

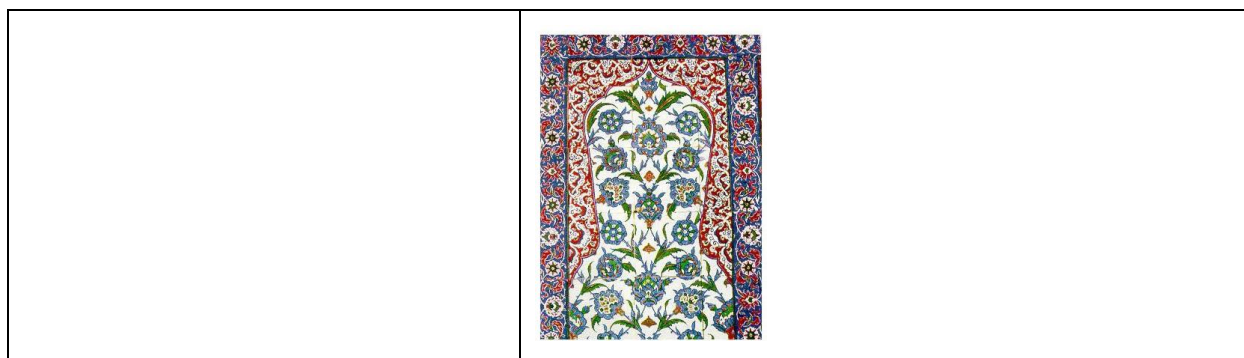
Fakhim, Farahnaz  
Research Process Analysis  
October 29, 2023

## Research Process Analysis for Tile panel with mihrab-shaped arch.

### Source 1

Process and Evaluation Prompts	Notes
Bibliography Entry	"The Art of Turkish Ceramics and Tiles." <i>Iznik Cini</i> , March 12, 2017. <a href="https://www.iznikcini.com/blogs/news/the-art-of-turkish-tiles-and-ceramics">https://www.iznikcini.com/blogs/news/the-art-of-turkish-tiles-and-ceramics</a> .
Footnote Entry	"The Art of Turkish Ceramics and Tiles," <i>Iznik Cini</i> , March 12, 2017, <a href="https://www.iznikcini.com/blogs/news/the-art-of-turkish-tiles-and-ceramics">https://www.iznikcini.com/blogs/news/the-art-of-turkish-tiles-and-ceramics</a> .
Keywords, Questions, and Locations	Keywords: Iznik, tiles, Turkiye. Questions: What is the history of Iznik tiles? What is the craftsmanship process like? Locations: I was trying to find articles just on the internet, but this was the only one I could find from searching on Google that was actually somewhat scholarly and could provide information about Turkish tiles which I could extrapolate to my object.
Type, Purpose, Authority, and Bias	This source is an article from an art blog called Iznik Cini, run by Mehmet Gursoy, a well-respected tile artist who has dedicated his work to the revival of Iznik tiles as an art form. The source offers a lot of historical context and information about how Iznik tiles were made at the time. There are also several other publications on the blog about Iznik tile work, and most of the blog's publications are related to Iznik tilework. The purpose of the source is to provide the reader with a comprehension of the history behind Ottoman-era tilework, including but not limited to Iznik tiles.  The author of the work is not explicitly known, and because it is a website on which products are also sold, it does have a commercial aspect to it. There are no reviews online, though.

