

Artistry and Modern Tradition in Traditional Çanakkale Ceramics

Traditional Çanakkale Ceramics are considered original folk ceramics, whose early examples have been dated to the beginning of the 17th century, with the production of them stopping in the middle of the 20th century. In the last two decades, the results of the local and national projects carried out to revive and sustain the traditional Çanakkale Ceramics in line with national and international cultural development policies and projects have been strictly addressed within historical art, archaeological, archaeometric and structural research¹. It was well understood that it would be impossible to completely recreate the conditions of the past and perfectly carry out the production process to remake historical ceramics from contemporary materials².

Within the framework of folklore, tradition is defined as "longstanding structures whose various characteristics can be changed by individuals and society without compromising their origin and whose existence is perpetuated through the combination of old and new constituents that get reorganized in every period"³. Studies have highlighted that the data on folk art,⁴ which has been stated to be more refined than that of art in general – due to being refined through a historical filter and then transferred for centuries - have features that allow modifications to be performed based on the essence of folk art, determination of the type of modification to the selected element, and the transferability of the recommendations about this issue to tradition conveyors³. In this context, the traditional data responsible for facilitating the change and development in Çanakkale Ceramics were determined.

The qualifications that characterize the traditional identities of Çanakkale Ceramics can be described according to their topologies in the motifs and depictions prevalent in 17th-19th century early period decorations and in the styles of characteristic forms preserved in some of the decorations of the early period that emerged in the middle of the 19th century, and it is believed that traditional sustainability can be discussed on the basis of these definitions. The reasons attributed to this idea are the findings obtained from the "Traditional Çanakkale Ceramics Decorations Education and Training Program" executed by the Çanakkale Ceramics Research Center in 2017 as part of the 25th foundation year of Çanakkale Onsekiz Mart University and the "Traditional and Modern Çanakkale Ceramics Workshop" organized in cooperation with this program, where practicing masters applied the specific forms. The findings show that the sustainability of traditional Çanakkale Ceramics can be realized through the development and diversification of its form and content values in coordination with those of the present values, albeit they will not be perfectly replicated.

Traditional Çanakkale Ceramics

In general, the structural characteristics of traditional Çanakkale Ceramics can be defined by their structure, forms, ornamentation and “the effects of their production technology on the form”. The mud structure consists of red clays with or without additives, while the primer structure is composed of uncoated clay, which is found in natural white shades and has a firing color that is white as well. Its glazes may be transparent, semi-transparent, or slightly covering, with the colors of the raw glazes being either white, green with the copper canvas, yellow with the iron oxide, or purple-brown (*Şarabî*, its original name, which means wine-colored) with the manganese oxide. The traditional production method used for the forms is basically wheel throwing. In addition to a wide variety of common products, such as bowls, dishes, plates, mugs, bottles, and jugs, there are also rarer forms, like kerosene lamps, flasks, brasier, and writing tools⁵. The early known examples of traditional Çanakkale Ceramics feature various motifs, including sailboats, galleons, mosques, depictions of settlements with pavilion figures, medallions, variations of the passionflower motifs, stylized flowers, trees, herbaceous plants, and fish, bird or giraffe figures depicted in the underhand free brush decor technique, which demonstrates the abstract and creative insight that went into creating stylized impressions of the natural environment. The underglaze colors are generally black, blue and brown tones, but the colors yellow, green and red were also used (Fig.1). In the early period, there are not as many nor as varied applique decorations as seen in late-term examples.



Fig.1. Early Period Çanakkale Ceramics.

The Late Period forms of the traditional Çanakkale Ceramics, which started in the mid-19th century (Fig. 2), show sharp stylistic transitions and the continuation of the early period through the transference of certain forms and decorative elements into new forms, from which a holistic approach reveals that the pots have features from the early and late period. The most prominent examples showing these sharp transitions in the mid-19th century include horse-headed and bird-headed jugs and rhyton-like pots shaped in the form of horses, lions, and camels. Although the traditional production methods of the late forms are wheel throwing, they take their final form by being added to the main body as separate pieces. The appliqué decor technique is dominant on the surfaces of the forms, and there are embossed motifs of medallions, leaves, flowers, and badges added to their bodies, brims, necks, and handles, or to their lid, if they are lidded. The appliqué decor elements were applied either alone or with flowers or curled branch-shaped figures, in combination with the central embossed decor element in the middle of the body, using an underglaze or overglaze brush decoration technique. The motifs present on the plates from the early periods include tulips, roses, carnations, and herbal folds. Animal forms are added to the body and lids of the pots as decor elements in some examples. Beginning with the depiction of the giraffe, dating back to the mid-19th century, the expression of humor in Çanakkale Ceramics became evident in lion forms, symbols on the jugs, male-female symbolism⁶, before being replaced with a more metaphorical, human-oriented, natural style.



