

## Architectural Features of Ottoman Era Wall Paintings Adorned Minaretless Mosques: The Example of Çankırı

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### ABSTRACT

*The Westernization Movement in the Ottoman Period caused various changes in the field of arts and crafts. One of these changes was the hand-drawn decorations applied on cloth, wood and plaster. This change in architecture also brings with it the question of whether the architectural features of buildings with hand-drawn decorations are similar. The question of to what extent mosques built in different periods and regions in Anatolia are similar or different from each other in terms of architectural elements and decorative details plays a critical role in understanding the development of Ottoman architecture. The study particularly focused on mosques in Çankırı without minaret and with intensive hand-drawn decorations, and investigated whether these mosques had a common architectural style. The research used methods based on literature review, on-site observation and documentation. First of all, previous studies on Ottoman-era mosque architecture were examined and evaluation criteria were established. Then, in line with the observations made in the field, the plan and architectural features, material and technique, and decorative features of Hacı Muradı Veli Mosque, Karadayı Mosque and Hacı Mustafa Efendi Mosque were determined and evaluated in line with these criteria. As a result, it can be said that although the mosques were built in different periods, they are quite similar in terms of plan and architectural features, but they differ in terms of materials and construction techniques, and it is necessary to avoid making a clear statement about whether they have a common architectural style in terms of decoration.*

*Keywords: Wall paintings; Ottoman Empire; mosque architecture; Çankırı*

### INTRODUCTION

Places of worship have been one of the significant building groups for societies throughout history. In particular, the fact that structures considered symbols for communities and cities due to their size and decorations are places of worship demonstrates the importance attributed to this building group throughout history (Sert & Karaman 2021). This situation parallels other societies for states that accepted Islam throughout history. Like in all diverse societies, mosques, as places of worship, hold a significant place within the community (Isnaini et al. 2019).

The Ottoman Empire ruled the lands that are now Turkey from 1299 to 1922 (Keser & Keser, 2017). The Empire holds a significant place in Islamic history, largely

due to its long tenure as a caliphate. Like in other Islamic states, mosques in the Ottoman Empire played a crucial role in the religious, cultural, and political life of the Muslim community (Saoud 2004). Therefore, after the transition of the caliphate to the Ottoman Empire, Ottoman architecture and mosques, with extensive territories within Islamic geography, were influenced by different cultures and architectures (Mustafa & Hassan 2013). These cultures and architectures included not only Islamic culture and geography but also the Balkans and European states (Hajdarpašić 2008). In this sense, it is possible that the period most heavily influenced by Europe began with the era known as Westernization (Akbaş et al. 2020).

In the Ottoman Empire, the Westernization Movement began with the Treaty of Karlowitz in 1699 (Keser & Keser 2017). Following the realization by state authorities that

the territories lost in the Treaty of Karlowitz were not personal but administrative, there was a perceived necessity to integrate Europe’s evolving understanding of governance, economy, science, and technology into the state (Keser & Keser 2017). With the onset of the Westernization movement, Twenty-Eight Çelebi Mehmet Efendi was sent to Paris in 1520 by Ahmet III. Upon his return, Mehmet Efendi conveyed his experiences in Paris through his work titled “The Book of Embassy.” In this work, he not only discussed administrative structures but also touched upon civilian architecture. From this point onwards, Europe influenced the Ottoman Empire in terms of art, architecture, and decoration due to its level of development in these areas (Uzelli 2017). This European influence persisted until the collapse of the Ottoman Empire in 1922.

Alongside the Westernization movement, developments in art, architecture, and decoration from Europe led to the proliferation of various architectural styles, as well as different art and decoration techniques within the Ottoman Empire (Uzelli 2017). One of these techniques is wall painting decoration (Archer-Parré 2020). This painting technique is applied to wood and plaster in various structures across Anatolia and the Balkans (Koçer 2024).

Merely considering artistic works in architectural structures aesthetically anywhere in the world would be erroneous. These works also provide symbolic expressions regarding the cultural characteristics, climate, region, artistic perspective, and everyday objects of the period in which they were created (Güven & Bilgen 2020). In this sense, wall painting decorations have taken their place in art history as one of the areas where the Ottoman Empire was influenced by Europe, as traditional geometric Ottoman forms were replaced by motifs specific to Europe during the Westernization period. Wall painting techniques, which began to be observed from the 1750s onwards, can be said to have been used since the early days of the Westernization movement (Kuyulu 2000). Initially, these techniques, characterized by limited colours, were found in various architectural structures, such as mausoleums, libraries, and high-income residences (Arık 1974). Another group of structures where wall paintings are observed apart from these buildings is mosques (Arık, 1976). When mosque architecture is examined, it can be seen that the fundamental sections of mosques are the same all over the world (Table 1).

