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Graphic Design Analysis of The Color and Shape Features in Kubad Abad Palace Tiles

Kubad Abad Sarayı Çinilerindeki Renk ve Biçim Özelliklerinin Grafik Tasarım Açısından Analizi

Abstract: Kubad Abad Palace tiles, which have marked a period in Turkish tile art and have different features from other tile decorations in terms of composition and pattern, have a very effective expressive power with less color. In the decorations of the Kubad Abad Palace, which were made by applying the underglaze technique in the Anatolian Seljuk period, in which many different techniques were used; Geometric patterns, floral motifs and stylized figures with free brush strokes form the main compositions. In coloring; black, eggplant purple, turquoise, cobalt blue, turquoise brown are used. In this study, the color and form characteristics of the Kubad Abad Palace tile decorations, which have created a unique and original style and continue to attract the attention of the art and academic community, will be analyzed in terms of graphic design.

Keywords: Kubad Abad Palace, Tile, Color, Form, Graphic Design

Öz: Türk çini sanatında bir döneme damgasını vurmuş, kompozisyon ve desen açısından diğer çini bezemelerinden farklı özelliklere sahip olan Kubad Abad Sarayı çinileri, az renkle çok etkili bir ifade gücüne sahiptir. Birbirinden farklı birçok tekniklerin kullanılmış olduğu Anadolu Selçuklu döneminde sır altı tekniği ile uygulanarak yapılmış olan Kubad Abad Sarayı bezemelerinde; geometrik desenler, bitkisel motifler ve serbest fırça darbeleriyle stilize olarak çalışılmış figürler ana kompozisyonları oluşturmaktadır. Renklendirmede; siyah, patlıcan moru, turkuaz, kobalt mavisi, firuze kahverengi kullanılmıştır. Bu çalışmada kendine has ve özgün bir tarz yaratmış, günümüzde sanat ve akademik camiasının ilgisini çekmeye devam eden Kubad Abad Sarayı çini bezemelerinin renk ve biçim özellikleri incelenerek grafik tasarım açısından analizleri yapılacaktır.

Anahtar Kelimeler: Kubad Abad Sarayı, Çini, Renk, Biçim, Grafik Tasarım

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Introduction

The art of tiles, which has been used in architectural structures and pots and pans, has a very wide repertoire in terms of patterns, in addition, it has produced very rich products with different techniques and a limited range of colors. The art of tiles, which also left its mark on architectural structures, was used for the first time as turquoise-colored tiles on the funerary pyramids in Saqqara, Egypt, in the first half of 3000 BC. Between the 12th-6th Centuries BC, Mesopotamia applied colored glazed tiles for centuries. The Ishtar Gate of Babylon, built in 570 B.C. is the most honorable tile of Mesopotamian art. The relief of the bull protecting this gate is decorated with turquoise, yellow, brown and white relief tiles. Between the 12th and 9th centuries BC, the works of the Iranian Elam kings found in Susa have been decorated with turquoise, yellow, white, brown glazed and figured tiles. Between 404 and 358 BC, this decoration tradition continued with the relief figures used in the Achaemenid palaces. In Anatolia, the Phrygians, between the 8th and 6th centuries BC, painted on terracotta with a slight relief, similar to tiles, and decorated them. The first use of glazed tiles in Anatolia draws attention to the rare examples applied in Byzantine architecture in Istanbul in the 10th century (Öney, 1987, p. 13).

After the Turks accepted Islam, in the regions where Islam spread; In Syria, Palestine, Iraq, Iran, Egypt, North Africa, Spain, Anatolia and the Balkans, tile art was adopted along with ceramic art, and it was used as an element of decoration in the architectural field as well as pots and pans. In 9th century Iraq, between the 12th and 18th centuries Bc in Iran and Anatolia, between the 14th and 15th centuries in Turkistan, in the 14th century, in North West Africa and Spain examples of tiles were frequently encountered. The art of tiles, which started to be used as an ornamental element in Islamic architectural structures in the 9th century, has survived to the present day by showing different techniques, colors and patterns in Islamic countries (Öney, 1987, p. 13-14).

