person: Saliha AYBEK</p>	
Example 10		<p>Warp Yarn: Wool Weft Yarn: Wool Pile Yarn: Wool Quality: 22x34 Motif: Carnation, pear flower (border) or water flowing in the shape of S or wine leaf, tulip, bird, octagonal star Composition: Yeminli Source Person: Ayten KÜPELİOĞLU</p>	



Resim 4: Kayaköy Carpet Example
(Özgün, 2016)

3.1. Yarn Feature

As a result of the evaluation of the answers given to the questions

addressed to Saliha Aypek, the source person, in the field study carried out in Kayaköy, it was found that wool yarn was used in the past as warp, weft and knot yarns, they spun the wool obtained by shearing the sheep they raised by the hand spindle and produced single layer wool, they made the twist of the yarns used as warp yarn denser, they used the same yarn (warp yarn) as the weft yarn, but that they used less twisted yarns as the knot yarns. It was also determined that they dyed the colourful yarns for the motive making from the dyes obtained from the plants growing in the region (Gum plant (*Euphorbia cyparissias*), Bitter orange (*Citrus aurantium*), Walnut Shell (*Juglans regia*), Elm bark (*ulmus*), acorn (*Quercus ithaburensis*), Quincy leaf (*Cydonia oblonga*), Turpentine tree (*Pistacia terebinthus*), Barley (*Hordeum vulgare* L), and that they used alum and ash as mordant. The spinned and dyed yarns were winded up and made ready for weaving.



Resim 5: Hand Spindle Used in Wool Spinning (Özgün, 2016)

In the interview, the weaving master pointed out that she dyed all the yarn herself and told the method of obtaining natural dye colours as follows:



Resim 6: Wool Yarns with Natural Dyes (Özgün, 2016)

“The ash obtained from the burning of the turpentine tree is boiled. Barley, garlic, raw coffee, henna and indigo are

added in the boiled water with ash and dark blue colour (çömlek mavisi (pot blue) in the region) is obtained. Buff colour is obtained from walnut plant; green colour is obtained from gum plant; orange colour is obtained by boiling water with gum plant and alum together and adding the dye. Dyeing process is made in the garden, the dyed skeins of yarn are dried and yarns are chosen according to the colour of the carpet to be woven”.

3.2. Tool Feature

The only weaver determined in the field study carried out in April 2016 in Kayaköy in the region going on weaving, Saliha Aybek turned one of her room at home into a carpet weaving room. The loom used to weave the carpet was an Istar (Traditional Loom) made up of wooded material. Easy to set up, Istar weaving loom is preferred in villages very commonly. There are two planks at the sides and two beams, one warp weaving reed, a shed reed placed in the top and bottom hollows and a varangelen stick. As the carpet is woven, the warps are pushed at the bottom backwards and the woven part is rolled on the beam. As a subordinate tool a kirkit is used to tighten the knots and a scissors is used to shorten the length of the knots.



Resim 7: The Loom (Istar)
at the House of Saliha Aybek (Özgün, 2016)

3.3. Weaving Feature

As a result of the interview made with Saliha Aybek within the scope of the field study, it was found that firstly the sizes of the carpet to be woven

was determined, warp preparation was not made by the weaver, the warp was ordered readily in line with the determined according to the width of the carpet to be woven, instead. After giving the fringe allowance of warp ordered readily on the loom, one of the warps is freed and the other one is tied onto the wood with the reed warn and the process of reed making is obtained for the opening the shed allowing the warp yarns to stay some at the top and some at the bottom and throw the weft yarns easily. After reed making, a varangelen stick is mounted at the upper side of the reed wood in a way that half of the warp wires stay in the front and the other half at the back. By pulling the varangelen stick up and down, the warp wires are opened and closed. Before starting to weave the carpet, one-line chain weaving, a few lines carpet weaving is made. While weaving kilim, basma weft is thrown between the warps along the line and it is tightened with kirkit. In the second line süzme weft is thrown and the they are allowed hollowed between the warps in a way like teeth and they are tightened onto the first wefts with the kirkit. So kilim weaving is completed. Depending on the carpet design in front of the weaver, both sides of the carpet is first woven side weaving and this weaving is carried on along the way of weaving it. The carpet design starts in the middle and the knots are tied with Turkish knot technique. After every knot line, one line basma weft and one line süzme weft are made and knots are tightened with the kirkit. Then they are shortened at the same length with the carpet scissors. After completing the carpet design, one-line chain weaving, a few lines kilim weaving is made once again. Based on the fringe allowance given before, fringe allowance is given again and the carpet woven is cut with the help of a scissors, taken out of the loom. The fringes given at the both ends of the carpet are braided. Finish process is applied to the carpet finally. In order to clean the dusts on the carpet it is swept or vacuumed.

