

SUNA AND İNAN KIRAÇ FOUNDATION

# KÜTAHYA TILES AND CERAMICS

2



PERA MUSEUM



PERA MUSEUM

Kütahya Tiles and Ceramics 2  
Suna and İnan Kıraç Foundation  
Kütahya Tiles and Ceramics Collection  
Catalogue

Pera Museum Publication 82  
Istanbul, February 2016

ISBN: 978-605-4642-57-1

Collection Advisor and Author  
Assoc. Prof. Sevinç Gök

Production Editor  
Ulya Soley

Coordinator  
Zeynep Ögel

Translator  
Bihter Ayla Serttürk

Photography  
Uğur Ataç

Graphic Design  
Timuçin Unan + Crew

Colour Separation and Printing  
Mas Matbaacılık San. ve Tic. A.Ş.  
Hamidiye Mahallesi Soğuksu Caddesi  
No: 3 34408 Kağıthane-İstanbul  
+90 212 294 1000 book@masmat.com.tr  
Sertifika No: 12055

© Suna and İnan Kıraç Foundation, Pera  
Museum  
Meşrutiyet Cad. No. 65 34443 Tepebaşı,  
Beyoğlu – İstanbul  
www.peramuzesi.org.tr  
Certificate No: 12482

SUNA AND İNAN KIRAÇ FOUNDATION

# KÜTAHYA TILES AND CERAMICS

2



PERA MUSEUM

ΚΙΟΥΤΑΧΕΙΑ  
—  
ΑΝΔΡΕΑΣ  
ΓΕΡΑΝΗΣ  
1921

# CONTENTS



6 FOREWORD SUNA, İNAN AND İPEK KIRAÇ



8 FOREWORD GÖNÜL ÖNEY



10 THREE CENTURIES OF  
KÜTAHYA CERAMICS:  
SUNA AND İNAN KIRAÇ  
FOUNDATION KÜTAHYA TILES  
AND CERAMICS COLLECTION  
NEW ACQUISITIONS SEVİNÇ GÖK



28-299 CATALOGUE



300 AUTHOR'S NOTE



302 GLOSSARY



304 BIBLIOGRAPHY



# FOREWORD





■ Suna and İnan Kırac Foundation Kütahya Tiles and Ceramics Collection was initially created in the 1980s and was expanded over time, finally reaching its present state today. Comprising nearly one thousand works from various periods and of different kinds, the collection brings to fore, through important examples, a comparatively overshadowed realm of creativity in Ottoman culture and allows viewers to follow, in detail, the evolution of Kütahya tiles and ceramics particularly from the 18<sup>th</sup> until the 20<sup>th</sup> century.

As the most important center of ceramic production after İznik during the Ottoman era and also known for its similar role in the Phrygian, Hellenistic, Roman, and Byzantine times, Kütahya upheld this artistic tradition over the years until the present. Having yielded the most outstanding examples in the 17<sup>th</sup> and 18<sup>th</sup> centuries and eventually falling behind with the decrease of production and product diversity, Kütahya ceramics were once again revived in late 19<sup>th</sup> century and assumed its place as a kind of “urban art” between İznik and Çanakkale ceramics with its broad range of products and continuity, establishing itself as an integral part of the Ottoman mosaic of arts and crafts. Suna and İnan Kırac Foundation aims to enrich the collection further with a view to shedding new light upon various aspects of the Kütahya art of tiles and ceramics, which constitutes a very important part of Turkey’s traditional cultural heritage.

The second catalogue of the collection, which has been further expanded by works acquired from national and international auctions and various collectors, presents to readers the freshly added works with detailed descriptions. We hope that you will enjoy this catalogue and would like to take this opportunity to extend our sincere thanks to esteemed academics and Pera Museum staff for their contributions towards its creation.

**SUNA, İNAN AND İPEK KIRAC**







# FOREWORD



It is a pleasure to see Suna and İnan Kır a Foundation, Pera Museum enrich its collection of 18<sup>th</sup>-20<sup>th</sup> century K tahya ceramics from the late period of Turkish ceramic history. Declining in the difficult years of the First and Second World Wars and unable to continue its existence due to the death of craftsmen and economic problems, products of the K tahya workshops have caught the interest of only a few collectors. Turkish and Western art historians, remembering and lamenting old İznik and K tahya works, were uninterested in these new examples. Most were repelled by the coarse, ordinary ceramics sold in touristic shops in the first years of the Republic, discounting the meticulous work

of a handful of select workshops. In recent years, the fame of K tahya ceramics has surpassed even that of İznik tiles and ceramics, thanks to new workshops and craftsmen of increasing number and quality.

The ceramic collections and publications of the Suna and İnan Kır a Foundation Pera Museum and the Vehbi Ko Foundation Sadberk Hanım Museum show traditional K tahya ceramics developing, step-by-step, once again, with surprises and a great deal of variety along the way. Today, many of our ceramics artists, famed both here and abroad, re-interpret the forms and motifs of traditional İznik and K tahya ceramics.

Looking back from my long years teaching at the İzmir Ege University, it gives me great pleasure to watch the hard work of academics, many of whom are now professors, producing important research, projects, and publications. I follow the publications, conferences, and projects of the author of this book Dr. Sevin G k with great interest and excitement. Her research on the İzmir Agora excavations in recent years provides us with new information not only on 18<sup>th</sup>-20<sup>th</sup> century Turkish ceramic production, but also on the history of imported European and exported K tahya ceramics. It is gratifying to see the management of the Suna and İnan Kır a Foundation Pera Museum choose this young and successful academic for the task of writing this book. Having researched the history of Anatolian ceramics production from archaeological periods to this day, and documented the works in her publications with great scientific rigour and method, Sevin G k has no doubt produced an accomplished publication in this latest work.

The second catalogue of the Suna and İnan Kır a Foundation K tahya Tiles and Ceramics Collection no doubt fills an important gap in the art history of Turkish Ceramics. I thank the Foundation and its management for its work, and wish them continued success in their accomplished publications.

**PROF. G N L  NEY**





# THREE CENTURIES OF KÜTAHYA CERAMICS:

SUNA AND İNAN KIRAÇ FOUNDATION  
KÜTAHYA TILES AND CERAMICS  
COLLECTION  
NEW ACQUISITIONS





When the art of Ottoman tiles and ceramics is mentioned İznik and Kütahya come first to mind. Çanakkale, famous for its popular arts, follow these two important towns. Whilst it appears to be in its shadow, Kütahya has been a centre supporting İznik, always by its side, sometimes producing the very same works, like a nameless hero. After production in İznik halted, Kütahya found its own identity, continuing production to this day, despite declining from time to time. We know that İznik was unable to move beyond set forms during the time it was in production with Kütahya, due to severe pressure and control from the palace. This pressure, accepted as one of the reasons for İznik's decline, was lifted in the 18<sup>th</sup> century, and Kütahya began to be admired all around the world for production answering the needs of daily life. Kütahya's break from İznik was not sudden; it signalled its disengagement for many years, even if this went largely unnoticed. Thanks to the findings of Prof. Gönül Öney, we now understand that some ceramics previously identified as İznik productions are in fact from Kütahya in origin.<sup>1</sup> The presence of these ceramics, one step closer to examples from the 18<sup>th</sup> century in terms of style, allows for the completion of missing links in our art.

There are many publications on Kütahya tiles and ceramics.<sup>2</sup> All of these valuable works touch upon the roots of Kütahya production and its progress, providing significant facts. The Kütahya Tiles and Ceramics Collection, created as a result of the commendable work of the Suna and İnan Kıraç Foundation, is exhibited at Pera Museum and garners great interest.

1 Öney 2014; Öney 2013.

2 Aslanapa 1949; Carswell 1972; Öney 1976; Şahin 1981, s. 259-286; Şahin 1981-1982, p. 111-170; Yetkin 1981-1982, p. 83-110; Carswell 1991; Çini 1991; Demirsar Arlı (undated), p. 237-255; Soustiel 2000; Demirsar Arlı 2002; Kürkman 2005; Demirsar Arlı 2007, p. 329-345; Altun (undated); Arlı (undated), p. 257-265.





Postcard, a ceramic studio in Kütahya, 1931. Front.

