

# KREATYWNO W SZTUCE I EDUKACJI

CREATIVITY IN ART AND ART EDUCATION

REDAKCJA  
Monika Kostrzewa  
Anna Sobczyk  
Artur Skweres

  
UAM  
POZNAŃ  
KALISZ  
2016

Rada Wydawnicza:

Prof. UAM dr hab. Mirosław Śmiałek  
Prof. UAM dr hab. Monika Kostrzewa  
Prof. UAM dr hab. Tadeusz Gaworzewski  
Prof. UAM dr hab. Michał Jarnecki  
Prof. zw. dr hab. Jerzy Modrzewski  
Prof. zw. dr hab. Mirosław Pawlak  
Prof. zw. dr hab. Marian Walczak  
Prof. UAM dr hab. Kazimierz Wojnowski  
Dr Jakub Bielak

Redakcja naukowa:

Prof. UAM dr hab. Monika Kostrzewa  
Dr Anna Sobczyk  
Dr Artur Skweres

Recenzje:

Prof. zw. dr hab. Urszula Ślusarczyk  
Prof. zw. Ewa Poradowska-Werszler

Tłumaczenie:

Artur Skweres

Na okładce *Adaptacje graficzne 2015*, autor Monika Kostrzewa

Projekt okładki, redakcja techniczna:

Lidia Łyszczak

© Copyright by Uniwersytet im. Adama Mickiewicza w Poznaniu, Wydział Pedagogiczno-Artystyczny

© Copyright by the Authors, Poznań-Kalisz 2016



Wydawca:

Uniwersytet im. Adama Mickiewicza w Poznaniu  
Wydział Pedagogiczno-Artystyczny

Publikacja wydana ze środków statutowych Wydziału Pedagogiczno-Artystycznego UAM w Poznaniu

ISBN 978-83-941350-7-2

Publikacja częściowo opracowana i publikowana w wersji pdf w ramach projektu „Nowa jakość praktyk pedagogicznych na WPA UAM”  
dofinansowanego ze środków Europejskiego Funduszu Społecznego WND POKL 03,03,02-00-072/10



**KAPITAŁ LUDZKI**  
NARODOWA STRATEGIA SPÓJNOŚCI

UNIA EUROPEJSKA  
EUROPEJSKI  
FUNDUSZ SPOŁECZNY



Druk:

Zakład Graficzny Uniwersytetu im. Adama Mickiewicza w Poznaniu  
61-712 Poznań, ul. Wieniawskiego 1

## ANTROPOMORPHIC AND ZOOMORPHIC DESIGN PROBLEMS. ON TRADITIONAL ÇANAKKALE CERAMICS

Traditional Çanakkale ceramics is a kind of folk art and culture synthesis that has been born and improved as a result of which the Anatolia and the Aegean islands have been Turkified. The effects of the origin of Seljuk art cannot be denied. Usage of the materials, forming methods, and the decorative features contain some similar forms and bond with the Byzantine ceramics. Art historians suspect this situation, and the existing similarities examined by view of a ceramist cannot be ignored. In order to look through the beginning of Çanakkale ceramics, we need to get back the roots as far as Akköy ceramics. The white slip decoration of Lesvos and the white slip decoration of Akköy are very similar to each other. In this case, a natural bond has been established between Lesvos and Çanakkale Akköy. People were affected by wars and the wars caused their migrations and cultural exchanges. This situation also affected the Western Anatolian coastal settlements and the Greek islands. This bond between the two shores is a part of the continuous mobility. The ceramics contains this mobility and today maintains even an ongoing presence as witnesses of the similarities<sup>1</sup>.

Both written and archaeological evidence attest to a flourishing ceramic tradition that spanned the late seventeenth through twentieth centuries. The Çanakkale potters produced mainly plates, bowls, jugs, pitchers, and vases, with some of the finest eighteenth-century examples decorated with motifs that included ships, buildings, and simple geometric and plant designs. Recent research on the Ottoman local records and surveys within the city point to wide-scale production... in the Akköy region have revealed the production of glazed wares during the nineteenth and twentieth centuries and possibly an earlier production period prior to the nineteenth

---

<sup>1</sup> Karagül, M.F (2013). Story of Ceramic Between Çanakkale and Lesbos Island, *Çanakkale Research Turkish Annual*, 14(4), p. 86.

century. Today production continues on a limited scale in several new shops and young potters and ceramists<sup>2</sup>.