The knot type used at the carpets woven in the region is Turkish knot. Turkish (Gördes) knot is obtained by taking the knot yarn out of two warp yarns that is tied on both warp yarns. Carpet knot density determines the quality. In order to determine the quality on 10 Kaya carpets investigated within the scope of the research, the evaluations made depending on the knot number at 10cm were given in Table 2.

Table 2: The Quality Features of Kaya Carpets

Example Number	21x26	27x32	26x30	26x28	22x34
Example 1	x				
Example 2		x			

Example 3			x		
Example 4			x		
Example 5				x	
Example 6			x		
Example 7					x
Example 8			x		
Example 9			x		
Example 10					x

In a study carried out by Etikan and Ölmez (2013), it was pointed out that Kaya carpets have 6 different knot density as 24x28, 26x26, 26x27, 26x28, 26x30 and 26x31. As given in Table 2, it was found that Kaya carpets have 5 different knot density as 21x26, 22x34, 26x28, 26x30 and 27x32 and that the carpets were mostly woven with the knot density of 26x30. Kaya carpets are in the mid-quality carpets group with 1400 – 701 knots in a dm² by Turkish Standards of Textile Flooring – Hand Woven Carpets – Turkish Carpets published by Turkish Standards Institution (TS 43/April 1992).

3.4. Motive Features

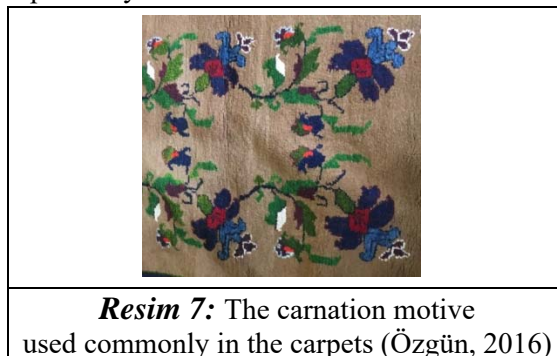
A detailed investigation was made in order to determine the motive features at carpets and it was given in Table 3.

Table 3: Motive Features of Kaya Carpets

Example No	Plant Decoration				Figured Decoration		Symbolic Decoration			
	Carnation	Tulip	Pear Flower	Wine Leaf	Butterfly	Bird	Water Flowing in The Shape Of S	Curve	Life Tree	Octagonal Star
Example 1	x				x			x		
Example 2	x									
Example 3	x	x	x	x			x		x	
Example 4	x									
Example 5	x	x	x	x			x			
Example 6	x	x	x	x		x	x			
Example 7	x	x	x			x	x			x
Example 8	x	x	x	x			x		x	
Example 9	x	x	x	x		x	x			
Example 10	x	x	x	x		x	x			x

As seen in the table, it was found that there were three different decorations as plant decoration (carnation, tulip, pear flower, wine leaf), figured decoration (butterfly, bird) and symbolic decoration (water flowing in the shape of S, curve, life tree, octagonal star). Accordingly, carnation motive is the most commonly used motive in Kaya carpets; they are

followed by tulip, pear flower, wine leaf, bird and water flowing in the shape of S motives, respectively.



3.5. Colour Feature

The colour features in the carpets were investigated and given in Table 4.

Table 4: Colour Features of Kaya Carpets

Example No	Ground				Pattern														
	Dark Pink	Indigo Blues	Red	Camel Brown	Red	Indigo Blues	White	Black	Light Blue	Purple	Claret Red	Orange	Dark Green	Light Green	Dark Brown	Camel Brown	Dark Pink	Light Pink	
Example 1	x				x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Example 2		x			x	x			x			x				x			
Example 3			x		x	x	x	x	x		x	x	x						x
Example 4				x	x	x	x		x	x	x		x	x		x			
Example 5			x		x	x	x	x	x			x	x			x			
Example 6			x		x	x	x	x	x	x			x	x		x			x
Example 7			x		x	x	x	x	x			x	x	x	x				
Example 8			x		x	x	x	x	x			x	x	x					x
Example 9			x		x	x	x	x	x			x	x	x		x			
Example 10			x		x	x	x	x	x			x	x	x					

As given in Table 4, it was found that 14 different colours were used at the carpets. In this sense, mostly red colour was used on the ground in Kaya carpets, while mostly 8 different colours were used as red, indigo blue, light blue, white, black, orange, dark green and light green.