<p>Organization, Evidence, and Currency [Rubric = 5: Is there a Table of Contents (ToC)? Is the ToC detailed or vague? Does the ToC follow a logical track? Is there an Index? Is the Index extensive enough to be helpful? What can you discern about the source from the ToC and Index? Does the source include a bibliography? Is the bibliography comprehensive or just a selected list? Does the author cite sources (footnotes, endnotes, in-text citations) to provide evidence? How reliable and authoritative are the sources? Is the work considered a classic, or do you need updated sources? Is the information current enough for the topic? Are the cited references current?]</p>	<p>Organization: There is no Table of Contents or index for this source/ but it does include a footnotes list and an extensive bibliography and cites a <b>Professor Dr. Sitare Turan Bakir</b> at the very bottom, who teaches at Mimar Sinan University.</p> <p>Evidence: As the source provides a bibliography and footnote list, the information from the article can be easily verified, which makes it a very reliable and trustworthy source of information.</p> <p>Currency: All the sources cited in the bibliography range from 1957 to 1995, which does present a shortcoming in the sense that it excludes newly excavated artworks, new technologies, and any potentially new discoveries regarding Iznik tiles. The reason for this is at least, partially because Iznik tiles are an age-old form of artwork from Ottoman-era Türkiye that is not widely, if at all, practiced today. As such, many relevant academic writings about the tilework are very old, but that does not mean they are not outdated. The information is most certainly current enough for the topic, given that the Iznik tile-era of Ottoman artwork lasted from the 15<sup>th</sup> century to the 18<sup>th</sup> century.</p>
<p>Final Evaluation [Rubric = 2: Would you use this source in a research paper about your object? Why or why not? What source would you seek out instead or hope to locate?]</p>	<p>I might use this source in a research paper about my object. It is not a scholarly resource, exactly. While it is ideal to seek out monographs, or books, or even exhibition catalogues, many valuable writings about Iznik tiles are naturally, in Turkish, and therefore cannot be used for this project. However, this article cites many Turkish books, therefore allowing us some of that information.</p> <p>Most notably, this article displays several photos to demonstrate the evolution of Iznik pottery and tilework, and one is almost identical to my work. I scoured the internet to find information about my work, like where it came from specifically, or who made it. The work below, doppelganger to my object, is apparently from the Takkeci Ibrahim Aga Mosque, and is a perfect example of 16<sup>th</sup> century Iznik tilework. Because of the similarities between this and my object, I'm able to infer a lot of information about the Ibrahim Aga Mosque to my object.</p>



## Source 2

Process and Evaluation Prompts	Notes
Bibliography Entry	Taskiran, Nurdan Oncel, and Nursel Bolat. "Visual Discourse of the Clove: An Analysis on the Ottoman Tile Decoration Art." <i>International Journal of Research in Business and Social Science</i> 1, no. 1 (January 2012): 18–. <a href="https://doi.org/10.20525/ijrbs.v1i1.54">https://doi.org/10.20525/ijrbs.v1i1.54</a> .
Footnote Entry	Nurdan Oncel Taskiran and Nursel Bolat, "Visual Discourse of the Clove: An Analysis on the Ottoman Tile Decoration Art," <i>International Journal of Research in Business and Social Science</i> (January 2012): <a href="https://doi.org/10.20525/ijrbs.v1i1.54">https://doi.org/10.20525/ijrbs.v1i1.54</a> .
Keywords, Questions, and Locations	Keywords: Tiles, Iznik, Islam, patterns, naturalist, Ottoman, Turks/Turkish. Locations: University of Toronto Library search Questions: What is the symbolism of the different elements? How did the adoption of Islam influence the tiles?
Type, Purpose, Authority, and Bias	Type: Scholarly Journal Purpose: To provide people, particularly English speakers with an analysis of Ottoman tile decoration art. There are many Turkish sources about Turkish tile art, but that only educates Turkish speakers, and many people will not learn about Ottoman tile art. Because the writing is in English, information about Turkish tiles, from Turkish journal articles and other academic writings is made available to a Western audience.

	<p>Authority: The article is written by Nurdan Oncel Taskiran, and Nursel Bolat, the former being a PhD holder who is an associate professor at Kocaeli University. The latter, Nursel Bolat, is a lecturer at the Istanbul Arel University. Both the authors are well educated and are well-versed in the subjects the source deals with.</p>
Organization, Evidence, and Currency	<p>Organization: The work does not have a table of contents, but different ideas are sectioned off into appropriate subsections, numbered in a logical fashion, making the work easy to navigate.</p> <p>Evidence: The author provides a well-formatted references list of 21 different and varied sources, which convinces me of its reliability. The bibliography is comprehensive, as sources are not all from one approximate date of publication, which contributes to the source's trustworthiness.</p> <p>Currency: Published in 2012, which is relatively recent, given many of the other sources available to me were published in the early 2000s or earlier. I would say that I am very confident that the information and analysis presented in the work is current enough for my purposes, especially because of the recent update.</p>
Final Evaluation	<p>I would use this source in a research paper about my object, as I am confident in its reliability due to the extensive references list. The sources on the references list are varied, from academic writings and thesis to magazine articles, providing a very full perspective on Ottoman tile art, the history of how it evolved and changed, and other concepts explored in the article. It has been written by two very well educated and well qualified Turkish authors, which reassures me of it's validity as a source for a research paper.</p>