The name “Çanakkale,” which was used officially after 1890, owes its origin to the manufacture of glazed pottery sold to ships passing through the port (in Turkish *çanak* “bowl” + *kale* “castle”). Although the traditional glazing technique is still being used in Çanakkale, the current focus of the industry is towards the tourist market, which has resulted in several notable changes in style and form. The workmanship has degenerated. To meet the demand for souvenirs, the pottery workshops are active most of the year since the temperature is fairly mild and rarely drops below freezing point before January. In the major Turkish cities there is a growing demand for the glazed bowls produced in Çanakkale, since some of the forms imitate Byzantine and Ottoman vessels.”<sup>3</sup>



Figure 1. Mykonosvase Archaic period, ca. 670 BC.  
The roots of the horse theme go back to the Trojan war.

From neolithic period to the present day, traditional pottery and ceramics has played an important role in cultural development of societies. While looking through the ceramics, we can see traces of the past, cultural background and enrichment. We can find some similarities between different cultures.

<sup>2</sup> Tekkök (2011), *Ibid.*, p. 226-235, [http://vk.com/wall-46365682\\_17770](http://vk.com/wall-46365682_17770)

<sup>3</sup> Tekkök, B. (2000). Pottery Production in the Troad: Ancient and Modern Akköy, *Near Eastern Archaeology*, Vol. 63, No. 2, Ethnoarchaeology II, p. 94-95.



Figure 2. Greek askos, 350-325 B.C.



Figure 3. Bird shaped Çanakkale pot, 19-20. Century

### OLD RECORDS ABOUT TRADITIONAL ÇANAKKALE CERAMICS

With the help of Edmund Chishull, Richard Pococke, Albert Smith, William Cochran, Vital Cuinet and Harriot Georgina Hamilton and others, researchers have reached some valuable information today. J.F.Blacker compares the Çanakkale horse shaped pottery with far-east pottery. Albert Smith mentions the coarse shape of the zoomorphic pottery. Richard Pococke suggests about the similarities between Çanakkale and Delft (Netherland) pottery. Harriot Georgina Hamilton says about the similarities between Çanakkale and Vallauris (France) pottery<sup>4</sup>.

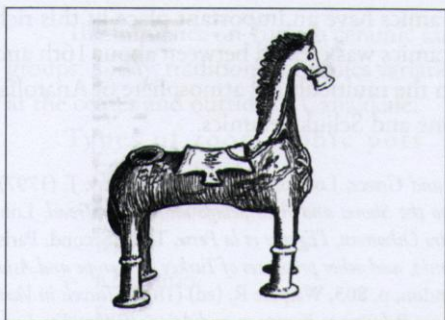


Figure 4. Horse-shaped pottery.

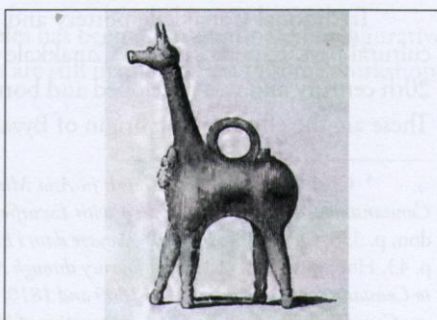


Figure 5. Coarse-shaped zoomorphic pottery.

<sup>4</sup> Pococke, R. (1743-45). *A Description of the East and Some Other Countries*, London, Vol II, p. 104, Chishull, E. (1747). *Travels in Turkey and Back to England*, London, p. 36, Smith, A. (1850) *A Month at Constantinople*, London, p. 40, Cochran, W.(1888) *Pen and Pencil in Asia Minor*, New York, p. 273, Cuinet, V. (1893-94). *La Turquie d'Asie, Geographie Administrative*, Vol. III, Paris, p. 745, Hamilton, H.G. (1916), *My Russian and Turkish Journals*, New York, p. 127, Blacker, J.F. (1919). *A.B.C. of Collecting Old English Pottery*, England, p. 43.