3.6. Composition Features

When it comes to composition features used in Kaya carpet example, the carpets in the region are named as “bitmez köşe” (uncompleted corner), “Yapraklı” (Leafed), “hayriler”, “göbekli” (medal), and “yeminli”. Etikan (2007), Etikan and Ölmez (2013) found the same names in their studies.

The corner motive in the carpet called “Bitmez köşe” goes on continuously. In addition, it is most likely to see plant decorations on the ground that is surrounded with thin and thick borders and in the middle (See Table 1; 1st example).

The ground of the carpet called “Yapraklı” is made up of 4 parts horizontally and plant decorations are dominant. The carpet is surrounded with a thin and thick border (See, Table 1; 2nd and 4th examples).

The tulip motives are given at the four corners of the carpet called “Hayriler”. The ground of the carpet is covered with a life tree in the shape of an eagle wing and plant decorations. The border of the carpet is surrounded by a pear flower, water flowing in the shape of S or wine leaf motives (See Table 1; 3rd, 6th, 8th and 9th examples).

The tulip motives of the carpet called “Göbekli” are given at the four corners of the carpet as the corner motive. There is a medal in the middle ground of the carpet and in the medal there are intensive plant decorations. The border of the carpet is surrounded by a pear flower, water flowing in the shape of S or wine leaf motives (See Table 1; 5th example).

There are plant motives on the four corners of the carpet in the composition type called “Yeminli”. There is a medal resembling an octagonal star in the middle ground of the carpet and at the two ends of the medal, there are bird motives. The border of the carpet is surrounded by a pear flower, water flowing in the shape of S or wine leaf motives (See Table 1; 5th example).

4. CONCLUSION AND RECOMMENDATIONS

A part of the rich cultural accumulation emerging as a result of the effect of various civilizations is Turkish carpet art. This traditional branch of art that has been carried on throughout history and with which the people in the region have never broken their interaction while weaving is about to be forgotten today. The current study was carried out in order to convey the traditional carpet art to the next generations, to spread the awareness of cultural and original product design in the region of Fethiye and the yarn, weaving technique, motive, colour and composition features of Kaya carpets were investigated.

Examined in line with the information obtained from Saliha Aybek weaving Kaya carpet in Kayaköy, Kaya carpets are generally in the type of a prayer rug and are woven in small sizes and at wooden ıstar looms. Wool is used in the carpets as warp, weft and knot yarn and coloured with natural dyes (Gum plant (*Euphorbia cyparissias*), Bitter orange (*Citrus aurantium*), Walnut Shell (*Juglans regia*), Elm bark (*ulmus*), acorn (*Quercus ithaburensis*), Quincy leaf (*Cydonia oblonga*), Turpentine tree (*Pistacia terebinthus*), Barley (*Hordeum vulgare* L). Denser spun yarn is preferred at warp and weft and less spun yarn is used in knot yarns. The knot type used in the carpets is Turkish knot. Mostly middle quality carpets with 26x30 knot density according to Turkish Standard are woven. Three different decorations as plant decoration (carnation, tulip, pear flower, wine leaf), figured decoration (butterfly, bird) and symbolic decoration (water flowing in the shape of S, curve, life tree, octagonal star) and 5 different composition type as “bitmez köşe”, “yapraklı”, “hayriler”, “göbekli” and “yeminli” take place. While mostly red colour is used on the ground of the carpets, 8 different colours as besides red colour, indigo blue, light blue, white, black, orange, dark green and light green are used in the design. These examples continue with their features in the future by the weaver and it is paid attention not to distort the design today.

It is of vital importance to carry out studies in the region with regard to the sustainability of the carpet weaving. Saliha Aybek, the master of weaving in the region, pointed out that this tradition is endangered of being forgotten, her daughter and grandchildren cannot continue the tradition of weaving Kaya carpets but she was offered to be a qualified instructor by the Public Education Centre and that she was happy about this development. In addition, she expressed that a carpet weaving course was arranged in the interview in the Public Education Centre for the purpose of carrying on the tradition of Kaya carpet weaving in the future and in order to train young weavers. In this way, it looks that it is a significant step about the weaving activities regarding to enliven this tradition (URL 1). Today, it is known that there will be carpet to be woven in Kayaköy in the next century.

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