Fig.2. Late Period Çanakkale Ceramics.

Traditional Çanakkale Ceramics Decorations Education and Training Program

This program was developed with the aim of maintaining the artisan skills related to the traditional production of Çanakkale Ceramics. As in other traditional arts, the traditional practices used in making Çanakkale Ceramics have a specific and periphery interest on a local and national scale in ceramics arts education, and the opportunities offered by technology have reduced the efforts put into manual skills. The copying of motifs using printing methods has created the assumption that traditional production would be revived and maintained, but the results of these applications remained as representative images of the past. On the other hand, vocational and hobby ceramic courses, which are

not based on extensive knowledge and experience but rather on sustaining the traditional culture, result in cultural degradation. Active assets derived from productive knowledge and competences are important for cultural development and continuity. Based on this understanding, the 19 participants selected to voluntarily participate in the training program were ceramic art educators and graduate students. The program ran for a total of 60 hours over a course of 10 weeks. As part of the program, herbal motifs, different types of the passionflower motif, the medallions and their relations with plant ornaments, the place descriptions of mosques and pavilions, the depictions of ships and sails, the figurative animal depictions and the applique decorations in Çanakkale Ceramics were studied. The lectures given over the course of two weeks started with an introduction on the basic brush strokes, which is referred to as “drop” and involves gouache paint, used in traditional Çanakkale Ceramics, followed by a presentation on the long and short cut semi-synthetic brushes with pointed ends that are applied to glazed tile surfaces and hand movement practices. After completing the hand movement practices, the participants applied underglaze ceramic decoration paints to the surfaces of the ceramic plates, cups, pots and horse figures, all of which had been previously lined and biscuit fired and then glazed and baked.

The execution of the program lectures was requested from the ceramic artist Hilal Taşkıran, who is known for her success in applying the decorations of Çanakkale Ceramics. In the second week of the program, which included the Çanakkale Ceramics applications, it was realized that the works performed by Taşkıran were not exactly the same as the old Çanakkale Ceramics. This first finding was determined by this realization and the researches following it. The works of other participants were monitored, and the ceramics in the literature and collections were reviewed. The motifs and depictions repeated by each student participating in the program did not resemble each other and were not exactly the same as the old original examples. The implementation practices were carried out by using video recordings of demonstrations of sample applications, but the brush usage and applications by Taşkıran, who uses her brush with the precision of a violin virtuoso, could not be imitated. It was understood that "despite its similarities", none of the old traditional Çanakkale Ceramics were "identical to each other", and as a result, the reasons for the failure of all efforts made in

re-creating traditional Çanakkale Ceramics could be attributed to "the obsession of imitating".



Fig.3. a.Basic Brush Strokes. b.and c.Hilal Taşkıran Practices.

Motifs, depictions, and decorations are formed with long, short, tapering and thickened dynamic, linear and spotted elements. Before the application, the pattern is either not drawn or paths are given with only a pencil. The volumetric effects derived from the use of free brushes in the orientations of linear and spotted elements and in the whole of the motif or description contribute to the transformation of stylized representations on ceramic surfaces into natural scenes and images of real places. In focusing on the motifs and descriptions in traditional ceramics in terms of their style and content, the cultural traces of the artificial and natural environment, climate and daily life can be perceived. Ship and boat depictions, as well as outdoor depictions on ceramic pots function as historical documents, and the stylized tree species, oblique floral motifs, and sail boats correspond to the four seasons of windy Çanakkale. As the free brush decoration character of Çanakkale Ceramics can be seen in the ceramics produced in the Mediterranean region, the free brush technique seen in the ceramics does not completely qualify to define the traditional identity, but instead serves as an unchanging definitive

element that supports the traditional style of the subjects and the content of the expression.