Turkish Tile Art

The first examples of Turkish tile art in architectural structures emerged in the 9th century in the city of Samarra, which was established for Turkish soldiers on the edge of the Tigris river in the north of Baghdad by the Caliph Mutasim. Luster technique tiles were found during the excavations made here. Tiles with similar characteristics were also seen in the Raqqa excavations in Syria. Tile applications cannot be seen in Islamic architecture at the beginning of the 10th and 11th centuries. In the 11th century, the works made in the period of the Karakhanids, who ruled in the Turkestan region, were also used in a small amount of tile decoration. The Ayşe Bibi Tomb near Cambul, the Celaleddin Hüseyin Tomb in Useng, the portal of the Mugaki Attari Mosque in Bukhara in the 12th century, and the Buhara Kalan minaret were decorated with turquoise tiles (Öney, 1987, p. 17). In the 12th century, small relief tiles in yellow, blue, green and brown, which were made by Mesut the Third, were found in the ruins and gates of the Gazne Palace in the city of Ghazni in Afghanistan (Aslanapa, 1993, p. 317). Similar tiles were also found in the Termez region in Iraq, Iran and Samarkand, which are dated to the 11th century (Öney, 1987, p. 16).

The tile tradition, which started in the Great Seljuk period, gradually became richer in the 13th century. After the stagnation period during the Mongolian movements, at the end of the 13th century, there was a bright period in the art of tiles in the Ilkhanate period. The Great Seljuks decorated their religious buildings mostly with blue and turquoise colors (Öney, 1987, p. 17-18). In the 14th century, the Timurid era pioneered magnificently decorated architectural structures in Iran and Samarkand. Olcayto Hudabende Tomb in Sultanniye, which is one of the best examples of the period, has its inner and outer walls covered with tile mosaics and its dome with turquoise glazed bricks (Öney, 1987, p. 19). Polished tiles and altars were found in the cities of Save and Natan in Rey Keşan, Iran. Minai Technique was first produced in workshops in Rey and Keşan (Aslanapa, 1993, p. 328). Later,

this technique first appeared in the Alaeddin Mansion in the Anatolian Seljuk Period (Öney, 1987, p. 20). The main development in the art of tiles was seen in Anatolian Turkish Art. Seljuks who came to Anatolia made great strides in art along with architectural development.

Anatolian Seljuk Art

After the Seljuk Sultan Alparslan defeated the Byzantine army in Malazgirt in 1071, the Seljuk Turks came to Anatolia and began to settle in the geography. From the 12th century to the 13th century, it became stronger by uniting Turkish principalities such as Danişmend, Saltuk, Mengücek and Artuk (Öney, 1976b, p. 7). The Seljuks could not enter into architectural construction for a while due to their struggles with Byzantium and Armenians. However, they have shown construction activities since the 13th century. The Turkish communities that came to Anatolia from Turkistan, Khorasan and Azerbaijan due to the Mongol invasion also influenced the traditions, customs and culture in Anatolia, revived old traditions and produced countless works from architectural structures to handicrafts (Yetkin, 1965, p. 149). The Seljuk State, which brought eastern and Islamic culture to Anatolia, attracted attention with the works made in cities such as Sivas, Akşehir, Beyşehir, Tokat, Malatya, Afyonkarahisar, Antalya, Alanya, Amasya, Ankara, Harput, Kayseri, Kırşehir, in the reign of Sultan Kılıçaslan the second. became centers. (Öney, 1976a, p. 44). Seljuk art, which reached its peak during the reign of Sultan Alaeddin Keykubad the first, took its place in the Islamic world with a new understanding.

Quite different and rich techniques were used in the art of tiles, which developed with the architectural structuring. While the patterns and color applications used in some of these techniques are seen in every period, some of them were used in certain periods and brought a different style to the art of tiles with new patterns (Öney, 1987, p. 44). Glazed brick technique appears as the first technique in tile applications. In this technique, after the long and flat surface of the brick is glazed with colored glaze and fired, a glazed brick is obtained. Glazed and unglazed bricks were placed diagonally, crosswise, zig-zag, lattice, vertical and horizontal to create different compositions. While geometric arrangements were dominant in the first examples of the glazed brick technique, more intricate geometric shapes, kufic inscriptions, hobnails and rosette compositions were used in later examples (Öney, 1976a, p. 9).

The second technique is tile decorations, which are called monochromatic glazed or plain colored tiles and adorn the walls in architectural structures consist of square, rectangular, hexagonal or triangular forms. Turquoise, cobalt blue, eggplant purple and green colors are used in these tiles. We also see areas with gilding on turquoise and green colors in monochrome glazed tiles (Çeken, 2007b, p. 17).