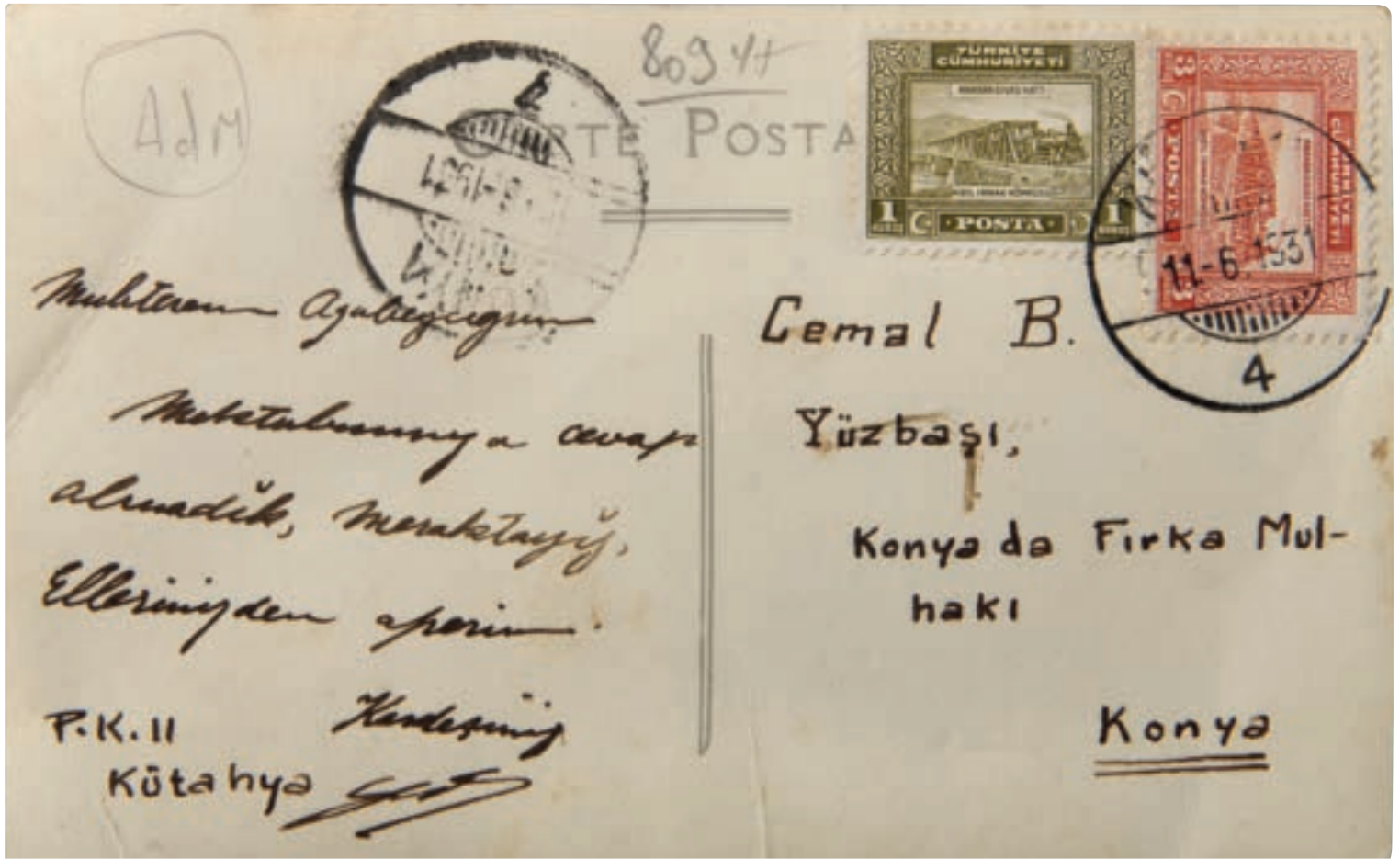
The first catalogue for the collection was created by Hülya Bilgi and Şebnem Akalın, presenting the details of the collection then comprising of 277 pieces.<sup>3</sup> It also touches briefly upon the progress of Kütahya tiles and ceramics. In the light of all these valuable works, the dark points in the understanding of Kütahya ceramics are being enlightened, one by one.

Suna and İnan Kıraç Foundation enriched its collection with new acquisitions produced in the 18<sup>th</sup> and 19<sup>th</sup> centuries as well as the 20<sup>th</sup> century. The pieces in the first part of the collec-

tion were largely produced in the 18<sup>th</sup> century, with few pieces representing the 19<sup>th</sup> and 20<sup>th</sup> centuries. The new pieces from the end of the 19<sup>th</sup> century to the 20<sup>th</sup> century dominate and in this way this collection compliments the first. The collection offers an unparalleled variety of embellishments and forms, whilst also holding an important place in terms of quantity. The works have been evaluated following an exhaustive and intense period of research, revealing similarities to pieces in a variety of different museums, private collections, and institutions, as well as presenting different and rare examples.

There is also a postcard in the collection, not included in the catalogue but presenting important historic informa-

.....  
3 Akalın-Yılmaz Bilgi 1997; Bilgi 2006.



Postcard, a ceramic studio in Kütahya, 1931. Back.

tion and imagery (PMK 9). The postcard, bearing stamps from June 1931 (11.06.1931 and 12.06.1931) was sent from Kütahya to Konya. Sent to the address Cemal B. Yüzbaşı, Konya'da Fırka Mulhaki, Konya, the postcard is inscribed with the following message: "Esteemed brother, we did not receive a reply to our letter. We are anxious, kisses. Your sibling (Signature) P.K 11 Kütahya". The photograph on the postcard depicts the interior of a ceramics workshop. On the wooden shelves of the workshop we see unglazed ceramics left to dry. There also workshop workers who pose with ceramics in their hands, or continue working at their benches. This postcard from the first half of the 20<sup>th</sup> century is an important visual record of the workshops and the importance placed on ceramics at the time.

The 539 pieces in the second part of the collection are very rich in terms of form, function, and embellishment. The variety of Kütahya ceramics, which were a type of folk art and produced pieces for use in everyday life, unlike İznik, is made strikingly clear in the second collection. A variety of objects used often in daily life, including bowls, plates, sugar pots, jars, cups, tumblers, mugs, creamers, pitchers, waterpipes, vases, percussion instruments, cubes, planters, incense burners, bobbins, pipes, cigarette holders, egg holders, match boxes, salt and pepper shakers, spice pots, confectionery bowls, fruit bowls, appetizer bowls, trays, teapots, lemon squeezers, spittoons, lamps, candle holders, candelabras, piggy banks, ornaments, spoon holders, table clocks, cigarette boxes, ashtrays, amongst others, have been





**Mug**, End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

produced in a myriad of forms. In addition to these objects we also find ornamental figurines, tiles for walls and ceilings, and tiles for covering coffee tables. Used in a variety of ways, these items also carry a rich variety of forms. These ceramics and tiles, featuring specialties of different workshops and craftsmen, tell the story of three hundred years.

Ceramic production in Kütahya was interrupted in the 19<sup>th</sup> century, with a majority of workshops closing down.<sup>4</sup> Reviving at the end of the century, Kütahya ceramic production developed in parallel to the First National Architecture Movement. This interruption can be seen in the distribution of pieces in the second collection. There are 31 pieces from the 18<sup>th</sup> century in the collection (1, 2, 26, 32-39, 40-41, 78, 89, 90, 93-96, 314-316, 469-472, 476, 479, 491-492), whilst the number of ceramics produced from the end of the 18<sup>th</sup> century to the beginning of the 19<sup>th</sup> century is 25 (61-76, 79, 237-243, 356). The remaining 483 pieces were produced between the end of the 19<sup>th</sup> century and the 20<sup>th</sup> century. When we look at the examples in the collection, it is clear that there is a serious drop in production in the 19<sup>th</sup> century. We hope to be able to shed light on this period using new pieces and data.

.....  
4 Demirsar Arlı 2007, p. 338.

### Techniques

The tiles and ceramics in the collection have been produced using the techniques of wheel throwing, hand building, and slipcasting, and decorated with underglazing, single-colour glazing, dripping, and barbotine techniques. Pieces such as bowls, pitchers, vases, and plates produced on a wheel have been manufactured according to set measurements. Some of the ornaments and figurines have been slipcast, whilst others are hand built.

The most common decoration technique is underglaze multicoloured embellishment. A majority of the pieces found in the second part of the collection are embellished with this technique. In some examples two decorative techniques are used together (such as 31, 103, 156).

The barbotine embellishments in the collection are plain yet elegant in appearance. These raised dots embellishing mugs and cups became fashionable, with the technique being repeated on almost all of this group of examples (63-69). The exaggerated roses, leaves, flowers, birds, snakes and human figures found especially in ornamental figurines from the 20<sup>th</sup> century have been created using the barbotine technique (with the exception of those produced through slipcasting) (156, 368-371, 395).

### Form and Function

There is an amazing variety of forms in Kütahya tiles and ceramics, illustrating the particulars of daily life. Examples from the 20<sup>th</sup> century especially broke new ground with this regard, with craftsmen in stiff competition. Experimental forms accompanied more traditional ones, reflecting a cultural richness.