Also Richard Chandler, James Dallaway, Guillaume-Antoine Oliver, John Cam Hobhouse, Edmund Laurent, Josiah Conder, Charles Fellows, Helmuth von Moltke, Charles Texier, Charles Dudley Warner, J.H.A. Ubucini, J.M. Cook give some information about traditional Çanakkale Pottery. According to Chandler, the manufacture of pottey seems to be the old shapes in general by ancient models. Dallaway reported that coarse pottery was painted and gilded rudely. Warner describes Çanakkale pottery as “cheap and ugly... fantastic than ugly... Its form is either that of some impossible animal, some griffin or dragon or dog of the underworld, or it spout is the neck and head of some fantastic monster”<sup>5</sup>. As we see, ugly and uncertain forms cause misunderstandings such as fantastic creatures.

### TRADITIONAL ZOOMORPHIC ÇANAKKALE CERAMICS

At this point, the knowledge of ceramics is indispensable for us. From prehistoric time up to the present developing new understandings of ceramic production created the need for new forms. Producers supplied the local elements in this formation. Through the outside influences, in the history of ceramics, Anatolia has been a bridge that has been wealth between Africa and Europe. It is possible to find in the different regions the traces of the pottery which has been developed and matured in Anatolia. It would not be even wrong to say that the traces of contemporary Turkish ceramics have been also affected.

### ZOOMORPHIC JUGS

Traditional Çanakkale pottery and ceramics have an important place in this rich cultural past. Experts say that Çanakkale ceramics was created between about 16th and 20th century and was developed and born in the multicultural atmosphere of Anatolia. These are the effects of the origin of Byzantine and Seljuk ceramics.

<sup>5</sup> Chandler, R. (1817). *Travels in Asia Minor and Greece*, London, p. 14-15, Dallaway, J. (1797). *Constantinople Ancient and Modern with Excurfions to the Shores and Archipelago and to the Troad*, London, p. 333, Olivier G. A. (1800). *Voyage dans l'Empire Othoman, l'Egypte et la Perse*, Tome Second, Paris, p. 43, Hobhouse. J.C. (1813). *A Journey through Albania, and other provinces of Turkey in Europe and Asia, to Constantinople, during the years 1809 and 1810*, London, p. 803, Walpole R. (ed) (1820) *Travels in Various Countries of the East: Being a Continuation of Memoirs Relating to European and Asiatic Turkey, Etc*; London, p. 49, Laurent. E. (1821). *Classical Tour Through Various Parts of Greece, Turkey and Italy*, London, p. 55, Conder, J.(1830). *Description, Geographical, Historical, and Topographical of the Various Countries of the Globe*, London, p. 254, Fellows, C.(1839), *A Journal Written During an Excursion in Asia Minor*, London, p. 77, Moltke, H.V.(1841).*Briefe Über Zustaende und Begebenheiten in der Türkei aus den Jahren 1835 bis 1839*, Berlin, p. 52, Texier, C.(1862) *Asie mineure: description géographique, historique et archéologique des provinces et des villes de la Chersonnèse d'Asie* V.12. Paris, p. 757, Warner, C. D. (1876). *In the Levant*, Boston, 273, 274, Ubucini, J.H.A.(1977) *1855'te Türkiye*, İstanbul 37, Cook, M.J. (1973). *The Troad; an archaeological and topographical study*, Oxford, p. 128, 166, 265, 274, 275.

We can see horse-shaped and ring-shaped zoomorphic jugs with different combinations. The most popular form are horse-shaped pots. There are contemporary effects added mostly to the horse shape. Creative designs can be seen to feature the form of a horse in Çanakkale ceramics.