TABLE 1. Basic components in mosque architecture

Minaret	Ablution Place	Roof	Ornament
Minbar	Prayer Hall	Exterior Facade	
Mihrab	Riwaq	Gate	

The components provided in Table 1 have specific roles within mosque architecture:

1. The minaret is the section from which the call to the prayer is announced to signal the beginning of the prayer.
2. The Minbar is where the imam delivers the sermon, particularly on Fridays.
3. The Mihrab is the area within which the imam leads the congregation in prayer.
4. The Ablution Place is where individuals perform ablution (ritual washing) before praying, in accordance with Islamic practice.
5. The prayer hall is where the congregation gathers to perform their prayers.
6. Riwaq refers to semi open spaces in front of mosques.
7. The roof serves as the overhead covering in mosques, typically in the form of domes.
8. The facades of mosques are typically designed with arches.
9. Mosque doors are elaborately designed.
10. Decorations include calligraphy or patterns made with wall paintings, as mentioned in this article.

Minarets, which prominently stand out in mosques, have been a key feature of mosques since the early years of Islam. However, some mosques in Iran and Anatolia do not have minaret. Known as Zaviyeli mosques, this mosque type was often observed in the early years of the Ottoman Empire. These mosques also serve as educational institutions and housing resident scholars who provide continuous education (Akbaş et al. 2020).

As mosques vary within Anatolia in terms of plan, architecture, materials, and decorative techniques, diverse mosque characteristics have emerged. Studies on mosques in the Ottoman Empire and Anatolia have examined mosque features based on various titles and criteria. It is possible to group the titles and criteria used to examine the plan and architectural features of mosques in Anatolia, as shown in Table 2.

TABLE 2. Evaluation criteria for architectural features of mosques

Feature	Mosque Component	Option
PLAN AND ARCHITECTURAL FEATURES	The Prayer Hall (Çam & Ersay, 2012; Aydın & Perker, 2015)	Transverse Rectangular Longitudinal Rectangular
	Women's Gallery(Çam & Ersay, 2012; Aydın & Perker, 2015)	Available None
	Riwaq (Çam & Ersay, 2012; Nefes & Gün, 2016; Aydın & Perker, 2015)	Available None
	Roof (Aydın & Perker, 2015)	Flat Roof Hipped Roof Dome
	Minaret (Şancı, 2019; Nefes & Gün, 2016)	Available None
	Courtyard (Nefes & Gün, 2016; Aydın & Perker, 2015)	Available None
	Door (Şancı, 2019; Nefes & Gün, 2016; Aydın & Perker, 2015)	Arched Without Arch (Rectangular) Double- Winged Single-Winged
	Window (Şancı, 2019; Nefes & Gün, 2016; Aydın & Perker, 2015)	Arched Without Arch (Rectangular) Round
	Construction Technique (Nefes & Gün, 2016; Aydın & Perker, 2015)	Masonry Wood

As shown in Table 3, mosques in Anatolia are examined not only in terms of materials and techniques concerning structural elements such as foundations, interior

and exterior walls, flooring, and ceilings but also in terms of mosque components such as mihrabs (prayer niches), minbar, and galleries.

TABLE 3. Evaluation criteria for mosques in terms of materials and techniques

Feature	Mosque Component	Option
MATERIAL AND CONSTRUCTION TECHNICAL	Foundation (Çerkez, 2019)	Rubble Stone Cut Stone
	Interior Walls (Nefes, 2012; Denknlbant, 2013)	Wooden frame with stone and adobe + Plaster + Paint Rubble Stone + Plaster + Paint Cut Stone + Plaster + Paint
	Exterior Walls (Nefes, 2012; Denknlbant, 2013)	Rubble Stone + Plaster + Paint Cut Stone + Plaster + Paint
	Ceiling (Nefes, 2012; Denknlbant, 2013)	Wood + Slatted plain Wood + Slat + Plaster + Paint
	Mihrab (Denknlbant, 2013; Aydın & Perker, 2015)	Wood Plaster Stone
	Minbar (Denknlbant, 2013; Aydın & Perker, 2015)	Wood Plaster Stone

*continue ...*

... cont.

Sermon Pulpit (Denknlbant, 2013; Aydın & Perker, 2015)	Wood Plaster Stone
Floor (Nefes, 2012; Denknlbant, 2013)	Wood Stone
Gallery (Nefes, 2012; Denknlbant, 2013)	Wood Stone

Mosques in Anatolia have been examined in terms of decoration, similar to materials and techniques, with different structural elements and mosque components. The examination criteria are shown in Table 4.