The third technique is the tile mosaic technique. In this technique, tile plates prepared with turquoise, manganese purple, cobalt blue and black colors were cut according to the desired pattern, and the small cut pieces were brought together according to the pattern. Another technique that is formed as a result of inlaying the mosaic technique is called the inlay mosaic technique (Bakır, 1999, p. 10).

The fourth technique is the underglaze technique. In the underglaze technique, which is the most widely used in palace tiles, forms were applied in the form of eight-pointed stars, cross-like four-armed stars and squares. Eight-pointed star-shaped tiles appear with the transparent underglaze technique, cross-armed tiles, and square tiles, colored black under turquoise glaze. The patterns of the eight-pointed star tiles are black, cobalt blue, manganese purple and turquoise colors applied under the transparent glaze. The motifs on the tiles applied under turquoise glaze were glazed after being painted with black color (Öney, 1976a, p. 11).

In the luster technique, which is the fifth technique, the forms are usually glazed with opaque white glaze and then fired. Then, a mixture of silver and copper oxide called luster is applied on the glazed floor and decorated and fired a second time at a low temperature (Turan, 2005, p. 237).

The sixth technique is the minai technique. The Minai technique is called "Heftreng" because it uses seven colors. This technique, which is seen in ceramics in centers such as Iran, Keşan, Rey and Save, has also been seen in the art of tiles in Anatolia (Yetkin, 1986, p. 156-157).

Kubad Abad Palace Tiles

The ornaments, which entered the art of the Anatolian Seljuk period through the Great Seljuks, showed diversity and richness in the tiles of the Kubad Abad Palace. Even though these tile pieces, which were found as broken during the excavations, were damaged, the whole decoration can be understood with its writing types, geometric patterns, floral motifs and figures (Çeken, 2007a, p. 114-115). Scenes reflecting the palace life of the Seljuk sultans were depicted on these wall tiles, which were applied with the underglaze technique in the Great and Small Palaces in Kubad Abad. Domestic animals, symmetrical birds next to the tree of life, fish as a symbol of fertility, lion figure representing protective power and might, peacock figure symbolizing paradise, various bird figures and game animals are depicted. Fantastic creatures; human-headed bird-bodied siren (harpi), human-headed lion-bodied sphinx, eagle-headed, eagle-winged and lion-bodied griffin were studied as stylized (Önder, 1988, p. 33-34). We see it among the figure types of Kubad Abad Palace, such as the double-headed eagle and falcon, which represent the power, the palace and the sultan, and have the characteristics of a coat of arms (Arik, 2000, p. 156-157). Along with animal figures, human figures and motifs were also used. These figures on the wall panels were applied on eight-armed star forms. Four-armed cross-like tiles, square and rectangular tiles were applied as a connector in the middle of the eight-pointed stars.

Analysis of Color and Form Characteristics of Kubad Abad Palace Tiles in terms of Graphic Design

Works of art, which are carriers of social memory, serve both to create common values and to transfer them to future generations. Each work of art is concrete indicators that reflect the abstract values of its period. The fact that these works can be analyzed as indicators shows that they can be interpreted in terms of social, cultural, ideological and artistic understanding of the period. Kubad Abad Palace, which is one of the works of art that witnessed the Anatolian Seljuk period, one of the important periods of Turkish History, is a prominent building both politically, socially and culturally. It is dominated by a superior decoration style that reveals the art of the time it was applied. The most important feature of the Kubad Abad Palace, which draws attention with its wall tiles, is the richness of figures engraved on the tiles. This rich decoration style is engraved on eight-pointed star, cross-cut plate, square and rectangular forms. While the square and rectangular forms look quite flat, the star and cross-like forms create a more visual effect both as an expression and with the figures made on them. These forms have been placed in the most effective way to express their visual power according to the area they will be applied. Star-shaped tiles enriched the sultan's room in the palace. A very eye-catching and dynamic language has emerged with the simplicity of the decorations, the naturalness of the figures, the fluency in the motifs, and the composition feature that ensures integrity on the forms in which it is applied. Color confusion was avoided in the designs and very few colors were used.

Color Analysis in terms of Design

When the width and frequency of usage areas are examined, color has an active role in every area of life. The meanings attributed to colors are also important in terms of emphasizing the features that facilitate human life and accelerate communication. In terms of the realization of the message contents to be conveyed with different elements and different meanings, it adds diversity and color to the communication dimension. In this respect, color is used in every field as a regulator of life, both in terms of visuality and in terms of creating a language in communication (Samur, 2019, p. 25). Artists have benefited from the relations of colors with each other in order to reach solid forms and create composition and aesthetic structure (Samur, 2019, p. 41). Colors also occupy space according to the forms of decorations used in the composition. In this case, the importance of forms in design comes to the fore.