When ceramics are separated into different types and these in turn separated by different forms, many subgroups present themselves. Types of plates, include a variety from bowls to tiles. Examples of bowls from the 18<sup>th</sup> century have conical or half-spherical bodies, with a ring base (1, 2). On the other hand, 20<sup>th</sup> century examples continue with *Bektashi* bowls (4, 5) and half-spherical and conical, tiered bowls, reflecting traditional forms (6-8).

From the end of the 19<sup>th</sup> to the beginning of the 20<sup>th</sup> century the variations in type and form are visible in almost every example. Confectionery bowls and sugar pots, with spherical, oval, elliptical, and cylindrical bodies, have lids (9-25, 27-31). A piece (26) featuring a spherical body and twisted handles is similar to 18<sup>th</sup> century examples, demonstrating a continuation of tradition.<sup>5</sup>

18<sup>th</sup> century cups, the production of which led to Kütahya craftsmen being nicknamed “fincancılar” (cup-makers) feature an extraordinary variety of patterns. All around Turkey and world, these cups are still found in excavations today.<sup>6</sup> These examples feature an amazing richness of patterns, with no pattern resembling another. However, it is not possible to say the same of their forms. They are produced mostly in the same form, with a half-spherical body, no handles, and ring bases. Eight examples from the collection belong to this group (32, 34-40), whilst one example features an in-built sleeve (33), and another has a handle (41). The coffee cups produced in the 18<sup>th</sup> century Kütahya resemble each other in form, while some look like small bowls with broad rims (39). As Prof. Filiz Yenışehirlioğlu mentions, coffee consumed in Middle Eastern countries made its way to Istanbul in the 16<sup>th</sup> century.<sup>7</sup> A coffee culture was shaped around this, and the small bowl-cups with broad rims are visible in the engravings and miniatures depicting coffee houses.<sup>8</sup> The coffee cups with broad rims are a continuation of this tradition. On the other hand, 20<sup>th</sup> century cups have cylindrical bodies, handles, and plates, much like the examples we use today (43-49, 52). The small tumblers, slightly taller than the cups, were probably used to consume sherbet (53-60). The six examples found in this catalogue, categorized as creamers because of their spouts, have spherical and conical bodies (83-88).

Those examples labelled as tankards or mugs, dated to the end of the 18<sup>th</sup> and beginning of the 19<sup>th</sup> centuries, made

their mark on this period with their typical forms. The 19 mugs in the collection (61-79) are uniform in form and pattern, with their inverted rims, cushioned bases, and single handles. These are early representatives of the tankards, tumblers, and mugs we still use today (80-82). Just like cups, mugs are characteristic Kütahya productions, where uniformity of form and pattern was widespread.

Ewers such as those produced in the 18<sup>th</sup> century are also found in the second part of the collection. One piece (89) especially presents a splendid visual show, with its conical, segmented body, moulded handle, pedestal base, and spout, which connects to the body with openwork embellishment. Another example has a pear-shaped body, single handle, and ring base (90). The original spout has been broken and replaced with a brass spout. Ceramics being expensive products, when parts such as rims, spouts, or handles were broken, they were often replaced with metal additions instead of being thrown away.<sup>9</sup> The hand of a creamer from the collection (83) has also been repaired using this technique. Two 20<sup>th</sup> century ewers reflect the qualities of their period with their pear-shaped bodies, single handles, and curved spouts (91-92).

Pitchers are represented by 76 examples in the second collection, 15 of which have single handles (93-107), one has two (108), whilst 60 have no handles at all (109-168). The variation of forms possessed by the pitchers in the collection, the second largest group after plates, is indisputable. The pitchers of the 18<sup>th</sup> century (95-96), with single handles and beak-shaped spouts, turn into the pitchers of the 20<sup>th</sup> century (97-101), with beak-shaped rims and single handles. Of the pitchers without handles, 12 have sharp profiles and conical bodies (109-119, 161), 22 have pear-shaped bodies (120, 122-130, 146, 150-153, 156-159, 162, 164, 166), and 21 have spherical bodies (121, 131-145, 154-155, 160, 163, 165). In addition to these examples the three pitchers with conical bodies and the two waterpipe-shaped pitchers are also amongst the more interesting pieces (147-149, 167-168).

.....  
5 Öney 1976, p. 118.

6 Gök Gürhan 2012, p. 429-438.

7 Yenışehirlioğlu 2012, p. 94-124.

8 Yenışehirlioğlu 2012, p. 94-95, 100-102.

.....  
9 For similar examples see Atasoy-Raby 1989, 150/278, 207/362.







**Pitcher with a single handle, Mid-20<sup>th</sup> century**

The vases, which hold a special place amongst late-period Kütahya ceramics, were produced between the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. Vases dominate the collection with 43 examples, and they have been produced in a great number of forms (170-210). Some examples, with pear-shaped or spherical bodies, everted straight or curved rims, have at times been produced in pairs. The examples from the

first half of the 20<sup>th</sup> century have a uniformity of form amongst themselves, whilst those from the second half feature more modern expressions (201-205). There are also vases with two handles. Reminiscent of European ceremonial trophies, these examples have conical bodies, everted rims, and pedestal bases (206-207). One of the most interesting examples in this group is the vase with eight handles, a pear-shaped body, and curved rim (208). The vase, a similar example of which can also be found in the Kütahya Tile Museum, has six more handles added to the bottom half, in addition to the couple of handles which tie the rim to the body. Whilst the handles around the base have no function, this eight-handled example illustrates well the ingenuity of the craftsmen and their constant desire to create new forms.

The goblet drums produced widely in Kütahya are reverse vases in form, with spherical bodies, and everted, curved rims (211-212). The goblet drums, represented in the collection by two examples, were prepared for use by stretching leather across their wide ends. Important in illustrating the rich art and culture of Kütahya, similar examples of goblet drums can be found in museums and special collections.

Just like goblet drums, jars and planters were also widely produced in the 20<sup>th</sup> century. 17 examples can be found in the collection, uniformly shaped with bloated oval bodies, everted rims, and elliptical lids (213-229). Planters, produced to house flowers which enrich our lives with their beauty, are embellished, with conical, cylindrical, or pear-shaped bodies, everted straight or curved rims (230-236).

The plates form the biggest group amongst Kütahya ceramics. Of the 80 plates 7 (237-243) are from the end of the 18<sup>th</sup> – beginning of the 19<sup>th</sup> century, whilst the remaining 70 pieces are from the end of the 19<sup>th</sup> century - 20<sup>th</sup> century. Concave, slightly concave, or shallow bodied, all plates have ring bases. In addition to kitchenware, there are ornamental plates for hanging (292, 303-311) and those believed to be used as ceiling ornaments (294). There are also oval, concave wares, generally classified as plates in the catalogue, which may have been used as ice-cream cups, appetizer or antipasti bowls (259-262, 276).

There are also a few examples of ceramics of differing daily functions. Amongst these we can list a censer (314), bobbin (315), cigarette holder (316), pipe (317), egg cup/match holder/toothpick holder (318-319), salt shaker (320), spice pots (321-324), confectionery bowls (324-329), appetizer bowls (330-337), trays (338-339), teapot (340), lemon squeezer (341), spittoon (348), lamp handle (349), candle holder (350), candelabra (351), piggy bank (352), mirrors (353-355), ornaments (356-360), wall ornaments (361-367), table clocks (368-369), table lamps (370-371), cigarette holders (372-387), and ash-trays (388-394).

Ornamental figurines are amongst those pieces lovingly produced by 20<sup>th</sup> century Kütahya craftsmen and continue to be produced today. Of the 75 figurines, 31 are human (397-427), 40 animal (428-464), and three are architectural (466-468). These examples were mass produced using slipcasting, thus identical in form but differing in embellishment.

In addition to the ceramics there are also 64 tiles in the collection. These connecting pattern, border or single tiles have a wide variety of uses. These tiles, widespread in Ottoman tile art, were produced in all periods, and were much loved at the end of the 19<sup>th</sup> century to the 20<sup>th</sup> (473-475). The square, hexagonal, octagonal, rectangular, and oval tiles found in the collection illustrate wide variation in form as well as pattern. Ranging from 1 cm to 1,7 cm thickness, these tiles were used as ceiling ornaments or table coverings in addition to decorating walls (480-488).

Two blue connecting-pattern tiles featuring floral decoration differ from 18<sup>th</sup> century examples in the structure of their bisque (472). They must belong to an 18<sup>th</sup> century fountain in Kütahya, which no longer exists but which can be seen in the table calendar prepared by Sıtkı Olçar in 2010.