TABLE 4. Evaluation criteria in terms of decoration features of mosques

Feature	Mosque Component	Option
ORNAMENT	Ceiling (Nefes, 2012; Denknlbant, 2013; Nefes, 2010; Aydın & Perker, 2015; İbrahimgil, 1997)	Wood Stone- Plaster Wall painting
	Door (Nefes, 2012; Denknlbant, 2013; Aydın & Perker, 2015)	Wood Stone- Plaster Wall painting
	Minbar (Şancı, 2019; Denknlbant, 2013; Nefes, 2010; İbrahimgil, 1997)	Wood Stone- Plaster Wall painting
	Sermon Pulpit (Denknlbant, 2013; Nefes, 2010)	Wood Stone- Plaster Wall painting
	Gallery Place Carrier Mast Heads (Nefes, 2010; Denknlbant, 2013)	Wood Stone- Plaster Wall painting
	Window Fascias (Nefes, 2012; Denknlbant, 2013; İbrahimgil, 1997)	Wood Stone- Plaster Wall painting
	Door Frames (Nefes, 2012; Denknlbant, 2013; Nefes, 2010; İbrahimgil, 1997)	Wood Stone- Plaster Wall painting
	Motifs Made on a Single Stone (Nefes, 2010)	Wood Stone- Plaster Wall painting
	Prayer Hall Walls (Nefes, 2012; Denknlbant, 2013; Nefes, 2010)	Wood Stone- Plaster Wall painting
	Mihrab (Nefes, 2012; Denknlbant, 2013; Nefes, 2010; İbrahimgil, 1997)	Wood StonePlaster Wall painting
	Gallery Arches (Nefes, 2012; Denknlbant, 2013; İbrahimgil, 1997)	Wood Plaster Wall painting

During the Middle Ages, Çankırı, which was under the control of the Byzantines, was conquered by Emir Karatekin, one of the famous commanders of Alp Arslan, during the rapid Turkification of Anatolia following the Battle of Malazgirt. Due to the power struggles in the subsequent period, Çankırı fell back into the hands of the Byzantines in 1132 but was soon recognized by Sultan I. Mesud of the Seljuk Empire. After the period Beyliks (small Turkish principalities), Çankırı came under Ottoman rule during the reign of Yıldırım Beyazıt. Although it changed hands again during the Battle of Ankara in 1402 and the reign of Sultan Murat II, it was recaptured in 1459 during the reign of Mehmed the Conqueror and became a sanjak center within the Anatolian provinces. The name of the city, formerly known as Kangırı, changed to Kangrı during the Ottoman period and to Çankırı during the Republican era. Çankırı still preserves structures from the Seljuk and Ottoman periods. Among these, the Stone Mosque (Daruşşifa), built during the Seljuk period, is one of the immortal works of Seljuk art, with its relief of a snake beside the inscription being used today as the emblem of the medical faculty. During the Ottoman period, numerous madrasas and mosques were built in Çankırı. The most important of these mosques is the Büyük Mosque, constructed in 1558 during the reign of Sultan Süleyman the Magnificent and adorned with Rococo style. In addition to the Büyük Mosque located in the center of Çankırı, there are also minaretless mosques from the Ottoman period that have survived to the present day, characterized by elaborate decorative arts. The most significant of these are the Hacı Muradı Veli, Karadayı Mosque, and Hacı Mustafa Efendi Mosque (Tuğlacı 1985).

Studies examining the main headings of plan and architectural features of mosques in Anatolia (Erdemir 1985; Nefes & Gün 2016) are accompanied by research on materials (Aydın & Perker 2015; Kul 2021) and techniques or decorations (Eryılmaz & Yıldız 2020; Azizsoy & Özkurt 2021; Aktuğ 2021). In addition to these studies, there are also studies that focus on two main headings (Gürbıyık 2016; Azizsoy & Özkurt 2021) or all of the main headings (Cömertler Aktuğ & Pektaş 2016; Mercanoğlu 2021; Güler 2018). In addition to the examination of various mosque examples in Anatolia based on the abovementioned features, there are also studies on minaretless mosques built in Anatolia (Eyice 1963). Additionally, there are studies on wall painting decorations made as a result of Westernization (Degirmenci 2019; Seker 2016). However, in the conducted research, no examination of a mosque with a single minaret adorned with wall

paintings from the Ottoman period was performed. In this sense, the conducted study will serve as a bridge in terms of architectural features between mosques adorned with wall paintings from the Ottoman period and minaretless mosques.

## MATERIALS AND METHODOLOGY

The Çankırı Province is located in present-day Turkey, situated between the Western Black Sea region and the Central Anatolian region (Figure 1). Due to limited scientific excavations and surface surveys, information about the unwritten history of Çankırı is quite limited. However, research indicates that human history in Çankırı began in the Middle Palaeolithic period and has continued uninterrupted since the Chalcolithic period. Throughout history, Çankırı has been under the rule of various civilizations, including the Hittites in the early 17th century BCE, followed by the Phrygians, Cimmerians, Lydians, Persians, Paphlagonians, Pontus, Romans, and Byzantines. Finally, the region came under the control of the Seljuks Empire and the Ottoman Empire. Known as Gangra during the Hellenistic and Roman periods, the area was called Kengırı during the Ottoman period and became a province named Çankırı in the Republican era.