Color has different meanings as a means of communication in cultures. As a result of common sharing and social accumulation, it has become a cultural phenomenon defined in different ways according to societies, periods and civilizations. Colors have different perceptions and uses according to cultures (Samur, 2019, p. 24). Colors, which have different meanings between societies, are also the determinants of life within the framework of social values (Samur, 2019, p. 25).

For a design, color can be described as the most important element that affects and excites the viewer. Design with a correct color match is much more impressive than the line system, composition and proportions (Odabaşı, 2002, p. 80). Colors have different meanings according to the environment they are in, the material they are applied to and other colors used side by side. In addition to the universality of colors, the understanding and values attributed to color by geography, culture and societies also show differences (Kılıç and Çalışkan, 2014, p. 70). For example, while the color of mourning and mourning is black in western countries, it is known to be white in eastern countries. It is thought that a simple use of color will create a strong effect, as well as contain different meanings and passwords. Manet; He summarized the meaning and aesthetic structure of color by saying "Color is a matter of taste and emotion" (Yılmaz, 1991, p. 3).

As a powerful communication tool, color raises the level of design, highlights the main element, draws attention and makes the product more attractive. For this reason, besides the cultural and universal meanings of colors, they should also be informed about their technical uses. During the application, issues such as the toning of the colors, the contrast of the colors and their hierarchical shape create integrity in the design. The designer's adding color to motifs and figures also enables him to successfully convey the intended meaning (Ambrose and Harris, 2020, p. 126). In order to use color in the right place in the design, the right knowledge is required. When choosing a color, the cultural connotation of the color, the taste of the target audience, the character of the product and the approach to design should definitely be taken into account (Becer, 2018, p. 60). In this case, in the tile decorations made in the Kubad Abad palaces, the characteristics such as where the decorations will be applied were also taken into consideration in addition to the culture, religion, education level, age, gender, status, general taste of the target audience.

The color spectrum, which consists of black, brown, purple, turquoise and turquoise colors used in the tiles of Kubad Abad Palace, created a very original, clear and striking visual, although there are few colors. In places where the decoration should stand out, the ground is left white, and the visual is highlighted with blue, brown, black and eggplant purple. In areas where turquoise colors are dominant, black motifs are embroidered in the appearance of stains. In addition to a painting style that is generally simple and comforting to the eye, a mixed and intense painting style is rarely encountered. The meanings of colors are as important as the areas in which they are used in Turkish culture.

While blue, which is the basic color used in tiles, was accepted as a warm color in the Middle Ages and Renaissance Europe, it was accepted as a cold color after the 17th century. Blue, which is a partially warm color according to Goethe, is cold according to Newton. Blue that represents the sky, eternity and peace has been used in five different ways as royal blue, the color of pain blue, otherworldly blue and celestial blue (Samur, 2019, p. 56). The white color, which generally forms the ground in tiles, evokes material and spiritual cleanliness, mercy, goodness, modesty and humility, beauty, goodness and guidance, purity and paradise (Akyüz, 2014, p. 379). When turquoise (<http://www.yesiltopuklar.com>, Date of access: 03.09.2022), which symbolizes friendship and Turkishness, is close to blue, it is called turquoise, and when it is close to green, it is named turquoise.

With brown (<https://www.haibrag.com>, Date of Access, 03.09.2022), which expresses nature, reality, power, strength, earth and system, the aubergine purple, which is formal, rich and noble, symbolizing nobility, creates a positive psychological effect when used indoors (<https://www.epsikoterapi.net>, Date of access: 06.09.2022). The black color, which is the frame that combines the colors, gains energy on the passive side while the active side gains energy with the color they come together. Also, black color here means earth, power, strength.

Since the tiles of the Kubad Abad Palace are applied in the underglaze technique, the colors are sometimes seen as dark, in some places light and in some places transitional. Immediately after all colors are applied with a brush, tile glaze whose main material is called quartz, sand, glass, lead, and some wheat flour... The image of the decorations and colors under the white liquid are covered and a white image like snow emerges. Then, it was baked in an oven at 900 degrees, and the formation of tiles was completed by waiting for three days due to the cooling of the oven. (Image 1-4). Considering the century in which the tiles were produced, the fact that they have reached today and the colors have not faded despite the effects of the weather conditions of the geography they are in and other factors is due to the underglaze technique applied.