Among the early period ceramics, the plates featuring medallions and passionflower motifs create a distinct group, one separate from the plates depicting ships and pavilion mosques. The presence of symbolic value can be observed in the medallion motifs with circles, triangles, square medallions, and plant elements surrounded by semi-circles. Both the similarity of the clover-shaped medallion motif (Fig.1c), which was highlighted by Sonay Demir in his research, with the top view of the Kilitbahir Castle built between 1462-63 (Fig.1d) and the stars, used traditionally in an astral sense on the coins belonging to the Ottoman Classical Period in the late 15th century⁷ and seen on the flags of ships⁸ in various historical architectural structures (Fig.1b), suggest a symbolism approach in medallion motifs. When the traditional content in Çanakkale Ceramics is followed by impressionistic descriptions, passionflower motifs can be defined as a diverse stylized flower motif that includes intuitive, cosmogonic symbolism⁹. The passionflower motifs whose origins date back to pre-historical times are presented with their symbolic values, while the passionflower motifs seen in Çanakkale Ceramics are not considered to be among these motifs. However, when the historical passionflower motifs are examined, the medallion motifs on the Çanakkale plates dated to the early period and the applique rosettes in the late period ceramics fall within the scope of the passionflower motifs.

The application of the "passionflower motif", which was studied in the first weeks of the decoration training, revealed two separate findings for traditional sustainability (Figs.1e,f,g). The first finding revealed that since exact replicas of the original passionflower motifs could not be made, the motif takes on a unique form within a free and disciplined dialectical process. Elementary brush strokes should have a traditional technical character (i.e. freedom), and each stroke should be applied with schematic integrity. The dimensional deviations derived from this freedom disrupt the motif, but, if they can be corrected, perceptual integrity can be realized with complementary additional brush strokes, and passionflower motifs can be varied by holding to the tradition. It was understood in the implementation processes that the remodeling and diversification of the motif using traditional free brush techniques were also valid for the implementations of other motifs and depictions in Çanakkale Ceramics. The second

finding revealed that the traditional brush technique, which provides direction and mobility, supports the formation of new motifs. This finding can be seen in the diversity of floral motifs derived from the passionflower motifs (Fig.3c).

Shortly after the completion of the decoration training program, preparation for the workshop began, with studies focusing on whether current Çanakkale Ceramics could be expressed with motifs and descriptions to ensure traditional sustainability. Graduate students Sonay Demir and Selma Turhan, who participated in the decoration training program and had thesis subjects about Çanakkale Ceramics, were motivated in this way, and they were asked to carry out exemplary works that included domestic animals, modern vehicles, and current Çanakkale descriptions by applying free-style brush decoration techniques used for traditional Çanakkale Ceramics. Demir studied the cocks and hens in the garden of a coastal restaurant, where she worked part-time, athletes sailing on the beach, trees, bikes, bicycling fishers and fishing boats, while Turhan studied her cat, the Çanakkale Clock Tower and its surrounding area, the Trojan Horse provided to Çanakkale for permanent display, helicopters, and trees. In the emergence of the cock motifs, it was seen that the first exercises reflected the figure of the cock but not the motif, and therefore, it was suggested that loyalty be shown to the brush stroke to facilitate stylization. Afterwards, Demir re-interpreted the variations of passionflower motifs in traditional Çanakkale Ceramics as cock figures. In each of the motifs presented, the characteristic movements of the cock were demonstrated, and Demir was asked to do the same for the hen motif, that is, to demonstrate the characteristic movements of hens at a noticeable level. In Demir's research, the characteristics of hen and cock were demonstrated through feminine-masculine variations on universal senses of humor (Fig.4a.).

The earliest examples of humor in traditional Çanakkale Ceramics are two plates with a giraffe depiction (Fig.1k). The story of the giraffe on the Çanakkale plates resembles that of the giraffe sent both to Sultan Mahmud-II¹⁰ in 1823 and 1824 and to King Charles X of France in 1826 by the governor of Egypt, Kavalalı Mehmed Ali Pasha in his pursuit of bureaucratic interests and political ambitions¹¹ The giraffe depiction observed in European porcelain plates and engravings¹² is shown in two of the Çanakkale plates connected to two trees. Ships must go through the Dardanelles to reach Istanbul, and therefore it is highly possible that the giraffe, which is not known to

have lived in Çanakkale, was seen passing through the Bosphorus. The similar representation of the description in both plates is considered to indicate that the tree species to which they are connected point to the Asian and European sides of the Bosphorus, and that they satirize an ironic social phenomenon. Following the recognition of the characteristics of Early Çanakkale Ceramics that gave rise to a sense of impressionism and symbolism, the combination of the amicable and surprising ways two similar giraffe depictions were portrayed within the context of Kavalalı's pursuit of self-interests led, for the first time, to an appreciation of the aesthetic value judgments of art.