The Ottoman Empire, according to its economic, political, and religious policies, constructed numerous architectural works in almost every region it ruled. Çankırı Province is one of these places. The Ottoman period, characterized by civilian, military, and religious architecture, particularly stands out in Çankırı Province with its mosques. While some of these mosques exhibit similarities with Ottoman and Turkish mosques in certain aspects, there are also mosques in the region with distinct features. Among these differences, the prominence of minaretless mosques and wall painting decorations stand out. In this study, it was determined that 5 of approximately 30 mosques built in Çankırı during various periods of the Ottoman Empire were minaretless. Among the mosques without minarets and where wall painting decorations were heavily used, the Hacı Muradı Veli Mosque, Karadayı Mosque and Hacı Mustafa Efendi Mosque were investigated in terms of plan and architectural features, material and technique and finally ornament, whether they have a specific architectural style. The locations of the selected mosques are shown in Figure 1.

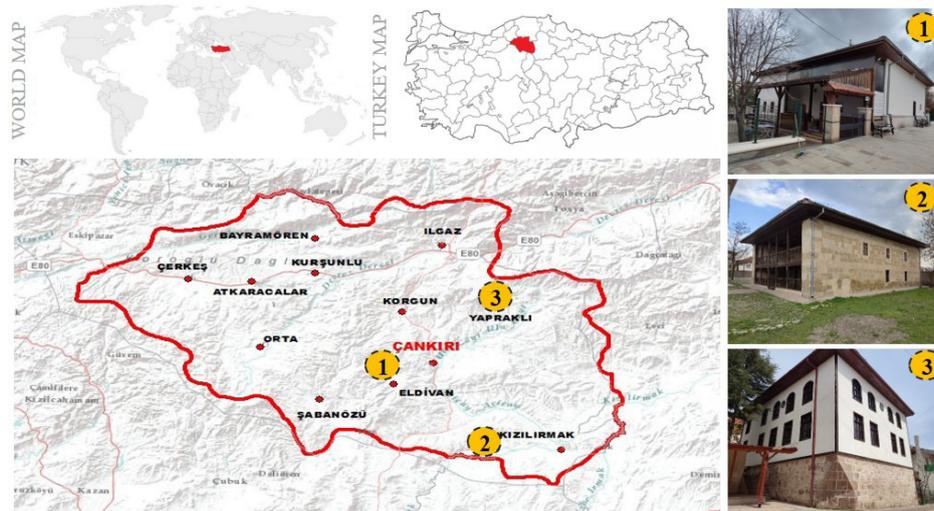


FIGURE 1. Study area and location of selected mosques.

Various methods were utilized in the present study. In the initial stage of the study, a literature review was conducted to determine the criteria that need to be examined to identify the characteristics of mosques through research related to the subject. Subsequently, based on the literature review, documentation work, and on-site observations, the architectural features of minaretless

mosques adorned with wall painting decorations in Çankırı, selected as the sample area, were determined according to the identified criteria. Following the determination of these features, comparative analyses of the mosques were conducted. The steps of the study are illustrated in Figure 2.