### Colours

From the beginning of the 18<sup>th</sup> century using a single colour, mostly blue, turquoise, cobalt blue, or aubergine purple, under a transparent glaze was popular (1, 32-37, 89-90, 93-94, 314), with the colour scale widening as time went on.



**Double-handled vase, Mid-20<sup>th</sup> century**

The majority of the examples in the collection feature decoration in brownish red, turquoise, blue, cobalt blue, green, yellow, aubergine purple, and black under a transparent, colourless glaze, whilst a few examples feature black decoration under a transparent turquoise glaze (38, 62, 65-67, 70-74, 95, 242). In examples featuring dripping with a single colour glaze, colours such as turquoise, blue, green, yellow, and aubergine purple are used, with the dripping beginning from the rim and continuing to the base or stopping midway through the body.

We do not believe the use of the colour yellow to be a religious or ethnic preference, despite the belief of some researchers that only Armenian craftsmen used yellow, and that it was not





**Plate**, End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century



**Figurine of an efe** First half of the 20<sup>th</sup> century

used at all after 1925<sup>10</sup>. Those examples from the collection which were produced after 1925 (163, 353) support our belief.

### **Examples with Floral Embellishments**

The tiles and ceramics in the collection offer a variety of embellishment in addition to the richness of form and function. Floral and geometric embellishments, in addition to those featuring writing and figures, can be used on their own or in combination.

Floral embellishment has been used on around 400 pieces in the collection. These might cover the entire piece, or be used as a supportive motif. In floral embellishment the motifs are stylized and this stylization is especially prominent in examples from the 18<sup>th</sup> century. Palmettes, *rumi*, and *hatayi* motifs are used, as well as leaves in different stylizations, with compositions being enriched by cross-hatching. In examples from the end of the 19<sup>th</sup> century and the 20<sup>th</sup> century, flowers found in nature are often included in the embellishments, although in a much more stylized format, at times indecipherable, than the naturalist depiction found in 16<sup>th</sup> century examples. Flowers such as roses, buds, tulips, carnations, lilies, hyacinths, freesias, rosette blossoms, chrysanthemums, primroses, daisies, poppies, grapes and vine leaves, cherries on a branch, and spring branches are given both in a naturalist style as well as in a way which makes them difficult to discern. The motifs are tied together by branches or stems, usually curved, with small or large leaves placed on them. In addition, dagger-shaped leaves in a variety of sizes appear to be essential components of floral compositions. The back face of shallow plates are also decorated. Flowers and branches with leaves encircle the edges of the plates elegantly (246, 266, 282, 291), whilst some examples also feature spiral embellishments (256, 309).

Amongst the flowers decorating the pieces in the collection, a different feature of the carnation motif is evident. In some examples of stems of carnations, the carnation has broken sharply from the top part, with the flower hanging down (108, 183, 184,

.....  
10 Marçelli 2012, p 71-80.

189). This feature, seen time to time in the art of decoration, can also be seen in pieces of İznik production. In these examples not just carnations are featured, but also rose and tulip motifs with broken stems.<sup>11</sup> It is also worth noting that on some grave stones ivy stems are also broken.<sup>12</sup> In our research we were unable to find any information regarding the presentation of carnations in this way. However, this motif repeated on a variety of flowers, might be an allusion to spiritual love or the transience of life.<sup>13</sup>

In the ceramics found in the collection the fish-scale pattern has been used with frequency. This motif, which we also find in İznik productions, can cover the entire surface with interspersed floral motifs (46, 60, 91, 118, 119, 152-155, 161, 162, 376), or act as a supportive decoration for floral embellishments (23, 262, 375). Seen also in İznik ceramics, the fish-scale pattern was revived at the end of the 19<sup>th</sup> century and the 20<sup>th</sup> century, and used again with frequency.

Floral motifs on tiles and ceramics were used in sparing (open), or crowded (closed) compositions, with the preference for one or the other developing not periodically, but according to use by craftsmen or certain workshops. We see sparing decoration on 18<sup>th</sup> century examples, we well as crowded compositions. This type of differentiation can also be noted in 20<sup>th</sup> century pieces, with workshops making remarks such as: “these pieces do not belong to our workshop, we did not use sparse compositions...”. The uniformity of patterns found especially in mid-20<sup>th</sup> century productions might be attributed to workshops developing a certain style and staying faithful to it.

### Examples with Geometric Embellishments

There are far fewer examples of geometric decoration in comparison to floral embellishment. The number of tiles and ceramics featuring entirely geometric embellishment is only four and these are seen on an ewer, plates and a tile (157, 294, 295, 499). There are also examples with dominant geometric embel-



Ewer, Second half of the 18<sup>th</sup> century

ishment and interspersed floral motifs, and vice versa (289-293). In these examples, interlaced geometric decorations following Seljuk tradition adhering to the notion of eternity, are preferred.

### Examples with Writing

Writing is a significant type of decoration on the tiles and ceramics found in the collection. Writing is the chief type of decoration on a number of the 51 tiles and ceramics, usually framed with floral motifs, or used as a supportive component in others. In these writings, in Arabic, Farsi, or Ottoman given in Arabic script, there are verses from the Qur'an, fine sayings, writing in praise of the sultan or the Second Constitutional Era, carrying the political and social agenda of the day to the pieces. It is worth noting that Thuluth writing is usually preferred.

11 Atasoy-Raby 1989, p. 247/478, 484, 303/686, 309/692, 693.

12 Izmir Emir Sultan Haziresi (Ertan Daş, Ege University, From the Faculty of Literature Excavations Exhibition, Izmir.)

13 Dr. Hans Theunissen's reading.





Vase, First half of the 20<sup>th</sup> century

In one piece we have categorized as a confectionery jar but which may also have been used as a powder or jewellery box by a lady (9), we find two romantic verses by the famous poet Nedim.

Serâpâ hüsn ü ânsın dil sitansın nâz-perversin,  
Civân-ı mihrîbânsın, şuhusun nâzende dilbersin.

This can be translated as “You are beautiful in all you are, stealer of hearts, the coy one, / A smiling, fresh beauty, a cheerful, coy beauty.” From these verses of love and admiration, we can discern the fact that this piece was crafted for a special woman.

In another piece featuring writing (299) which points towards societal values, the author has written these lines in Arabic script:

Kâmile fazilet geldi yâre bir tabak,  
Ey kâse derûnunda mı esbâb-ı muhabbet,

Çekülüb gelür sana erbâb-ı muhabbet,  
Cihanı teshîr eder iki haldir, birisi maldır, biri de hüsn-ü cemaldir.

These words touch upon the subject of love and conversation, as well as the reality of worldly values. Again, this plate must have been produced for a lover or someone held in high esteem.

Another interesting poem is featured on the figurine of an *efe* (an Anatolian swashbuckler, ruffian) playing a string instrument. This poem seems fairly critical (399). As it is written in poor handwriting it is difficult to decipher exactly, but it seems to say:

Mr İsmet Recebe (?)  
You won't forget will you  
I know when you cannot remember  
When you ... (?) ... don't play the *saz*  
But now?

These words, placed at the back of the figurine of an *efe* playing *saz*, seem to be about the instrument itself and to be pointed towards a particular person.

There are examples of tiles and ceramics featuring writing from the Qur'an or other religious and social guidance texts. Examples such as “Cennâti adnin müfettehaten lehümü'l-ebvâb” (298), “Fe'llâhu hayrun hâfızan ve hüve erhamü'r-râhımîn/ *Allah is the protector; He is the most merciful of the merciful*” (500), “ve hüve alâ külli şeyin kadîr/*Allah is almighty*” (296), “el-kanâatü kenzün la-yüfna/ *knowledge is ceaseless treasure*” (158), “tîz reftâr olanın pâyîne dâmen dolaşır/ *he that hurries makes mistakes*” (297), “Her taamın lezzeti tuzdan çıkar. Tuz ekme bilmeyen akibet gözden çıkar/ *The taste of every meal comes from salt, the flavourless aftermath is discarded*” (96) come both from the Qur'an and from sayings reflecting the worries and values of daily life.

The pieces produced following the announcement of the Second Constitutional Era featured writing bearing the messages of “Hürriyet, Uhuvvet, Adalet, Müsâvât/Freedom, Brotherhood, Justice, and Equality” are important in their ability to show the prevalence and wide use of ceramics in civic life (301, 302, 303, 304).

Other ceramics featuring the *tughra* of Abdul Hamid II, the slogans “el gazi” and “Muzaffer ol daima” (Be victorious always), or the emblem of the Ottoman State must have been commissioned pieces.

