

Grant Scheme for Common Cultural Heritage: Preservation and Dialogue Between Turkey and the EU-II (CCH-II)

From Ancient Anatolian Crafts to Contemporary Designs

Craft Documents Iznik Style Ceramics













Iznik Style Ceramics

Known as Iznik style ceramics, after a settlement in Western Anatolia, these tiles and objects are distinguished from other traditional ceramics produced in Anatolia and stand out with their quartz ratios, durability and pattern programs. From the past to the present, it is seen that Iznik style ceramics have started to be crafted in Kütahya, another Anatolian ceramics center. Iznik ceramics have shown continuity by transferring production techniques and designs with master-apprentice relationships for centuries. In this technique, ceramic dough shaped on the potter's wheel is undercoated and kiln-dried, then it is decorated with a brush. When the paint dries, it is glazed and fired once more. This method is the most widely used "underglaze" technique. Iznik underglazed ceramics are unique with their structure, durability and aesthetic qualities.



Craftsman Alper Ergüler

Location Kütahya



Materials and equipment

 Quartz, clay, slip, glaze, powder, metal oxide pigments and auxiliary materials besides mud
Turning machine

- Oven
- Sandpaper
- Dye and paint brushes and outlining brushes for drawing
- Glaze
- Parchment paper
- Pencil
- Needle pens for needling the pattern

- Charcoal powder to transfer the pattern to the form

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The components of Iznik style ceramics mud



For making an evani (3D ceramics);

- 1. Starting with the preparation of sludge
- 2. Weighing the materials to be used in mud making in certain proportions
- 3. Making a dry mixture



4. Aqueous grinding is performed inside the ball mills

This sludge, obtained after grinding, is drained of water in filter presses by compression. Then it is vacuum pressed, extruded in coils and packed. This way it will be ready for use.

5. Determination of the forms that you will make

6. Creation of the form by the wheel pottery master

6th stage



8th stage: Sanding

7. Waiting for the processed form to dry

The next day comes the turning stage. After the final shapes are given on the lathe, we leave them to dry.

8. Starting the sanding process

9. After sanding and removing all the roughness and dust on the surface, placing it in the kiln and bisque fire.

Cooking and preparing the raw product for hardening by bisque firing
After the bisque firing, proceed with the slip coating process

The slip coat is prepared in the same way as the dough. After mixing the dry ingredients and grinding in the mill, a consistency similar to buttermilk appears.

12. Lining these forms on a basin with a technique called poured slip coating



Slip coating process



- **13.** After slip coating, letting it dry
- 14. Retouching with sandpaper
- **15.** Placing in the kiln for coated firing

16. Starting of drawing



The materials for drawing

- 17. Doing pattern research for products that are ready to be decorated
- **18.** Drawing on parchment paper in accordance with the form
- **19.** Creation of the pattern by piercing it with a thin needle



20. After putting the pattern on the form, puffing the charcoal powder on the pattern for transferring to the surface with a sponge or a thin cloth allowing the powder to pass through



21st stage

21. Taking the piece onto the desk to outline the pattern transferred onto the form

22. Completing the outlining process

23. Painting the pattern





23rd stage: Painting

24. Preparation for glazing

After preparing the glaze in the same way, we pour the liquid on the form with bowls and wait for it to dry. After which the parts underneath are wiped and cleaned, and then we place them in the kiln. We wait for it to cool down after firing in the kiln at approximately nine hundred to nine hundred and fifty degrees. It has a firing time of about eight hours. There is also a cool-down period of one day.



Last stage: Glazing

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Final product: A pottery



The kilns used in the craftsman's workshop are suitable for firing products up to 80 cm in height. Therefore, it is required to plan design proposals as producible in these kilns.

Since the process of drying, firing and coating takes several weeks, the authors of the selected design proposals will not be able to be present for the entire production process. Production will take place based on individual agreements with the authors.



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