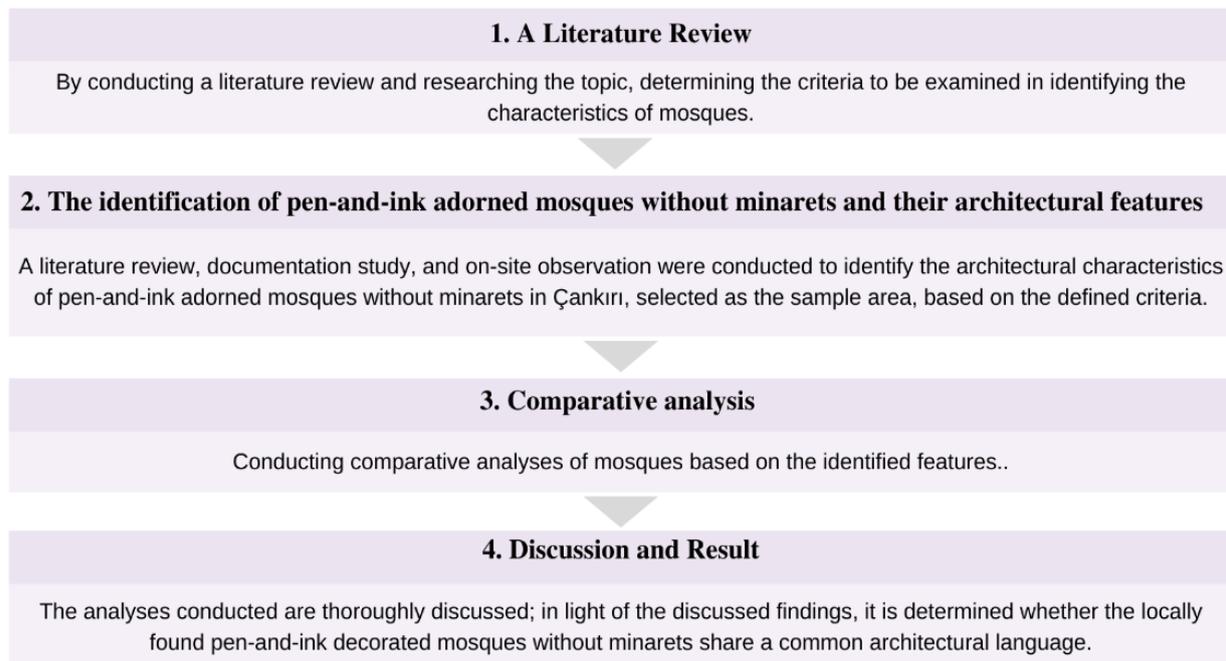


FIGURE 2. Steps of the study

## RESULTS AND DISCUSSION

In the scope of the study, the general characteristics, plans, and photographs of the examined mosques were initially presented. In addition to the provided information, the plan and architectural features, material and technical specifications, and decorative characteristics to be examined within the study were tabulated. Subsequently, comparative analyses were conducted to determine whether mosques share a common architectural style.

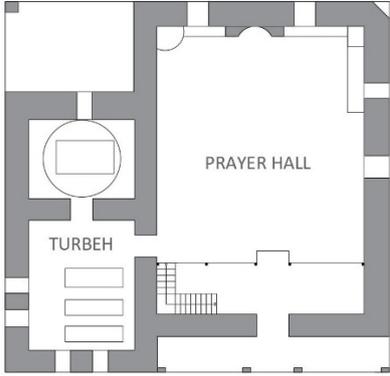
### MOSQUES AND ARCHITECTURAL FEATURES

The Hacı Muradi Mosque is located in the village of Seydi, which is affiliated with the Eldivan district of Çankırı Merkez Province and is built on top of a high hill. Since there is no inscription on the mosque, the exact construction date is not known. However, the mosque dates back to the

early Ottoman period. The original structure, which was initially a mosque, now consists of two parts—a mosque and a mausoleum and is actively used. The prayer hall of the mosque is rectangular in shape, and there is a separate area for women's worship called the women's gallery. The mosque also has a vestibule for the last congregation, and its roof is in a pitched form. There is a courtyard in the mosque. The doors and windows are rectangular in shape, and the doors are double-winged. The construction technique of the building is rubble stone masonry.

The mosque's foundation is constructed from rubble stone. Rubble stone is also present in the inner and outer walls, where plaster and paint are used alongside the rubble stone. The ceilings of the mosque are made by applying wood in a flat manner, while the mihrab, pulpit, and lectern are made of plaster. This mosque, which does not have many decorations, features stone plaster decorations on the pulpit and lectern. Wall paintings are found on the walls of the prayer hall, while both stone plaster decorations and wall paintings are used in the mihrab. The characteristics of the Hacı Muradi Veli Mosque are shown in Table 5.

TABLE 5. Hacı Muradi Veli Mosque and Mausoleum

Plan	Photograph	General Properties			
	 	Year of construction: It is not known for certain			
		Period: Early Ottoman			
		Location: Eldivan/Seydiköy			
		Using status: Available for Use			
Plan and Architectural Feature		Material and Construction Technical		Ornament	
The Prayer Hall	Longitudinal Rectangular	Foundation			
	Rubble Stone	Ceiling	----		
Women's Gallery	Available	Interior Walls	Rubble Stone + Plaster + Paint	Door	----
Riwaq	Available	Exterior Walls	Rubble Stone + Plaster + Paint	Minbar	Stone-Plaster
Roof	Hipped Roof	Ceiling	Wood + Slatted plain	Sermon Pulpit	Stone-Plaster
Minaret	None	Mihrab	Plaster	Gallery Carrier Mast Heads	----
Courtyard	Available	Minbar	Plaster	Window Fascias	----
Door	Without Arch (Rectangular) Double-Winged	Sermon Pulpit	Plaster	Door Frames	----

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Window	Without Arch (Rectangular)	Floor	Wood	Motifs Made on a Single Stone	-----
Construction Technique	Masonry	Gallery	Wood	Prayer Hall Walls	Wall Painting
				Mihrab	Stone-Plaster, Wall Painting
				Gallery Arches	-----