The same composition is usually repeated in the works, with small variations of detail (305-308, 506). A tile features the *tughra* of Abdul Hamid II and the slogan “el gazi” as well as “ya Hazret-i Mevlana” written in Arabic script (505). In addition to these examples we can see that tiles with “Maşallah” written on them, to be hung on the doors and walls of houses, have been popular throughout the centuries (501-503). Boards of tiles featuring the “Kelime-i Tevhid” were produced to be hung in homes or workplaces, to protect against the evil eye (507). Tile signboards also seem to have been fashionable. The “Mazlumzade and Mahtumlan Hasan Haberdashery Shop” signboard illustrates the richness of the collection (508).

The pieces from the collection are often labelled with “Kütahya” or “Souvenir of Kütahya” in Arabic script (53, 159-161). Emphasising the ceramics as the product of the city of Kütahya, this label has been used on many gift items. Craftsmen emigrating from Kütahya to Greece during population exchange, perhaps in nostalgia for their homeland, wrote Kütahya in Greek script on the ceramics they produced.<sup>14</sup> This tradition continues today, with many pieces produced in Kütahya being labelled in Turkish with “Souvenir of Kütahya” (163).

The languages featured on the collection’s pieces include Arabic, Ottoman Turkish, Farsi, as well as Armenian, Greek, and Latin. Kütahya was a town with Armenian and Greek popu-



**Sugar Pot, End of the 19<sup>th</sup> century beginning of the 20<sup>th</sup> century**

lations in addition to Muslims.<sup>15</sup> It is clear from the names of craftsmen mentioned in agreements found in the Kütahya City Records of 1764 and 1766 that many Armenian citizens of the Ottoman Empire were working in ceramic production.<sup>16</sup> On some of the pieces found in the collection we see Armenian writing, letters, or numbers. One of these commissioned works, a pitcher without handles, has the letters “Ա.Ա. Պ 1 Յ Ն Վ 1912” / A. A. P.” and the date 1 January 1912. The letters must represent the initials of the commissioner and their father (162). On another piece the name KIOYTACEIA ANDPEAS GEPANHS 1921 / Kütahya Andreas Geranes 1921 can be read (329). The four plates found in the collection are very interesting examples, both with their illustrations and the writing they feature. These ceramics feature the name Geneviève in both Greek GENOBEFA EIK. A. and Latin GENEVIEVE TABL. I./II/III/IV. These plates, the embellishments of which we also discuss in detail, must have been especially produced according to the taste and requirements of the commissioner.

### Examples with Figures

Many pieces from the collection are decorated with human or animal figures. In particular human figures, given as

.....  
14 Katerina-Korre Zagrephou 2000, p. 48-49.

.....  
15 Evliya Çelebi 2005, p. 13-14; Kürkman 2005, p. 67-68.  
16 Kürkman 2005, p. 84, 108-115.





**Tile,** End of the 19<sup>th</sup> century - beginning of the 20<sup>th</sup> century

portraits or in relief, appear as examples of the 20<sup>th</sup> century craftsman's variety of practice. On eight pieces from the collection there are human figures painted on or given in relief. The creamer featuring a man in uniform was produced underglaze, much like the floral embellishments or writings (84). On the large, shallow plate there are two different techniques. Embellished underglaze, there is an overglaze embellishment at the centre of the piece, of a male figure wearing a suit and *kalpak* (310). The male figure, depicted in portrait, shows clearly the fashion sense of the beginning of the 20<sup>th</sup> century, with his clothing and shave. Another plate of the same size and decoration has an empty space for the portrait (280). It is clear that this

piece was also made for the same person or persons. We can see that Kütahya craftsmen produced many pieces featuring such portraits from the many examples found in private collections and the Kütahya Tile Museum. Another plate, which we believe to have been used as a spice container or a confectionery bowl, features an interesting female figure given in relief (324). The woman, depicted in modern clothing, holds a flower in her left hand. There is the figure of a bird on her right shoulder. The name Halime, written in Turkish characters, might be the name of this woman, who is depicted very differently to the usual female figures in Kütahya figurines, with *shalwars* and carrying pitchers. This piece, which also bears the name Ahimes, appears to be a lovingly crafted, elegant gift.

The four plates featuring illustrations presenting a story in the style of a photonovel hold an important place in the collection (311). These plates, detailing the life story of Geneviève of Brabant in the form of a photonovel, were made to be hung on a wall. In Christian societies the depiction of saints' lives or the life of Jesus through pictures is very popular.<sup>17</sup> This group of illustrations, often used in the decoration of buildings, was successfully applied to ceramics by Kütahya craftsmen. These ceramics, often inscribed with the names of their commissioners, were often sent as gifts to institutions such as the Jerusalem St. James Cathedral Etchmiadzin Chapel, the Jerusalem St. Jacob Cathedral, and the Jerusalem St. Harutyun Church, and which featured religious scenes painted on tiles.<sup>18</sup> Amongst the religious themes seraphim are prominently depicted on pieces sent or taken as offerings to churches. The hanging ornament found in the collection, featuring seraphim, is an example produced abundantly in Kütahya in the 18<sup>th</sup> century, albeit a little rougher in embellishment<sup>19</sup> (356).

Amongst the Kütahya ceramics there are 31 human figurines. Starting from the beginning of the 20<sup>th</sup> century, ornamental figurines became popular and were produced in relation to the social and political events of the period. Examples featuring

17 Carswell 1972 (II), plate 17-20, Kürkman 2005, p. 140/152.

18 Carswell 1972 (II), plate 1-8; Kürkman 2005, p. 85, 93-107.

19 For examples from the 18<sup>th</sup> century, see Carswell 1991, p. 80-81.

the figures of the War of Independence, namely the soldier and the Anatolian woman supporting the soldier, were extremely popular (397). Other Anatolian figures include the *efe* and villager women carrying water pitchers. There are also figurines of girls playing the trumpet or wearing bathing costumes. Common figures include religious types, busts, footballers, and Nasreddin Hodja. With slipcasting techniques improving, many objects identical in form were produced, and decorated with different motifs and colours according to taste. There are many ornamental figures produced in this style to be found in the collection, featuring women, men, and objects. Despite the negative connotations associated with mass production through slipcasting, no figurine matches another in terms of embellishment or decoration. This gives a hand-made quality to mass produced forms.

Many pieces in the collection have been embellished with animal figures. In addition to two-dimensional figures we also find animal figurines given in relief or in three dimensions. Usually accepted as a symbol of health, the snake has been used often by Kütahya craftsmen. A snake twining around the neck of a pitcher with a single handle can be seen by discerning eyes, with its mouth hidden at the top part of of the handle (102). Especially those animal figures used on ornamental objects and figurines produced in the second half of the 20<sup>th</sup> century tend to be given in three dimensions. In the example of one object designed as a table lamp, snakes emerge from vases and flowers to surprise the viewer (370). Another example from the collection depicts the contrasting figure of a bird drinking from a pool composed of six writhing snakes (434). Other pieces resembling this figurine appear to have been made to make use of extra or leftover clay by craftsmen (427, 435, 436). In addition to a few absurd examples, the richness of the collection is well illustrated by pieces by one of the important craftsmen of the 20<sup>th</sup> century Abdullah Özer, such as the elegantly formed snake and peacock figurines (428, 445). In addition to these examples, many varieties of animal figurines have been produced in relief and through slipcasting, such as a bird, snake, rooster, chicken, duck, cat, dog, lion, fox, camel, elephant, roe deer, rabbit, fish, and bull (87, 88, 429-464). It is clear from many examples in the collection that pieces made using the slipcasting technique



**Plate with portrait, Beginning of the 20<sup>th</sup> century**

were mass produced. Kütahya craftsmen often went beyond the limits of creativity to not only decorating pieces with animal figures, but to produce objects in the shape of the animal itself. A single-handled pitcher produced in the second half of the 20<sup>th</sup> century is in the form of a giraffe and bears the image of a giraffe on both its sides (107). These giraffes are extremely similar to the stylised giraffes found on Çanakkale ceramics. The sheer number of pieces in the collection means that richness of form walks hand in hand with richness of embellishment.<sup>20</sup> The pieces categorised as wall ornaments / spoon holders feature nature scenes with deer depicted alongside details such as trees and streams (363, 366). Amongst the Kütahya pieces used in daily life, some feature exaggerated motifs. Examples such as table clocks (368-369), table lamps (370, 371), ashtrays and cigarette holders (381, 382, 383, 388), and ornamental vases and

.....  
20 Öney 2007, p. 371.



bowls (395, 396) have been embellished using a variety of different techniques such as painting, slipcasting, and barbotine, and decorated with animal and human figures in addition to floral and geometric patterning.