### Source 3

Process and Evaluation Prompts	Notes
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Bibliography Entry	Gökçe, Ezgi. "Iznik Ceramics: History and Present-Day." Athens Journal of Humanities & Arts 5, no. 2 (2018): 225–42. <a href="https://doi.org/10.30958/ajha.5.2.5">https://doi.org/10.30958/ajha.5.2.5</a> .
Footnote Entry	"Iznik Ceramics: History and Present-Day," Athens Journal of Humanities & Arts 5, no.2, (April 2018), <a href="https://www.researchgate.net/publication/324611431_Iznik_Ceramics_History_and_Present-Day">https://www.researchgate.net/publication/324611431_Iznik_Ceramics_History_and_Present-Day</a> .
Keywords, Questions, and Locations	Keywords: Iznik, tiles, pottery, ceramics. Questions: How were Iznik tiles traditionally made? What can the process of making Iznik tiles tell us about Turkish artwork and Islam? Locations: Central and Eastern European Online Library - CEEOL Journals
Type, Purpose, Authority, and Bias	Type: Journal Article Purpose: To talk about the history of Iznik ceramics and examine the different characteristics of the artwork. Authority: Ezgi Gokce, the author, is an artist herself, and has written 2 publications about Iznik work. She also works at Usak University, part of the Faculty of Fine Arts.
Organization, Evidence, and Currency	Organization: There is no table of contents or index, which isn't necessarily great for navigating through the article easily. That said, images throughout the article are labelled as figures, and there are footnotes at the bottom of each page. Evidence: The footnotes at the bottom of each page, and the bibliography provide a comprehensive list of sources to support the information presented in the article. Currency: The source was published in 2018, and the sources listed in the bibliography range in date of publication from 1932 to 2014. Many of the sources are older, published in Turkish and English alike, though there are some newer sources.
Final Evaluation	I think this source is very valid and reliable. The bibliography is extensive and detailed, citing various sources from different authors, countries and years. The diversity of the sources provides a very full perspective on the subject, ensuring not only one singular focus or agenda is propagated through the article, thus reducing the possibility of bias. The author is Turkish, which does lend some sense of assurance because the topic of the work is Turkish tiles. My object, which was made in Iznik, Türkiye, is considered Iznik tilework, which is definitive in style. This source focuses on Iznik tiles particularly, and how they differ from other, later styles of Turkish and other Near Eastern tiles.

#### Source 4

Process and Evaluation Prompts	Notes <a href="https://www.jstor.org/stable/3193986">https://www.jstor.org/stable/3193986</a>
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Bibliography Entry	Oweis, Faye S. "Islamic Art as an Educational Tool about the Teaching of Islam." <i>Art Education</i> 55, no. 2 (2002): 18–24, <a href="https://doi.org/10.2307/3193986">https://doi.org/10.2307/3193986</a> .
Footnote Entry	Faye S. Oweis, "Islamic Art as an Educational Tool about the Teaching of Islam," <i>Art Education</i> 55, no. 2 (2002):18-24, <a href="https://doi.org/10.2307/3193986">https://doi.org/10.2307/3193986</a> .
Keywords, Questions, and Locations	Location: JSTOR Arts and Sciences IV Keywords: Geometric patterns, Islamic, Art, Islam. Questions: How does Islam shape artwork from Muslim countries? How is Islamic influence apparent in artwork around the world?
Type, Purpose, Authority, and Bias	Type: Journal Article Purpose: Explain the relationship between religion and Islamic art. Authority: The author holds a PhD in Creative and Visual Arts, with a primary focus in Islamic Art and Architecture.
Organization, Evidence, and Currency	Organization: There is no table of contents or index provided. Evidence: The article cites several sources in a references list. Currency: The article was published in 2002, but it does provide relevant information. My object is from 17 <sup>th</sup> century Ottoman-era Türkiye, so current sources are not necessarily more reliable or more relevant than older publications. I find this source's currency to be perfectly suitable for research use.
Final Evaluation	This source is very reliable, and trustworthy. I would use it in a research project about my object. Many of the sources are from Arab scholars, or at least scholars who are from Muslim countries, which lends some extra reliability to their source material. The author himself is Palestinian-American, a professor at Santa Clara University and a visual artist. When it comes to research about a particular culture, I feel that it's a more authentic process to not only rely on academics to whom that culture is foreign, especially because someone who is from a Middle Eastern country will likely not approach Islamic artwork