While the places that need to be emphasized or the story elements that are wanted to be told are highlighted in a graphic design product today, it is seen that the same concern was observed in the tile decorations at that time. A white space was left around the figures to give the main motif an opportunity to breathe, and blue, turquoise, eggplant purple and brown tones were applied around the space. When colors are used sparingly and in a balanced way, it is observed that the visual has a relaxing and calming effect.

The colors used in the decorations can create different effects on the perception of the proportions of the decoration elements. Light colors applied on a dark background with the same size and form can also be perceived as larger than dark colors (Ambrose and Harris, 2020, p. 126). Color creates distance in the areas where it is used in the composition, which gives the authority to present the relations of perspective and hierarchy more effectively. While the use of colors in small areas can create perspective, their use in large areas reduces the distance (Odabaşı, 2002, p. 80). These created combinations are character combinations. While forming the character in the current combination, they have to be related to the characters of the colors they combine.



Image 1. Transparent Underglaze Application to the Star Form



Image 2. Transparent and Turquoise Colored Glaze Application



Image 3. Luster Technique Application to Star Form



Image 4. Turquoise Colored Glaze Application to Square Form

Design and Form Analysis

Everything that people do and practice is part of their culture. Fichter (1990. p. 120) states that "since culture includes all the products of man, all produced products and works must be grasped in culture". Architecture, which is a triggering tool in design, is a technical and cultural phenomenon with an identity (Gürer and Yücel, 2005, p. 87). The spirit of the space, which emerged with the merging and integration of light, material and structure in the architectural structure of Kubad Abad Palace, was shaped by the perspectives of the architects and artists on the geography they lived in, the city and the people living in it before the building. The shaping of the space in architecture, the arrangement of the surfaces that make up the space and its holistic construction constitute the essence of the design within the aesthetic framework (Fleming, 2002, p. 6-7). In the essence of this design, many factors such as functional, structural, symbolic, aesthetic, economic, which form the form of

the building, come into play. Apart from all kinds of perception, understanding and concept, one of the most important factors describing the form is the techniques and possibilities of designers together with their imagination.

Forms such as circles, arcs, right angles, triangles, rectangles, square, straight and parallel lines (<https://tr.wikipedia.org>, Date of Access, 18.04.2022) arranged in accordance with the tools used in the traditional design process for centuries and Euclidean geometry, actually determined the infrastructure of the decorations. Forms are one of the tools that guide designers' designs. Even though there are different approaches in creating form, geometric shapes and the way they come together determine the composition first and then the result. The spatial setup of the structures in a three-dimensional order, the two-dimensional spaces that form them, and their reaching an aesthetic level constitute the essence of the composition and subsequently the form (Köseoğlu, 2019, p. 62-63).

Rectangular, plain turquoise colored tile decoration was used on the bottom row of the Kubad Abad Palace tile covering, where the form and form features were applied as a whole in the composition details and some of them were exposed as a large in situ. Half-cross-shaped tiles were placed on these rectangular forms, and then star-shaped tiles decorated with patterns, writings and figures, and cross-like and triangular tiles connecting them were laid (Önder, 1988, p. 32). These forms, on which the decorations are applied, are specially prepared forms that complement each other and turn the interior spaces into a visual show (Image 5).

The six-pointed star, one of the star forms, is known as the seal of the Prophet Solomon and is called the Star of David. The eight-pointed star form also consists of two squares of equal size; One of these forms, which refers to two different worlds, refers to the material world we live in, and the other to the spiritual, that is, the hereafter. Each end of the eight-pointed star in time is accepted which symbolizes the basic principles of Islam, which are mercy, patience, truthfulness, keeping secrets, loyalty, modesty, generosity and gratitude. Another meaning of the eight-pointed star form is; the eight corners, which incorporate the four cardinal directions and the four intermediate directions, mean that victory will be achieved in all directions, in all undertakings (<https://somuncubabaturbesi>, Date of Access, 18.04.2022). Although the cross form is known to belong to the Christians, it is quite old in terms of usage. These forms, which are described as cruciform; in fact, the four basic tasks that enable human beings to escape from bondage and reach the only creator with their four arms represent prayer, fasting, zakat and pilgrimage (Kardeşlik, 2010, p. 116).