Some ornamental figurines in the collection make use of architectural forms or forms of everyday objects. The figurine of a shoe is especially interesting (465). In addition to this figurine, produced we know not for what function, there are also ornamental figurines in the shape of towns or minarets.

### Examples with Ships

Only one piece in the collection features the image of a ship (309). Holding an important place in İznik, Kütahya, and Çanakkale ceramics, pieces featuring ships offer us a historical survey of the Ottoman navy. In the light of valuable work by Prof. Gönül Öney we can see that repeat productions of these ceramics were often made.<sup>21</sup> Many museums and collections around the world feature examples of İznik, Kütahya, and Çanakkale ceramics featuring ships. This example featuring a galleon with three sails, a flag, and a single hold must be a copy of an İznik plate found in the Benaki Museum in Athens.<sup>22</sup>

### Examples of Unclear Origin

In evaluating the collection it has become clear that the function of some objects is difficult to determine. As today, bowls and cups similar in form were used in various different ways in earlier periods, leading to different labels being applied to similar pieces. In order to avoid confusion, the pieces from the collection have been gathered under a few different labels, following interviews with craftsmen in Kütahya. For example, objects categorised as wall ornaments could also have been used as spoon holders or carnation vases (361-366). In addition to pieces which could have been used in a variety of ways, such as eggcup or match holder (319), some polygonal tiles could have been mounted on both ceilings and tables (480-487). Some plates have holes in the middle (294). It is probable that they were used as ceiling ornaments rather than crockery. Plates

featuring the Ottoman State emblem and the *tughra* of Abdul Hamid II (305-308), and the piece featuring a male portrait (310) must have been designed to be displayed on a wall.

The origin of some of the pieces found in the second part of Kütahya collection are also up for discussion. The first of these pieces is a silver cup sleeve (42). Featuring the *tughra* of Abdülhamid II and a 900 carat stamp, it also bears the *sahh* (حصص) stamp showing the purity of the silver. Elegantly and carefully worked, it is much more likely that this piece was produced in Istanbul.

The four plates found in the collection are other such pieces of debatable origin (237-240). These pieces, stand unique amongst the plates from the collection, but we can relate them to those early 19<sup>th</sup> century mugs with decoration given in relief (61-69). They are very similar in terms of form and decoration to one discovered in an excavation directed by Prof. Filiz Yenişehirlioğlu in the Istanbul Palace of the Porphyrogenitus. The plate, housed today in the Istanbul Museum of Turkish and Islamic Arts, has a stamp in Arabic letters on its base: “*eser-i İstanbul*”.<sup>23</sup> This plate found at the Palace of the Porphyrogenitus throws suspicion on the origins of the four plates found in the collection. The question of the original place of production will only be solved through further evidence and analysis. These pieces could be the work of Kütahya productions copied by Istanbul craftsmen, or directly the product of Istanbul.

Another piece of unclear origin is the lot of eight tiles featuring fleur-de-lis and red spot motifs (511). We were unable to find any evidence to confirm the theory that these tiles decorated the fireplace of a manor in Kütahya. The origin of these tiles, of which similar examples cannot be found amongst Kütahya tiles and ceramics, remains unclear in the light of current knowledge. Similarly, it is known that tiles featuring single colour tiles with transparent turquoise glazing are produced widely in various places.

In terms of decoration and form, the remaining examples in the collection were produced in Kütahya. These pieces form a

.....  
21 Öney 2009.

22 Öney 2009, p. 119, Cat. No: 57.

.....

23 Yenişehirlioğlu 2012, p. 99, plate 20.



remarkable collection harbouring the different qualities of Kütahya ceramic art in different periods of history.<sup>24</sup>

### Craftsmen

Some of the pieces in the second collection are labelled with the name of their craftsman. Especially those names found on pieces from the end of the 19<sup>th</sup> century and the 20<sup>th</sup> century tend to be those of well-known Kütahya craftsmen. Some pieces from the 18<sup>th</sup> century bear the mark of their craftsmen at the base (1, 90, 93, 314). Fashionable in this period, it is known that dozens of examples bear these marks.<sup>25</sup> However, it is not known which craftsman or workshop these marks belong to. From the end of the 19<sup>th</sup> – beginning of the 20<sup>th</sup> centuries craftsmen began to stamp their mark or signature on their works with increasing frequency. The bookbinder Mehmet Hilmi Efendi, who was exiled to Kütahya from Istanbul, played an important part in the development of Kütahya ceramics in the second half of the 19<sup>th</sup> century.<sup>26</sup> As well as producing ceramics in the workshop he set up, he trained important craftsmen such as Hafız Mehmet Emin Efendi, who signed his ceramics with the name of his teacher out of respect.<sup>27, 28</sup> Nine pieces in the second collection, including a pitcher, vase, and plates, bear the mark *Hilmi Kütahya* (121, 123, 124, 170, 246, 250, 257, 266, 303). The compact mark given in blue is the same on all of the examples. We see that Hafız Mehmet Emin Efendi continued to use the *Hilmi Kütahya* stamp on his pieces well into the beginning of the 20<sup>th</sup> century, such as the plate celebrating the announcement of the Second Constitutional Era (303). There are other items believed to have been produced by the workshop of Hafız Mehmet Emin Efendi, in addition to the signed pieces.

The plate dated to the second half of the 19<sup>th</sup> century, labelled in Turkish script with “Hafız Emin” on its base (305), is different in style to the examples bearing stamps. The bisque is matte and the motifs have been used in a much more primitive way. The colours are much more natural than those used



Silver cup sleeve, Second half of the 19<sup>th</sup> century (Kütahya?)

on other examples from the beginning of the 20<sup>th</sup> century (303). This example might be dated to the period when Hafız Mehmet Emin Efendi was working with Mehmet Hilmi Efendi.

Another piece we might attribute to Hafız Mehmet Emin Efendi, despite the lack of signature, is a wall ornament (359). Believed to belong to the Kütahya Kaditler Mosque whose tiles were produced by Hafız Mehmet Emin Efendi in 1910-11, it is reasonable to attribute the ornament to him as well. Mehmet Emin Efendi, who at times ran into difficulties but continued practicing his craft, passed away in 1922.<sup>29</sup>

Another ceramics workshop of the 20<sup>th</sup> century is Azim Çini, set up by Mehmet Çini. Starting out as the apprentice of Kospic Kolos Usta, Mehmet Çini worked on the tile decorations of the tomb of Sultan Mehmed V, along with Hafız Mehmet Emin Efendi, Hacı Karabet, and Hacı Minasyan. Azim Çini was continued by Mehmet Çini through various partnerships, and carried on production until 1977 with the support of his sons Talat and Rıfat Çini, as well as the partnership of the son of Hafız Mehmet Emin Efendi, Hakkı Çinicioğlu.<sup>30</sup> There are Azim Çini pieces in a variety of museums and private collections today. There are

24 Yenişehirlioğlu 2012, p. 96, plate 17.

25 For marks of the craftsmen see Kürkman 2005, p. 266-270.

26 Arlı (undated), p. 257.

27 Arlı (undated), p. 257-264; Kürkman 2005, p. 183.

28 Arlı (undated), p. 257; Kürkman 2005, p. 183; Bilgi 2006, p. 22.

29 Arlı (undated), p. 261.

30 Gülaçtı 2011, p. 249; Arlı (undated), p. 261.





**Plate, End of the 18<sup>th</sup> century-19<sup>th</sup> century**

Azim Çini pieces in this collection (285, 292, 509), in addition to unsigned pieces we believe to be Azim Çini productions. These pieces, match to examples found in the Kütahya Tile Museum in terms of pattern and style, have been noted in the catalogue.

Azim Çini, which was founded by Mehmet Çini, continued as Şark Çini through the partnership of brothers Rifat and Sadık Sırrızade in 1925, which closed down in 1927. There is one piece in the collection signed Şark Çini Factory (508).

Mehmet Çini trained important craftsmen such as Ramazan Erginer, Ahmet Elifoğlu, Murat Eliuz, Mehmet Üstünkaya, Ahmet Kerkük, Ahmet Gürel, Ali Osman Özleblebici, Rıfık Yükselener, Nuri Gözütok, and Yunus Mar.<sup>31</sup>

Hakkı Çinicioğlu set up Metin Çini in 1947 with carpenter Metin Eliuz.<sup>32</sup> There are four pieces in the collection by the workshop, which produced a wide variety of tiles and ceram-

ics. The richness of Metin Çini's production is exemplified by examples such as the expertly crafted, large vase (179), the figurine of a woman (405), the connecting tiles embellished with coloured glaze (497), and the cigarette holder / ashtray (379).