	<p>with an Orientalist lens, as they are also from that part of the world, and are likely somewhat familiar with the artwork and the culture. Moreover, it is not reasonable to conduct research on an object from a different part of the world and only use Western academics and their writings as sources, as there is sure to be a Western bias if only using such sources. My object is from Ottoman-era Türkiye, and there is undoubtedly Islamic influence in it, so this work will provide me with the necessary information to identify and understand the Islamic influence in Ottoman (Iznik) tiles like my object.</p>
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## Source 5

<b>Process and Evaluation Prompts</b>	<a href="https://www.jstor.org/stable/41726296">https://www.jstor.org/stable/41726296</a>
<b>Bibliography Entry</b>	<p>Denny, Walter B. "Turkish Tiles of the Ottoman Empire." <i>Archaeology</i> 32, no. 6 (1979): 8–15.  <a href="http://www.jstor.org/stable/41726296">http://www.jstor.org/stable/41726296</a>.</p>
<b>Footnote Entry</b>	<p>Walter Denny, "Turkish Tiles of the Ottoman Empire," <i>Archaeology</i> 32, no. 6 (1979): 8-15,  <a href="http://www.jstor.org/stable/41726296">http://www.jstor.org/stable/41726296</a>.</p>
<b>Keywords, Questions, and Locations</b>	<p>Keywords: Ottoman, Islamic, Turkey, Ceramic, tile/tilemakers.</p> <p>Questions: How did Turkish art change over the course of the Ottoman Empire? How were tiles painted and made? How was this process reflective of cultural exchange?</p> <p>Locations: JStor, University of Toronto Libraries.</p>
<b>Type, Purpose, Authority, and Bias</b>	<p>Type: Journal Article</p> <p>Purpose: Provide information about the history of Turkish tiles and ceramics, where did they originate, and how did this art form change over the course of the Ottoman Empire.</p> <p>Authority: Walter B. Denny, the author, is a scholar of Islamic art, and an art historian. He is also a professor at the University of Massachusetts Amherst.</p>

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**Organization, Evidence, and Currency**

Organization: There is no index or table of contents for this article.

Evidence: Provides a list of resources for further reading on the topic at the very bottom of the last page.

Currency: It was published in 1979, which is relatively old, and does not account for any discoveries made about Iznik tiles/artwork between then and now, but it is an academic work that provides valuable information, and Iznik ware is very old. I do not expect newer articles to reveal much in terms of newer information than older articles, and from what I have seen, this, despite being an older publication, provides information that newer sources did not.

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**Final Evaluation**

I think that this is a very trustworthy source that provides a lot of good information. I would use it in a research project about my object because it provides a lot of good information that I am sure is reliable, for several reasons. Firstly, the author is a well-educated individual who is qualified to write about Islamic Ottoman-era artwork. It also uses many Turkish sources for its information, which is good because as I cannot use Turkish sources in my research, I would have not been able to obtain some of this information otherwise. It is very difficult to obtain in-depth information in English about Iznik tiles, their history, how they were made, and it is even more difficult to find good scholarly writings that are reliable. My object does not exist as far as the internet is concerned, except for the museum's page, which already provides essentially nothing in terms of information or historical context, so I am very glad to find a source that, albeit old, provides good information.

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