In the Anatolian Seljuk period, the artisans gave importance to the figurative features in the designs as well as the forms. They lovingly applied the human figure they depicted with various arrangements and features. The human figures, which are mostly preferred to sit cross-legged, are included in the compositions in different posture positions, especially in the middle of the star forms, sitting, standing or doing some work. Animal figures show diversity in tiles and have been applied in their natural lives and forms.

The Seljuks created a fairy-tale world by fusing the iconography of the world of symbols with an interesting painting style (Arık, 2007, p. 76). Since the architectural structures had to be built as soon as possible and the decorations applied in the same process during the Seljuk period, the designers and artists of the period created eye-catching decorations with original feelings and free designs. Perspective is not applied in these decoration elements. Figures and stylized motifs applied based on natural life situations were applied directly to the material in the form of fewer details and simpler expressions. Motifs or figures to be emphasized are kept larger and auxiliary motifs are kept smaller.



Image 5. The Forms of Kubad Abad Tiles and Their Mounted Forms on The Wall

Evaluation in terms of Contemporary Graphic Art

The colors used in architectural structures and tile art in Anatolia in the 12th century, when considered in terms of today's graphic art, reveal their unique expressive power by applying them side by side or alone, as a concept with different writings or forms. With the dominance of blue, the clarity of turquoise, the energy of black and purple, the purity of white and the naturalness of brown, the story to be told is visually presented to the audience.

While the tiles in the Anatolian Seljuk Period presented a dimensionless visual without the effect of depth, today the colors and tones used with pictures or texts add depth and dimension to posters, posts or advertising products. The colors used in a clear, neat and simple painting style in a pictorial expression in tile works appear with a very rich palette consisting of millions of tones of each color with clear lines or spots in today's graphic art. Multiple factors such as the expression power of colors, humor, message, customer requests, geography, age category affect graphic art.

Conclusion

Especially palace finds have an important place among the works done in Turkish Tile Art. Among these, it is seen that the palaces with figured tiles come to the fore more. Figured tiles found in the palace excavations of that period, especially in the Kubad Abad Palace, clearly reveal the direction of taste in the palace decoration art of the Anatolian Seljuk period. The figures can contain various symbolic meanings as they reflect a character in the deep-rooted historical phases of the Turks. On the other hand, the diversity of the animals belonging to the geography and the way they are applied is also an important point. Arık (2000, p. 207) named the figurative tiles of Kubad Abad Palace as "Seljuk Classic" and stated that this figurative depiction tradition filtered from Asia, blended with other schools and created a new synthesis and came to Anatolia.

This figurative style is seen especially in the architectural structuring, in Konya Kubad Abad and Kayseri Keykubadiye palace decorations. The tiles of the Kubad Abad palace, which have very rich and original decorations, have a flexible decoration understanding with free and imaginary

figures, as well as the decorations of Turkish tile art, which are processed in accordance with the systematic and rules.

Although the colors used in the tiles of the Kubad Abad Palace are used as a single tone, the array of impressions that the artist can create by making use of color has an equally wide perspective, since the possibilities of variation created by the colors and the tones used in graphic art are endless.

In this article, the color and shape features that emerged in the tiles of the Kubad Abad palace were examined, and the power of expression was tried to be analyzed in terms of today's graphic art. It has been seen that the simplicity of the colors, the integrity of the forms and the emotion desired to be conveyed are intended to be given to the audience. The naturalness of the decoration style is also an indisputable fact. Today, it has a style of decoration, color and form originality that appeals to both traditional arts, modern arts and digital arts. Despite the rich pattern and form repertoire and the simple and scarce color scale in Anatolian tile art, today's graphic art has a plain and plain visual and a color palette consisting of very rich and light-dark tones.

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Visual References

- Image 1.** Kubad Abad Palace, Horse Figure. <https://tr.pinterest.com/pin/822821794396791857/> (Date of access: 09.04.2022).
- Image 2.** Star Formed and Crossed Arms, Kubad Abad Palace Wall Tiles. <https://tr.pinterest.com/pin/37295503150503469/> (Date of access: 09.04.2022).

Image 3. Sphinx Figure, Luster Technique.

<https://twitter.com/tarihkonya/status/1254213546411466752/photo/1>

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Image 4. Turquoise Underglaze, Seated Human Figure.

<https://tr.pinterest.com/pin/662592163907258706/> (Date of access: 09.04.2022).

Image 5. Star Formed and Crossed Arms, Kubad Abad Palace Wall Tiles.

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