art books

GILDING
(TEZHİB SAN'ATI)

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Gilding

Gilding (gilt) is derived from the Arabic word "zeheb". It means to cover with gold. It is one of the most common forms of traditional Turkish art.

The primary material used in gilding is gold. Thin gold leaf is crushed with water and Arabic glue and then strained through muslin cloth. It is left to rest in water for some time and then dried and crushed into a powder. When necessary, it is used with gelatinized water. Red, blue and navy blue paint is also used with the gold.
Gilt is generally used for artistic writing, such as manuscripts, collage, plaques, hilye-i serif, and calligraphy as well as for the seals of the sultan.

The entire border of the first two pages of the Qur'an (the beginning of the Fâtiha and Bakara chapters) is gilded, as well as the chapter headings and the cüz gülü, hizib gülü, secde gülü pause markings in the margins, each of which has a separate meaning.
In divan poems the title, eulogy, ode and the headings of other sections are gilded and both sides of mahlas couplets. In other manuscripts, the zahriye page at the front of a book where the gilder displayed all his skill, was gilded as were the title, epilogue and the chapter and section headings.
The title or upper portion of the mihrabiye and the entire border of full-page ornamentations were decorated with lines radiating outward which complemented the artwork.
The section adorned with gold gilt and colourful lines surrounding the text is called "the ruler" (cetvel). If the empty spaces on the outer portion of the ruler are decorated only with gold it is called "Halkâri" or "Painted Halkâri" if paint is used together with the gold. Loops (halka) that are added in an intertwining fashion are called "Ulama". Decorations made by sprinkling gold are called "Zerefshan". The lines that are drawn toward the outer edges of the page going from thick to thin where the "ruler" and gilt end are called "tig".
In the 8th century, the Uighur people developed the "Hatayi" style, which consists of flower and plant motifs made by filling the empty space with elements such as flowers, branches and leaves using blue, red, white and purple. A classical Hatayi school was founded in Herat. The influence of the works executed here began to be seen in Anatolia. Seljuk gilded works in Anatolia took the form of geometric and Rumi motifs adorned with stars and leaves.
In the Ottoman Empire of the 15th century, Amasya, Bursa, Edirne and Istanbul were important centres that practiced the art of gilding.
As the unique Ottoman gilding style was being developed in the gilt workshops founded in Topkapı Palace with the patronage of Sultan Mehmed the Conqueror, new compilations, copies and translations of works were made even more valuable by gilding each one in a palace that was abuzz with artistic and scientific movements.
کُلیه کریست واین کے وقفت ارگان
کلب دلیپ پی یینگ بیان
میان pag یک کَویت تُرانش
کُرا خاطر پی بلان کو کی پرِیپون را
The artists who came to Istanbul after Sultan Yavuz Selim’s Çaldıran campaign in 1514 brought added strength to Ottoman gilt and miniature art. The works of members from two gilt workshops founded in the palace, one of which belonged to artists from Iran, provide the best examples of innovations in gilt art.
It was at this time, during the reign of Sultan Süleyman the Magnificent, that the Chief Palace Painter, Şahkulu, first put forward the "Saz" style. His student Kara Memi gilded the Muhibbi court literature found at Nuruosmaniye and the Istanbul University Central Library. Kara Memi, succeeded his teacher as the Chief Palace Painter and created very beautiful compositions based on nature using flowers such as hyacinth, carnations, roses and tulips. He gave the art of gilding a new face.
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Later in the 17th century, Hasan Çelebi, who gilded the Qur'an written with the calligraphic art of Calligrapher Hafiz Osman, is one of those who laboured in the field of classic gilding.
Yusuf Mısırî, Bursalı Hezarpın, Haydarpaşalı İbrahim Çelebi, and the
greatest gilder of the day, the famous
lacquer artist, Ali Üsküdaî, all 18th
century gilders, were individuals who
contributed to the art of gilding.
Towards the end of the 18th century, a decorative style known as Turkish rococo began to develop and spread. This technique consists particularly of naturalist bouquets of flowers and continued to be influential until the end of the 19th century.
The brothers, Ahmed and Ata, were recognized gilders at that time.

Turkish gilding art was shaken at the beginning of the 20th century but was saved from oblivion by the endless efforts of Muhsin Demir Onat, Rikkat Kunt, Necmettin Okyay, Ord. Prof. Dr. Süheyl Ünver. Today, work continues in various locations throughout Anatolia and principally in Istanbul.