In the humoristic approach by Demir, a metaphoric expression of a colloquial culture, which is commonly attributed to males and females, is perceived. The transformation of the passionflower motif, which is assumed to be either a flower and plant motif variety or, as other passionflowers, a symbol representing the universe, into a cock and hen motif, with the preservation of its own essence, changed and developed our perceptions. The sense of humor prompted by the motifs developed, which can also be illustrated in the Late Çanakkale Ceramics, can be considered a significant case of success, one to be evaluated in terms of form and content within the scope of traditional Çanakkale Ceramics. The cock and hen motifs, which contributed to the development and diversification of motifs by preserving their traditional origin, are the first known modern examples of traditional Çanakkale Ceramics. The composition example showing Çanakkale Sailing Club athletes (Fig.4b) and the studies on bicycling fishers, which are not given in the text, suggest that new data is needed for Çanakkale to be depicted with its original characteristics and using traditional production methods.

In Turhan's compositions, she considered the depiction seen in the early period jugs, consisting of a centrally located pine tree with cypresses on both sides, as a unit element. In the first design a repetition in a circumferential order can be seen, while in the second one; there is a repetition opening from the center based on the principle of hierarchy (Fig.4c). These two examples show the free nature of the motifs and imagery in the traditional Çanakkale Ceramics and their competence, and the repetition of the imagery shows the influence of the industrial age in terms of creating a greater sense of order, as well as the inanimateness of the samples, where knowledge of design was evaluated according to style alone. After the first two designs, free composition studies

were proposed. The general characteristic of the two free compositions involves the effect of the painting art on the ceramic surfaces (Fig.4d). With the diverse use of color elements, one of the characteristics of traditional Çanakkale Ceramics, the thought was that the participants could create meaningful changes or layers to the compositions and diversify the compositions for craft, art, and industrial products. However, these practices were not sufficient enough to contribute to the traditional diversification of motifs and descriptions, and they could only be considered to be sources of inspiration. Two studies conducted by two researchers were guided by the statement, "Within the tradition, there will absolutely be individual creativity, a change due to that individual creativity, and development due to that change".³



Fig.4. Decoration studies. 2017. a., b. Sonay Demir. c., d. Selma Turhan.

Traditional and Modern Çanakkale Ceramics Workshop

The Workshop was held publicly in the Çanakkale Ceramics Museum garden in order to teach the traditional production techniques of Çanakkale ceramics forms as well as the results of decoration education and training (26-28 October 2017). The traditional production techniques related to specific forms in Late Çanakkale Ceramics were presented by İsmail Bütün, who is recognized as the last traditional Çanakkale Ceramics

master, and by Adil Can Güven, who has continued the production of traditional ceramics together with his family, including his wife Nursan Güven and his son Cem Güven. The participants taking part in the decoration education and training and other ceramic artists contributed to the workshop with their artworks.

In addition to the shaping processes of traditional forms by the masters (Fig.5), Ismail Bütün's horse-shaped pot (A), Cem Güven's lion-shaped pot (B), and Adil Can Güven's duck-headed jug (C) were archived by us and attracted interest from the public. On these records, photographs showing the traditional methods of production of each of the three forms include details of their formation stages rather than their decorations.

The production stages of the *horse-shaped pot* begin with the shaping of the body on the wheel.

-The body is shaped in the vertical direction by narrowing it in the center to thin the neck, the brim of the form is closed in a spherical manner, and the base portion is completed by narrowing it in accordance with the upper part. A symmetrical form is obtained on both sides.

-For the legs of the horse, four thin cylindrical parts, which stand in proportion to the body and are approximately the length of the body, each having the same height and the same brim diameter and a diameter consistent with the spherical parts of the horse towards the base, are shaped by providing an interior cavity. The feet of the horse are the edges of the drawn cylindrical part, and the joint between the knee and the leg of the horse is shown by a ring-shaped bulge.

-For the head of the horse, a small pot with a short neck and for the neck part of the horse, a conical part at the top are shaped by providing an internal cavity. The small piece added on top of the neck piece for the horse head is placed angularly so that its bottom is facing up and its brim is facing down. The side surface of the small pot which is placed on the neck of the horse is cut before being attached to each other. After the head and neck are combined, a thin plate is added from the top of the head to the end of the neck, and the plate is shaped by linear scraping for the horse's mane.

-The body part is laid horizontally on the front and rear legs and fixed to the body from the outside. The head part of the horse is attached to the front of the body after the addition of the legs, by cutting the part from which it is attached to the body. The

circular cavity, whose size is about 1.2-1.5 cm after being fired, is opened to the upper rear part of the body and serves as the filling orifice of the pot, while the pouring is done through the oral cavity of the horse.