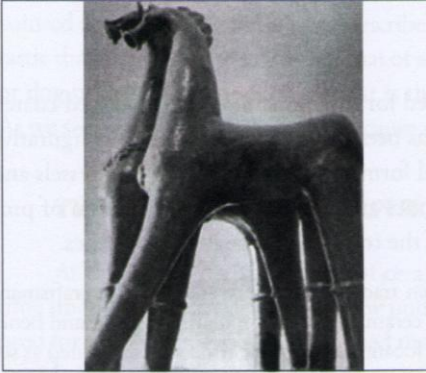


Figure 6.  
Horse-shaped pot by Erdiñ Bakla, 1972

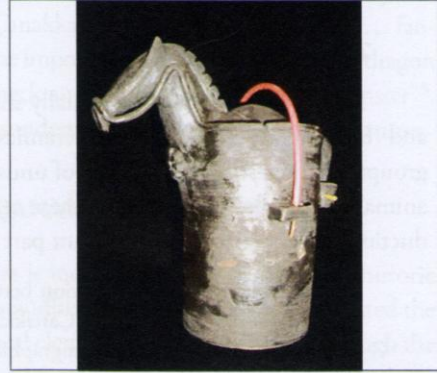


Figure 7.  
Horse-shaped pot by Tüzüm Kızılcın, 2005

Nowadays some potter masters still continue to produce a new style of Çanakkale pottery. One of them is Zeki Uzer from Mydos (Eceabat) but his works are unsuccessful replicas.



Figure 8.  
Traditional Çanakkale pottery.  
19.-20. century



Figure 9.  
Contemporary adaptation by  
Sadi Diren



Figure 10.  
Contemporary replica. Produced  
by Zeki Uzer.



Figure 11.  
Traditional Çanakkale pottery. 19.-20. century



Figure 12.  
Contemporary Çanakkale replica.  
M.Berrin Kayman. 2003

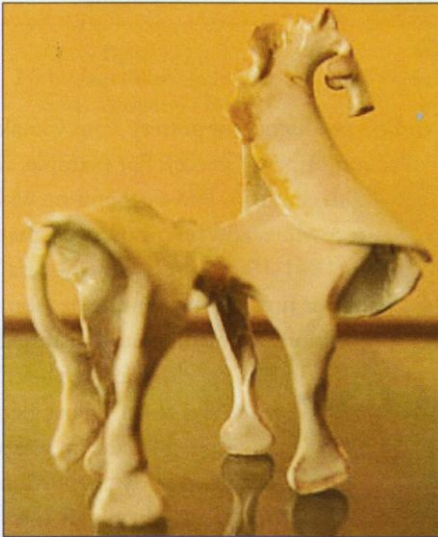


Figure 13.  
Contemporary adaptation of traditional Çanakkale  
pottery by Ayşe Gürkan, 2013



Figure 14.  
Contemporary adaptation of traditional  
Çanakkale pottery by Esin Küçükbiçmen,  
Big horse figure, 2005





Figure 15.  
Contemporary adaptation of traditional Çanakkale  
pottery by Ayhan Taşkıran, Riders, 2008-2009



Figure 16.  
Contemporary adaptation of traditional Çanakkale  
pottery by M.Fatih Karagül, Trojan Horse, 2013

## ANTROPHOMORPHIC POTTERY

Another unique piece of the varied and endless production of pottery from Çanakkale combines pottery with history (a private collection, Athens Greece). For example, an anthropomorphic gas lamp from Çanakkale (early 20th century). Red earthenware with a brown glaze and decorations have been painted in red, white, and yellow over the glaze. The lamp probably depicts the Prince Itō Hirobumi (1841-1909), dressed in General's uniform and who became a prime minister of Japan four times<sup>7</sup>. This sample has some problems. In other words, head and upper body proportions are formless and distorted.

As is seen in figure 17 and 18, a lid can take the form of a kneeling "efe (zeibek)". Red earthenware with a sporadically has been applied with white slip and a yellow glaze including splashes of green and purple glaze. The figure has a tasseled headgear, weapons inside his sash, and his sword on his lap<sup>8</sup>. In figure 17, head and body proportions are wrong, and details have been disregarded. Especially face and finger details are insufficient. Figure 18 is more successful than figure 17.