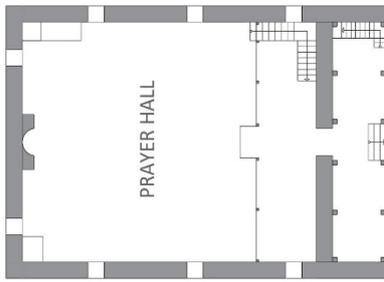
In contrast to the Hacı Muradi Mosque, which was built in the early Ottoman period, the Karadayı Mosque, shown in Table 6, was constructed in 1821 during the Late Ottoman period. Located in the center of Karadayı village, 39 km from the center of Çankırı city, the mosque is built on a sloping terrain from north to south. The construction date is on the southeast façade of the mosque.

The prayer hall of the mosque is also rectangular in shape, similar to the Hacı Muradi Mosque. Upon observation, similarities can be seen in the women's gallery, the last congregation area, the roof, courtyard, doors, windows, and construction technique, which are the same as those of Hacı Muradi Mosque. However, the mosque differs from the Hacı Muradi Mosque in features such as

the use of ashlar for the foundation, plaster and paint along with ashlar for the inner wall surfaces, and the exclusive use of ashlar for the outer facade. Additionally, wood is used in the pulpit section, which distinguishes it from the Hacı Muradi Mosque.

Unlike the Hacı Muradi Mosque, the Karadayı Mosque incorporates various decorative elements. Stone plaster decorations along with wall paintings are used on the ceiling and mihrab section. Wooden decorations can be found on the door, pulpit, and lectern. Stone decorations adorn window lintels and door frames. Wall painting applications are observed on the prayer hall walls and gallery arches of the mosque.

TABLE 6. Karadayı Mosque

Plan	Photograph	General Properties
		Year of construction: H.1237/A.D.1821
		Period: Late Ottoman
		Location: Center/Karadayı
		Using status: Not Available

Plan and Architectural Feature		Material and Construction Technical		Ornament	
The Prayer Hall	Longitudinal Rectangular	Foundation	Cut Stone	Ceiling	Wood, Wall Painting
Women's Gallery	Available	Interior Walls	Cut Stone + Plaster + Paint	Door	Wood
Riwaq	Available	Exterior Walls	Cut Stone	Minbar	Wood
Roof	Hipped Roof	Ceiling	Wood + Slat	Sermon Pulpit	Wood
Minaret	None	Mihrab	Plaster	Gallery Carrier Mast Heads	Wood
Courtyard	Available	Minbar	Wood	Window Fascias	Stone + Plaster
Door	Arched Double-Winged	Sermon Pulpit	Wood	Door Frames	Stone + Plaster
Window	Without Arch (Rectangular)	Floor	Wood	Motifs Made on a Single Stone	Stone + Plaster

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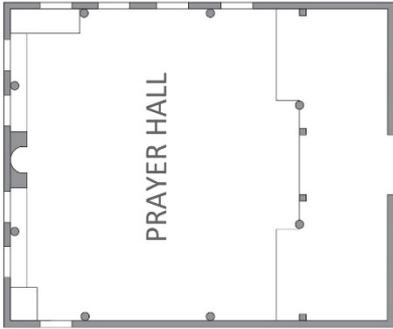
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Construction Technique	Masonry	Gallery	Wood	Prayer Hall Walls	Wall Painting
				Mihrab	Stone + Plaster, Wall Painting
				Gallery Arches	Wall Painting
				Gallery Arches	-----

The characteristics of the Hacı Mustafa Efendi Mosque, the last mosque examined in the study, are presented in Table 7. Located in the town center of Yapraklı, which is connected to the Çankırı city center, the mosque was built in 1905. In terms of construction year, the mosque was also a structure from the Late Ottoman period, similar to the Karadayı Mosque. The prayer hall of the mosque is rectangular in shape, similar to the other mosques examined. Unlike other mosques, there is no last

congregation area in this mosque. The roof and courtyard features of the Hacı Mustafa Efendi Mosque are the same as those of other mosques. However, there are differences in doors, windows, and construction techniques. The door of the mosque is constructed without an arch, and the windows are rectangular with round-arched tops. The mosque is built using a wooden frame construction technique.