-After the main form is completed by assembling the pieces, being sure to pay the utmost attention to the moisture of the clay, the ears, eyes, tail, and ornaments are formed using the appliqué method. Following the placement of the embossed badge on the chest, the saddle is placed on the body and the straps reaching from the head and neck to the body are added; the cavities are then formed at the horse's legs, which are undercoated with the dipping method without covering the main clay color. Free brush decorations can be seen as underglaze or overglaze, with the underglaze decoration able to be applied to either raw or biscuit-fired forms.

The shape of the body part in the production stages of the *Sitting Lion* shaped pot is the same as that of the horse form. However, the diameter of the rear spherical area is narrower than that of the forepart in the form of the sitting lion. The body is placed on an oval plate.

-For the neck and head, a separate piece is formed in such a way that its lower part is cut flatly, approximately in the size of the body part, and its brim is shaped spherically. The head and neck, which are shaped as a single piece, are placed on the body, and the part where the neck is attached to the body is cut and the inner cavity of the pot is formed.

-The mouth opening of the lion is cut from its edges near the bottom center of the spherical head in a sharp, elliptical manner using a nylon thread and has a diameter of about 2 cm. After the upper spring is stretched and extended by adding a piece of clay, and the tip is turned upwardly, the whiskers are attached using a thin drill. The lower spring is shaped as such that it fulfills the pouring function of the pot.

-The eyes, nose, ears and mane, front and rear feet and claws, and tail parts are all shaped by the appliqué method. From the rear, the back appears as longitudinally curved or released. A filling hole is located somewhere near the center of the body, or at the top of the rear of the body. In the traditional Çanakkale Ceramics, as seen in Fig.2.k, a bull, lamb, ball or some other object can be placed between the claws of the lion, as is the case in the examples of the pots that have the shape of a sitting lion.

The bodies of the *bird-headed* and *horse-headed jugs* are similar to the form of a gourd. The jugs are usually non-pedestal and without legs, except for a few examples of

pedestal jugs belonging to the late period. The body of the jug has a closed shape in general, as it is in the formation of the brim or the body of the horse and the lion. A small, flat, handle-like bulge is formed on the top of it.

-In the closed jugs, two separate cavities are made behind the head for the filling and pouring function. The circular hole seen in Adil Can Güven's application has a function of filling, but this hole could also be seen with a triangle cut in traditional Çanakkale Ceramics. A number of colander-like holes are drilled on the front side of it before joining the large beak-like brim covering the front of the neck. The beak-shaped brim is formed like a disc on the wheel and is jointed to the jug at such a height that the jug seems more massive and the pouring holes can be concealed. Handles can be seen as single, straight or twisted, or as double strips, as shown in the picture.

-Decor elements added to the jugs using the appliqué technique are located at the front side of the body and at the central point of the widest part, in the middle of the neck adjacent to it, or under the pouring section. There are also examples decorated by appliqué technique where the décor elements are at the sides and top of the pouring section.

When shaping his jugs, Güven was inspired by the examples decorated with camel and lion figures (Fig.2g). He shaped the heroes of Çanakkale Wars and placed them on the jug and added a star on the front side of it.

All three masters remained faithful to traditional production techniques and to the anatomy of traditional forms. However, regarding the decor applications, it was determined that they exhibited a unique new approach in every repetition of the forms created in each of their own productions. Adil Can Güven emphasized the importance of a Çanakkale theme for the traditional sustainability of Çanakkale Ceramics with his jug, without deviating from the basic production techniques and main forms.



Fig.5. Traditional Forming methods.

The works of the artists who took part in the workshop set an example on how to investigate the traditional and contemporary sustainability efforts of Çanakkale Ceramics. Inspired by the depiction of the pomegranate motif from the early period (Fig.1.j), Ayhan Taşkıran (Fig.6.a) demonstrated the opportunities for artistic expression, while Şerife Biçici (Fig.6.b) demonstrated the possibilities of sustaining the traditional art by renewing it. The transfer of the stylized still life of the traditional Çanakkale plate to the three-dimensional form can be seen in Taşkıran's work titled *Bereket Tabacağı* (The Plate of Abundance), and the fact that the pomegranate fruit is a symbol of fertility according to traditional beliefs affects our understanding of the

content. Mythological cultural symbols, such as the Tree of Life, Artemis, and the Goddess of Fertility, are also evoked in these presentations. Each pomegranate motif, which is in solidarity with one another, gives the impression that an abundance of life pours forth from the plate through its mouth-like shape in order to maintain the universal life cycle as an archetype. Traditional Çanakkale Ceramics show the diversification opportunities of form and proves that the cultural resources do not merely consist of form in terms of art.