<sup>7</sup> <http://www.ceramopolis.com/?p=2604>

<sup>8</sup> <http://seramik.kaleicimuzesi.com>

A flat base surmounted by a conical vase in the middle that has an everted, undulating rim, a cylindrical inkwell on one side, and a small bowl with an undulating rim on the other side. Pinkish camel's hair earthenware has a light brown glaze. Placed in front of the vase is a face mask of Atatürk in relief, surrounded by a floral garland (Figure 20)<sup>9</sup>. We can say that there is no creativity in his form. There are anatomical and proportional problems with the face details and workmanship.



Figure 17.  
Efe lid, late 19th or early 20th  
century, height: 15.6 cm.



Figure 18.  
Efe (Zeibek) shaped sugar  
bowl lid.



Figure 19.  
Original photo of an Efe  
(Zeibek) of the 1880's.



Figure 20. Vase bearing Atatürk's face mask. Second quarter of the 20th century, height: 15 cm

<sup>9</sup> <http://seramik.kaleicimuzesi.com>

When we observe pottery producers and local ceramic studios from past to present in terms of preserving traditional culture, we see that they lost their quality while their number decreased instead of increasing. In our geography, the traditional inheritance that is the foundation of our culture has been decreasing in every field of handicrafts and is about to disappear. For this reason, Faculties of Fine Arts and the institutions related to cultural inheritance should undertake significant responsibilities. The values of Anatolian culture can be transferred to the following generations as a result of recovering the conditions of the ateliers that continue traditional production and creating environments where the products can be revived<sup>10</sup>.

To conclude, we are facing the following problems:

- Insufficient and surreal imagination
- No creativity (20th century samples)
- Anatomical inaccuracies
- Proportional inaccuracies
- Unstable workmanship
- General ineptitude
- Limited functionality and ergonomomy.

As a result, we can say that functionality is important for zoomorphic and antropomorphic Çanakkale ceramics. But some of them are not suitable for use. Ergonomical problems can be seen. Some design problems cause ergonomic inefficiency. Because of them, this kind of ceramics is not suitable for daily use. Decorative usage is more suitable for it. Contemporary adaptations are more succesful in terms of imagination and creativity. Yet, nowadays, we can see that contemporary ceramics without design problems have been made, as certified in case of acceptable examples made by Tüzüm Kızılcan, Erdiñ Bakla, M.Berrin Kayman, Ayşe Gürkan, Esin Küçükbiçmen, Ayhan Taşkıran, M. Fatih Karagül, rather than traditional Çanakkale ceramics.

### Figures

1. <https://pantherfile.uwm.edu/prec/www/course/mythology/1200/twar2.htm>
2. [http://www.britishmuseum.org/explore/highlights/highlight\\_objects/gr/a/askos\\_in\\_the\\_form\\_of\\_a\\_duck.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/a/askos_in_the_form_of_a_duck.aspx)
3. Fatih Karagül archive
4. J.F Baker. (1919). ABC of Coolcting Old English Pottery, p.43
5. Alberth Smith, A. (1850). A Month at Constantinople, p.56
6. [http://www.erdincbakla.com/Turkce/seramikheykel/70/70\\_71\\_72.htm](http://www.erdincbakla.com/Turkce/seramikheykel/70/70_71_72.htm)

<sup>10</sup> Tuncer, N.D. (2006) *Akköyün Dünü ve Bugünü*, Atatürk University Fine Art Faculty Journal, Nr:9, p. 73, 74.

7. Fatih Karagül archive
8. <http://seramik.kaleicimuzesi.com>
9. <https://www.pinterest.com/pin/548102217124051074/>
10. Fatih Karagül archive
11. <http://seramik.kaleicimuzesi.com>
12. Fatih Karagül archive
13. Ayşe Gürkan archive
14. Küçükbiçmen, E. (2007). *Çanakkale Seramikleri'nde Hayvan Figürleri ve Günümüz Yorumları*, Eskişehir Anadolu University, Social Science Institute, Ceramic Programme, Unpublished MA Thesis, Eskişehir.
15. Ayhan Taşkıran archive
16. Fatih Karagül archive
17. <http://seramik.kaleicimuzesi.com>
18. <http://seramik.kaleicimuzesi.com>
19. <http://tr.wikipedia.org/wiki/Efe#>
20. <http://seramik.kaleicimuzesi.com>