TABLE 7. Hacı Mustafa Efendi Mosque

Plan		Photograph		General Properties	
				Year of construction: H. 1323/M.1905	
				Period: Late Ottoman	
				Location: Yapraklı	
				Using status: Available for Use	
Plan and Architectural Feature		Material and Construction Technical		Ornament	
The Prayer Hall	Longitudinal Rectangular	Foundation	Cut Stone	Ceiling	Wooden Ornament, Wall Painting
Women's Gallery	Available	Interior Walls	Wooden frame with stone and adobe + Plaster + Paint	Door	Wooden Ornament
Riwaq	None	Exterior Walls	Wooden frame with stone and adobe + Plaster + Paint	Minbar	Stone + Plaster
Roof	Hipped Roof	Ceiling	Wood + Slat	Sermon Pulpit	Stone + Plaster
Minaret	None	Mihrab	Plaster	Gallery Carrier Mast Heads	-----
Courtyard	Available	Minbar	Plaster	Window Fascias	-----
Door	Without Arch (Rectangular) Double-Winged	Sermon Pulpit	Plaster	Door Frames	-----
Window	Arched, round	Floor	Wood	Motifs Made on a Single Stone	-----
Construction Technique	Wood	Gallery	Wood	Prayer Hall Walls	Wall Painting
				Mihrab	Stone + Plaster, Wall Painting
				Gallery Arches	-----
				Gallery Arches	-----

In Hacı Mustafa Efendi Mosque, which differs in construction technique from other mosques, there is a difference in materials depending on the construction technique. Wood frames, stone filling between wooden frames, adobe plaster, and paint were used for both interior and exterior load-bearing walls. The mihrab, pulpit, and sermon bridge are made of plaster, and similar to other mosques, wood was used in the construction of the flooring and the gallery. Unlike the Karadayı Mosque from the same period, this mosque does not feature dense ornamentation; wooden decorations adorn doors, while stone plaster decorations embellish the pulpit and sermon platform; wall paint is used on the walls of the mosque, while a combination of stone plaster decorations and wall paintings is employed in the mihrab.

## COMPARISON OF THE ARCHITECTURAL FEATURES OF MOSQUES

As shown in Table 8, when mosques are examined in terms of their plans and architectural features, the main prayer hall (Harim) is constructed in a longitudinal rectangular shape throughout. Additionally, all mosques include a women's gallery (mahfil) and courtyard areas. In addition to these features, the design of the roof as a pitched roof and the absence of arched windows also stand out as similar architectural elements.

TABLE 8. Comparison of mosques in terms of plan and architectural features

Feature	Mosque Component	Option	Hacı Muradi Veli Mosque and Mausoleum	Karadayı Mosque	Hacı Mustafa Efendi Mosque
PLAN AND ARCHITECTURAL FEATURES	The Prayer Hall	Transverse Rectangular			
		Longitudinal Rectangular	+	+	+
	Women's Gallery	Available	+	+	+
		None			
	Riwaq	Available	+	+	
		None			+
	Roof	Flat Roof			
		Hipped Roof	+	+	+
		Dome			
	Minaret	Available			
		None	+	+	+
	Courtyard	Available	+	+	+
		None			
	Door	Arched		+	
		Without Arch (Rectangular)	+		+
		Double-Winged			
	Window	Single-Winged			
		Arched			+
Without Arch (Rectangular)		+	+	+	
Construction Technique	Round			+	
	Masonry	+	+		
	Wood			+	

In addition to the similar architectural features in terms of plan and structure, the last congregation place is commonly found in two mosques, while it is not present in one mosque. The same situation is also observed for doors and construction techniques. In one mosque, the doors are arched and double-winged, while in two mosques, rectangular (without arches) doors are used. In terms of

the construction technique, it was determined that the construction technique of the first two mosques is rubble masonry, while the construction technique of one mosque is wooden.

Mosques generally share a common architectural language in terms of plan and architectural features. However, Hacı Mustafa Efendi Mosque, which lacks a last

congregation place, also differs in its construction technique from the other two mosques because it is made of wood. Therefore, the difference in the last congregation place may be related to the construction technique of the

structure, as well as to space limitations or temporal differences (Beke, 2017). Furthermore, the differentiation in the doors can also be considered a stylistic difference of the period (Kerametli, 1961).

TABLE 9. Comparison of mosques in terms of materials and technical features

Criterion	Mosque Component	Option	Hacı Muradi Veli Mosque and Mausoleum	Karadayı Mosque	Hacı Mustafa Efendi Mosque
MATERIAL AND CONSTRUCTION TECHNICAL	Foundation	Rubble Stone	+		
		Cut Stone		+	+
	Interior Walls	Rubble Stone + Plaster + Paint	+		
		Cut Stone + Plaster + Paint		+	
	Exterior Walls	Wooden frame with stone and adobe + Plaster + Paint			+
		Rubble Stone + Plaster + Paint	+		
		Cut Stone + Plaster + Paint		+	
		Wooden frame with stone and adobe + Plaster + Paint			+
	Ceiling	Wood + Slatted plain	+		
		Wood + Slat		+	+
	Mihrab	Stone + Plaster + Paint			
		Wood			
		Plaster	+	+	+
	Minbar	Stone			
		Wood		+	
		Plaster	+		+
	Sermon Pulpit	Stone			
		Wood		+	
		Plaster	+		+
	Floor	Stone			
Wood		+	+	+	
Gallery	Stone				
	Wood	+	+	+	
		Stone			