Ahmet Kerkük is an important craftsman trained by Mehmet Çini, who worked for many years in the Azim Çini workshop. In our interview with him, he confirmed the fact that many pieces found in the collection were produced by a team at Azim Çini, of which he was also a member.

Another craftsmen we know little about, and who was known for his ornamental figurines produced in the 1920s and 30s, was Sarhoş Ahmet (Ahmet the Drunkard).<sup>33</sup> One unsigned piece in the collection which might be attributed to him is the figurine of a cockerel and chicken (437).

One Kütahya craftsmen of the 20<sup>th</sup> century who was well known for his figurines was Abdurrahman Özer. He lived between the years 1924-1985 and signed his work as *Abdurrahman Usta* or *A. Özer*. The signed pieces in the collection by him are the figurines of the soldier and villager carrying bullets (397) in memory of the War of Independence, the figure of a snake (443), with the unsigned peacock figurine (428) also attributed to him.

Ömer Cesur from the Siner village in Kütahya, was known for his ornamental figurines and unusual style. The craftsman's signature work, examples of which can also be found at the Kütahya Tile Museum, were wall panels decorated with fish, bears, or bull's heads, according to contemporary taste (461, 464)

A craftsman continuing production today is Adem Kara, who was helpful in the identification and categorising of objects for the catalog. He does not sign his work, although he did identify some of his pieces in the collection. Adem Usta uses motifs such as roses, flowers, and birds in his pieces, mostly objects such as pitchers, table lamps, and cigarette holders, embellishing in an elegant and intricate style (156, 371, 380, 395).

31 Gülaçtı 2011, p. 250.

32 Gülaçtı 2011, p. 252.

33 Bilgi 2006, p. 23, p. 216/267; Gülaçtı 2011, p. 250.

Some craftsmen who signed their name on the pieces in the collection were unidentified. Craftsmen or interns named Abraamoglu (311), Hamza Mehmet (354), Kadri (436), Siyameddin? or Hüsameddin? (331) must have worked in Kütahya ceramic production in the 20<sup>th</sup> century, with its ups and downs, stagnations and revivals. Two primitive works with similar embellishment, labelled with the name Hacer, could have been decorated by someone by the name, or could have been made for a lady called Hacer (396, 460). A late period pitcher and a singular piece in the collection, the figurine of a town, are labelled with the name of Hamdi Çinicioğlu (107, 468). It is unclear whether these were made by Hamdi Çinicioğlu or whether they were gifts.

To summarise, the 539 pieces found in the second part of the collection allow us to both journey through 300 years of Kütahya history, and increase our knowledge of Kütahya tiles and ceramics. Today most Ottoman ceramics in museum collections around the world are composed of İznik and Kütahya pieces. With the addition of the second part of the collection made up of 539 pieces to the 277 piece first collection, Pera Museum holds on of the richest Kütahya collections in the world.

We sought to introduce the pieces making up this collection in a catalog detailing their form, function, and patterning. We hope that you enjoy this journey through 300 years of Kütahya tiles and ceramics.

**ASSOC. PROF. SEVİNÇ GÖK**



**Pitcher with no handles**, End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century







# CATALOGUE



1

## BOWL

First half of the 18<sup>th</sup> century  
h. 9.3 cm, d. 15 cm, base d. 7 cm  
Inv. no: PMK 3

White/cream coloured paste, white slip, transparent glaze with cobalt blue underglaze decorations. Conical body with a ring base. The exterior surface is decorated with three sprays of flowers surrounded by razor-like leaves. The border around the rim is divided into cartridges, which are filled with diamond-shaped slices and decorated with stylised palmette and leaf motifs. The interior surface is plain, with a few dark blue spots of varying sizes. The mark of the craftsman is under the base.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 61/ 39; Soustiel 2000, p. 112 / 60; Bilgi 2006, p.70 / 66).



A sketch extrapolating the whole bowl.  
(Design by expert Hasan Uçar).

2

## BOWL

First half of the 18<sup>th</sup> century  
h. 2.6 cm, d. 10 cm, base d. 3 cm  
Inv. no: PMK 438

White/cream coloured paste, white slip, transparent glaze with brownish red, cobalt blue, green, and yellow decoration. Outlines are black. Semi-round body with a ring base. Only a fragment remains. At the centre, rosette blossom with large segments is surrounded by zigzag motifs and stylised flowers. On the border there is a decoration with triangles lined side by side, filled with and surrounded by spots. On the exterior there is a rosette blossom and stylised carnation decoration.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Soustiel 2000, p. 160 / 118, 119; Bilgi 2006, p. 130-135 / 145-155).



3

### BOWL

End of the 19<sup>th</sup> century – first half of the 20<sup>th</sup> century

h. 5.5 cm, d. 14.3 cm, base d. 8.3 cm

Inv no: PMK 503

White/cream coloured paste, white slip, transparent glaze with brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Separated and segmented body, high rims and ring base. The chrysanthemum at the centre is encircled by a medallion. On the border, there are rosette blossoms on leafed and spotted stems, with a segmented and fringed decoration reminiscent of a curtain-like motif. On the exterior there are rosette blossoms with curved, stylised flowers and stars placed in between. These decorations are bordered by palmette motifs.



4

### BOWL (BEKTAŞI BOWL)

End of the 19<sup>th</sup> century – first half of the 20<sup>th</sup> century

h. 6.4 cm, d. 11.5 cm, base d. 7.6 cm

Inv. no: PMK 201

White/cream coloured paste, white slip, transparent glaze with brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Segmented body and ring base. On the body made up of six segments, there is a repetition of a tulip, rosette blossom, and leaf decoration, placed on a curved stem. The segments are separated by thin white lines. The interior is decorated by stylised flower, bud, tulip, and leaf motifs. The segments join to resemble a flower.







5

### BOWL (BEKTAŞI BOWL)

End of the 19<sup>th</sup> century – first half of the 20<sup>th</sup> century

h. 6.4 cm, d. 11.5 cm, base d. 7.6 cm

Inv. no: PMK 202

White/cream coloured paste, white slip, transparent glaze with brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration.

Outlines are black. Segmented body and ring base. On the body made up of six segments, there is a repetition of a tulip, rosette blossom, and leaf decoration, placed on a curved stem. The segments are separated by thin white lines. The interior is decorated by stylised flower, bud, tulip, and leaf motifs. The segments join to resemble a flower.

6

### BOWL

Mid-20<sup>th</sup> century

h. 8 cm, d. 16 cm, base d. 8.3 cm

Inv. no: PMK 145

White/cream coloured paste, white slip, transparent glaze with brownish red, cobalt blue, turquoise, green, and yellow decoration. Outlines are black. Semi-round body and ring base. The interior surface is plain. The exterior is decorated with rosette blossoms and leaves, ending with cartridges with a palmette motif. On the base, there is a decorative border made up of triangles and thin lines ending with spots.



7

## BOWL

Mid-20<sup>th</sup> century

h. 7.7 cm, d. 16.8 cm, base d. 7.5 cm

Inv. no: PMK 502

White/cream coloured paste, white slip, transparent glaze with brownish red, turquoise, green, yellow and black decoration. Outlines are black. Sharp, conical and segmented body and pedestal base. Plain interior surface. On the exterior, under the thin green border, there is a decoration of connected rosette blossoms.

**Similar example:** Kütahya Tile Museum Inv. no: 3328.



8

## BOWL

Mid-20<sup>th</sup> century

h. 10.1 cm, d. 31.5 cm, base d. 18.1 cm

Inv. no: PMK 501

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Sectioned inverted body and ring base. At the centre there are intertwined eight-cornered and segmented stars. On the tips of the eight-cornered stars there are palmette motifs. Half rosette blossoms have been placed in between the segmented stars on the exterior, and this decoration has been repeated on the wide border around the rim. The embellishments are separated by a thin border decorated by diamonds with spots at the tips. The border decoration of the bowl has been repeated exactly on the exterior, itself bordered by a row of palmette motifs.





9

### SUGAR POT

End of the 19<sup>th</sup> century – first half of the 20<sup>th</sup> century

h. 6.8 cm, d. 9 cm, base d. 6.5 cm

Inv. no: PMK 253

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, yellow, and black decoration. Outlines are black. With a round body, lid, and ring base. On the body there is a decoration with buds on stems and carnations reaching to two sides. The same decoration is repeated on the other side of the body. On the base a border is seen, made up of triangles in a line. On the wide border on the edge of the lid, two lines of a poem by Nedim is written in Arabic script:

*“Serâpâ hüsn ü ânsın dil sitansın nâz-perversin  
Civân-ı mihrîbânsın şuhusun nâzende dilbersin”*



“You are beautiful in all you are, stealer of hearts, the coy one, A smiling, fresh beauty, a cheerful, coy beauty.”