#### References

- Blacker, J.F. (1919). *A.B.C. of Collecting Old English Pottery*, England.
- Chandler, R. (1817). *Travels in Asia Minor and Greece*, London.
- Chishull, E. (1747). *Travels in Turkey and Back to England*, London.
- Cochran, W.(1888) *Pen and Pencil in Asia Minor*, New York.
- Conder, J.(1830). *Description, Geographical, Historical, and Topographical of the Various Countries of the Globe*, London.
- Cook, M.J. (1973). *The Troad; an archaeological and topographical study*, Oxford.
- Cuinet, V. (1893-94). *La Turquie d'Asie, Geographie Administrative*, Vol. III, Paris.
- Dallaway, J. (1797). *Constantinople Ancient and Modern with Excursions to the Shores and Archipelago and to the Troad*, London.
- Fellows, C.(1839), *A Journal Written During an Excursion in Asia Minor*, London.
- Hamilton,H.G. (1916), *My Russian and Turkish Journals*, New York.
- Hobhouse. J.C. (1813), *A Journey through Albania, and other provinces of Turkey in Europe and Asia, to Constantinople, during the years 1809 and 1810*, London.
- Karagül, M.F (2013). *Story of Ceramic Between Çanakkale and Lesbos Island*, Çanakkale Research Turkish Annual, 14(4).
- Küçükbiçmen, E. (2007). *Çanakkale Seramikleri'nde Hayvan Figürleri ve Günümüz Yorumları*, Eskişehir Anadolu University, Social Science Institute, Ceramic Programme, Unpublished MA Thesis, Eskişehir.
- Laurent. E.(1821). *Classical Tour Through Various Parts of Greece, Turkey and Italy*, London.
- Moltke, H.V. (1841).*Briefe Über Zustaende und Begebenheiten in der Türkei aus den Jahren 1835 bis 1839*, Berlin.

- Olivier, G. A. (1800). *Voyage dans l'Empire Othoman, l'Égypte et la Perse*, Tome Second, Paris.
- Pococke, R. (1743-45). *A Description of the East and Some Other Countries*, Vol II, London.
- Smith, A. (1850) *A Month at Constantinople*, London.
- Tekkök, B. (2000). *Pottery Production in the Troad: Ancient and Modern Akköy, Near Eastern Archaeology*, Vol. 63, No. 2, *Ethnoarchaeology* II.
- Tekkök, B. (2011). *Remnants Of Çanakkale Glazed Ware Production: A Long Tradition of Glazing in the Troad Region, Near Eastern Archeology*, 74:4.
- Texier, C.(1862) *Asie mineure: description géographique, historique et archéologique des provinces et des villes de la Chersonnèse d'Asie* V.12. Paris.
- Tuncer, N.D. (2006) *Akköy'ün Dünyü ve Bugünü, Atatürk University Fine Art Faculty Journal*, Nr: 9.
- Ubucini, J.H.A.(1977) *1855'te Türkiye*, İstanbul.
- Walpole.R (ed)(1820) *Travels in Various Countries of the East: Being a Continuation of Memoirs Relating to European and Asiatic Turkey, Etc*, London.
- Warner, C, D. (1876). *In the Levant*, Boston.

[http://vk.com/wall-46365682\\_17770](http://vk.com/wall-46365682_17770)

<http://seramik.kaleicimuzesi.com>

<http://www.ceramopolis.com/?p=2604>

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/twar2.htm> [http://www.britishmuseum.org/explore/highlights/highlight\\_objects/gr/a/askos\\_in\\_the\\_form\\_of\\_a\\_duck.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/a/askos_in_the_form_of_a_duck.aspx)

[http://www.erdincbakla.com/Turkce/seramikheykel/70/70\\_71\\_72.htm](http://www.erdincbakla.com/Turkce/seramikheykel/70/70_71_72.htm)

<https://www.pinterest.com/pin/548102217124051074/>

<http://tr.wikipedia.org/wiki/Efe#>