Although criteria such as plaster in the mihrab section, the use of wood material in the flooring and gallery, and the ceiling being made of wood are the same, many features of the mosques differ in terms of material and technique, as shown in Table 9. Differences in the materials of the foundation, interior and exterior load-bearing walls, ceiling, pulpit, and sermon platform indicate that the mosques are generally different from each other in terms of material and technique. Ornamentation was minimal in two of the sampled mosques. The mosques have a simpler structure, with only wooden and stone decorations found

in the Karadayı Mosque, while in the other mosques, in addition to wall paintings, decorations show little variation. Wall paintings are present in the prayer hall walls and mihrab sections of all sampled mosques. In this sense, mosques form a common architectural language in terms of the sections where wall paintings are used.

Regarding the differentiation of decorations in the Karadayı Mosque from those in the other two mosques, no specific data could be found. Therefore, it can be speculated that factors such as the budget allocated to mosque construction, temporal differences, and construction

techniques may be reasons for this difference. However, the fact that mosques built during different periods and with different construction techniques have similar simple decorations prevents researchers from reaching a clear

conclusion about mosque decorations. Therefore, to determine whether decorations have a common style, there is a need to expand the sample by examining more mosques in the region, including those with minarets.

TABLE 10. Comparison of the architectural features of mosques

Criterion	Mosque Component	Option	Hacı Muradi Veli Mosque and Mausoleum	Karadayı Mosque	Hacı Mustafa Efendi Mosque
ORNAMENT	Ceiling	Wood		+	+
		Stone- Plaster			
		Wall painting		+	+
	Door	Wood		+	+
		Stone- Plaster			
		Wall painting			
	Minbar	Wood		+	
		Stone- Plaster			
		Wall painting			
	Sermon Pulpit	Wood		+	
		Stone- Plaster			
		Wall painting			
	Gallery carrier mast heads	Wood		+	
		Stone- Plaster			
		Wall painting			
	Window Fascias	Wood			
		Stone		+	
		Wall painting			
	Door Frames	Wood			
		Stone- Plaster		+	
		Wall painting			
	Motifs Made on a Single Stone	Wood			
		Stone- Plaster		+	
Wall painting					
Prayer Hall Walls	Wood				
	Stone- Plaster		+	+	
	Wall painting		+	+	
Mihrab	Wood				
	Stone- Plaster		+	+	
	Wall painting		+	+	
Gallery Arches	Wood				
	Stone- Plaster				
		Wall painting		+	

## CONCLUSION

The construction dates of the Hacı Muradi Veli Mosque and Tomb, among the three mosques studied within the scope of the study, date back to the early Ottoman period,

while the Karadayı Mosque and Hacı Mustafa Efendi Mosque were built in the Late Ottoman period.

Although mosques have undergone various restorations since their construction, Hacı Muradi Veli Mosque and Tomb and Hacı Mustafa Efendi Mosque are currently actively used.

When mosques were examined, although they belonged to different periods, the plans and architectural features of the mosques were quite similar. In this respect, mosques have a common style in terms of plan and architecture.

When mosques are examined in terms of material and construction technique, different materials are used despite the mosques being located in the same region. Although this situation is considered a temporal difference, there are also some differences in mosques built during the same period. In this sense, mosques do not have a common style in terms of materials and construction techniques, and they are diverse.

In contrast to the heavy ornamentation used in the Karadayı Mosque, the other two mosques have simpler ornamentation. However, the periods in which mosques with simple ornamentation were built and their construction techniques differed from each other. Therefore, it is not possible to make a clear statement about whether mosques have a common style in terms of ornamentation. Therefore, it would be appropriate to investigate minaret mosques in the region in future studies. The usage areas of wall paintings in mosques are similar. Therefore, mosques have a common architectural language in terms of wall painting decorations.

In conclusion, based on the data obtained from the study, mosques have a common architectural style in terms of architecture and plan; they differ in terms of material and technique, and it is necessary to avoid making a clear statement about whether they have a common architectural style in terms of ornamentation.

With this study, which carries an important document status in terms of Islamic history and the Ottoman Empire, research has been

conducted on mosques without minarets with wall painting decorations through Çankırı Province, and a basis has been established for future studies. In future studies, it will be appropriate to compare mosques without minarets and mosques with wall painting decorations in different regions of Anatolia and Iran with sample mosques and to examine the results obtained in this study. In this way, the study will be more meaningful. Future studies could contribute to humanity and Ottoman architectural history by introducing a new mosque style.

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## DECLARATION OF COMPETING INTEREST

None

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