The fact that Şerife Biçici used the pomegranate motif on the jug surface using the appliqué method conveys the deliberate artificer spirit in a simple way and demonstrates the diversifying of traditional jug samples and motifs. One of the most important problems that we face in our research on traditional Çanakkale Ceramics and which we encounter in the communication with the environment we create is that the artificer spirit is potentially forever lost. In this context, Biçici's interpretation of traditional production, when evaluated with her other works, shows a style that creates its own tradition in the tradition of Çanakkale Ceramics. When the traditional Çanakkale ceramics are examined in general, it is possible to notice ceramics that qualify to be categorized among the traditional ceramics and that have common characteristics and show their own unique tradition at the same time.

Moreover, in Ayhan Taşkıran's figurative work titled *Balıkçılar* (Fishermen), as can be seen in Fig.6c inspired from Fig.1.1, there is a story in which the fishermen, sitting side by side in the white area, are having a conversation about fish, while three other fishermen on the left are dreaming of the big fish shown above. The smile of the fisherman on the right side, the fact that his half body is shown to be relatively weaker and positioned behind the other fisherman, and the fish-like shape of his arms and his right leg gives the impression that he either caught a fish, or at least has the ability to catch a fish, as well as that he is a hero who is somewhat different from the others. Assuming that the fish within the screen mesh seen in the traditional Çanakkale Ceramics exists directly or metaphorically within the story, it is possible to talk about the existence of irony in both cases.



Fig.6. Artistic and traditional approaches in the workshop applications.

The figure of the giraffe (in Fig.6.d) of Burcu Gürcü is a true dimension and space interpretation of the description of a giraffe in the plate shown in Fig.1.k. Gürcü, whose works have the characteristics of sympathetic amicability and humor with the cartoon themes and expressions, contributes to traditional Çanakkale Ceramics by transforming the giraffe figure into a unique form – she created cups in the form of giraffes – by using traditional forming methods.

Burak Çiftci's work inspired by the oldest Trojan horse description on a vase (B.C. 671) in Mykonos¹³ functions as a reinterpretation of Çanakkale Ceramics with the free brush decoration technique (Fig.6e). The first excavations in Troy were made by the British

archaeologist Frank Calvert in 1863 and 1865¹⁴. It is not known whether the Troy excavations and their metaphoric horses, which are still preserved in their original form in Çanakkale, have influenced the emergence of horse figure jugs and horse-headed crocks in Çanakkale Ceramics. The suggestion of a horse description, which has never before been seen in decorated cups, with a successful free brush application, and the transport of the story of the Trojan War to Çanakkale Ceramics are important contributions to folk art culture by showing its source.

As a result, the motifs, decorations and depictions observed in the early examples of traditional Çanakkale Ceramics, the plant motifs and ornaments that emerged in the second half of the 19th century, as well as the interpretations of animal figures and the mouth and handle details in the crock forms, are the most characteristic determinants of the structural assets and thus of the sustain able tradition. To transfer the original cultural elements of Çanakkale Ceramics distinguishing those from all other ceramics produced by similar materials and techniques, their repetition by using traditional application methods should be considered as a building block^{15,16}. It is clear that change and development will originate from the traditional Çanakkale Ceramics, and in this dynamic process, the trade of crafts, arts and industry will continue. However, when craft and the craft soul is consumed, future generations should be made aware that the vital sensations will also disappear. The trainings, workshops and exhibitions have served as an exciting learning process, not only in terms of the topics studied, but also in terms of our individual and social relations, and sharing of ideas.

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Figure References

Fig.1(a,b, c; e,f,g) and Fig.2 (d,g,i,j,k): The Inventory of Çanakkale Ceramics (1999). Kaleiçi Museum. http://seramik.kaleicimuzesi.com/seramik_tr.php?sid=1&page=1/ .

Fig.1 (h,i,k,l): Öney, G. (1971). *Türk Devri Çanakkale Seramikleri* . Ankara

Fig.1j : Victoria&Albert Museum. <http://collections.vam.ac.uk/item/O85346/plate-unknown/>. Museum number: 879-1884.

Fig.2 (a-b, c, e-f, h): Mehmet Uzuner Çanakkale Ceramics Collection. Ceramics Museum of Çanakkale.

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