On the borders above the script there are decorations made up of lined-up triangles and geometric embellishment of polygonal pieces. The handle is embellished with an evening primrose motif.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 114); Suna and İnan Kırâç Foundation Collection (Akalin-Bilgi 1997, p. 122 / 156; Kürkman 2005, p. 184 / 210; Bilgi 2006, p. 177 / 211).

10

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 8.5 cm, d. 7 cm, base d. 5 cm

Inv. no: PMK 172

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Oval body with a lid and ring base. On the body there are cartridges filled with half rosette blossoms and thin stems with large rosette blossoms and leaves. On the rim there is a thin border decoration resembling a chain motif. A similar decoration is repeated on the lid. On the bottom of the base and inside the lid, there is what appears to be the craftsman’s inscription made up of two lines parallel to each other.



11

## SUGAR POT

First half of the 20<sup>th</sup> century  
d. 8 cm, d. 7 cm, base d. 6.3 cm  
Inv. no: PMK 174

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Elliptical body with a lid and ring base. On the body there are cartridges filled with half rosette blossoms and thin stems surrounding rosette blossoms and leaves. A similar decoration is repeated on the lid.

**Similar example:** "Azim Çini" ceramics (Çini 1991, p. 114), Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 122 / 156; Kürkman 2005, p. 184 / 210; Bilgi 2006, p. 177 / 211).



12

## SUGAR POT

First half of the 20<sup>th</sup> century  
h. 5.2 cm, d. 6 cm, base d. 5.8 cm  
Inv. no: PMK 292

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black and green decoration. Outlines are black. Elliptical body with a lid and ring base. The body is decorated by segments filled with half rosette blossoms and vervain flowers, buds, and leaves on curved stems on the outsides. On the rim there is a thin border decoration resembling a chain motif. A similar decoration is repeated on the lid. On the interior of the lid, on the bottom of the base and on the inside rim there is the number 29.

**Similar example:** Kütahya Tile Museum Inv. no: 3576.





13

### SUGAR POT

First half of the 20<sup>th</sup> century  
h. 4 cm, d. 2.7 cm, base d. 3.6 cm  
Inv. no: PMK 361

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, aubergine purple, yellow and green decoration. Outlines are black. Pear-shaped body, inverted rim and ring base. It most likely used to have a lid. On the body stylised flowers are connected by rings, entwined by segmented rings covered in leaves. On the rim there is a border with a braided motif.

14

### SUGAR POT

First half of the 20<sup>th</sup> century  
h. 6.6 cm, d. 6.6 cm, base d. 6 cm  
Inv. no: PMK 338

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow and green decoration. Outlines are black. Elliptical body and ring base. It most likely used to have a lid. The body has been separated into geometric sections, with polygonal pieces embellished with leaves and half rosette flowers. On the rim there is a thin border decoration resembling a chain motif.





15

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 8.3 cm, d. 7.2 cm, base d. 5.5 cm

Inv. no: PMK 198

White/cream coloured paste, white slip, transparent glaze. Round body, inverted rim, high base and straight bottomed. The cylindrical lid has a high handle and half of the handle has been broken.



16

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 7.4 cm, d. 8 cm, base d. 5.7 cm

Inv. no: PMK 200

White/cream coloured paste, white/cream slip, and transparent, dark green glaze. Round body, inverted rim, high base and straight bottomed. The cylindrical lid has a high handle.





17

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 7.7 cm, d. 11 cm, base d. 9.6 cm

Inv. no: PMK 161

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Cylindrical body, with a lid and ring base. On the body there is a geometric composition made up of uneven, eight-sided stars. In the middle of the stars there are small rosette flowers. On the rim and around the base, there are triangles and in between, a rope decoration with spots on the ends. A similar decoration is repeated on the lid.



18

### SUGAR POT

First half of the 20<sup>th</sup> century (1 May 1930)

h. 5.2 cm, d. 6.3 cm, base d. 4.8 cm

Inv. no: PMK 255

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Profiled cylindrical body, with a lid and ring base. On the body there is a floral embellishment made up of rosette flowers, buds, and leaves. In between the embellishments the date "1 May 1930" is written. On the two wide profiles of the body there is a braid motif, geometric in character. On the base is written "Kütahya Yadikar" (Souvenir of Kütahya) in Turkish and capital letters, and the date 1930 is repeated. On the lid, palmettes are placed in between the segmented embellishments, and these are in turn surrounded by inverted C-shaped motifs. Arrow heads appear towards the rim of the lid. The handle is covered with an evening primrose motif.

19

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 7.8 cm, d. 9.8 cm, base d. 7.5 cm

Inv. no: PMK 265

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Cylindrical body and ring base. It most likely used to have a lid. Rosette blossoms are placed on the body, surrounded by a fish-scale pattern. The borders on the rim and the base are embellished with lined-up triangles. On the bottom of the base there is a mark resembling a number.



20

### SUGAR POT

First half of the 20<sup>th</sup> century

h. 7.4 cm, d. 9.7 cm, base d. 8.3 cm

Inv. no: PMK 266

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black and aubergine purple decoration. Outlines are black. Cylindrical body and ring base. It most likely used to have a lid. On the body there are two rectangle-shaped cartridges with palmettes at the edges. On these cartridges there is an embellishment made up of chrysanthemum and bud motifs. In the other we find "Kütahya Yadigarı" (Souvenir of Kütahya) written in Arabic script. The rest of the surface is covered with a fish scale pattern. The borders on the rim and the base are embellished with lined-up triangles.







21

### SUGAR POT

Second half of the 20<sup>th</sup> century

h. 6 cm, d. 13,5 cm, base d. 10,8 cm

Inv. no: PMK 208

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, yellow and black decoration. Outlines are black. Cylindrical body, with an inverted rim, lid and ring base. On the body there are stylised flowers on curved stems with leaves. The same decoration is repeated on the lid. On the rim and the edge of the lid, there is a wavy line defined by two stripes.

22

### SUGAR POT

Second half of the 20<sup>th</sup> century

h. 6,5 cm, d. 14,5 cm, base d. 12,2 cm

Inv. no: PMK 209

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, aubergine purple, and green decoration. Outlines are black. Cylindrical body, with a lid and ring base. On the body there is decoration with rosette flowers and buds on curved stems with leaves. On the rim there is an embellishment made up of triangles and floral motifs. The embellishment is repeated on the lid and the handle is shaped with a rose motif.

**Similar example:** Kütahya Tile Museum, Inv. no: 2413, 3331.



23

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 6 cm, d. 14.8 cm, base d. 12.1 cm  
Inv. no: PMK 210

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Cylindrical body, with a lid and ring base. On the body there are fringed triangles embellished with a fish scale pattern, as well as buds and leaves on curved stems. The embellishment is repeated on the lid but here the stems are straight in shape. The handle is shaped with a rose motif.

**Similar example:** Kütahya Tile Museum, Inv. no: 2413, 3331.



24

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 5.5 cm, d. 11.8 cm, base d. 8.5 cm  
Inv. no: PMK 212

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, and green decoration. Outlines are black. Cylindrical body, with a lid and ring base. On the body and the lid, decoration featuring primroses is repeated, and on the rims there is a border with a zigzag motif. The handle of the lid is cylindrical and decorated with a primrose.

**Similar example:** Kütahya Tile Museum, Inv. no: 2413, 3331.





25

### SUGAR POT

Second half of the 20<sup>th</sup> century

h. 5.2 cm, d. 10.2 cm, base d. 7.7 cm

Inv. no: PMK 213

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, light purple, and green decoration. Outlines are black. Cylindrical body, with a lid and ring base. On the body and the lid, there are segmented half-cartridges filled with half rosette blooms and leaves. Other areas are decorated with spiral, curved circles. On the rims of the body and the lid there is a border with a meander motif. The lid handle is shaped like a cat figurine. The cat sits on its hind legs with its tail curled around it. On its neck there is a collar with leaves and a palmette.

26

### SUGAR POT

End of the 18<sup>th</sup> century –beginning of the 19<sup>th</sup> century

h. 7 cm, d. 8 cm, base d. 7.5 cm

Inv. no: PMK 234

White/cream coloured paste, white slip, transparent glaze with transparent turquoise glaze drizzled from the rim. Round body, inverted rim, two twisted handles, with a lid and ring base. The body has been decorated by drizzling transparent turquoise glaze from the rim.

**Similar example:** A similar form is found on sugar pot from the second half of the 18<sup>th</sup> century with figures and embellishments. Suna and İnan Kiraç Foundation (Öney 1976, p. 118; Carswell 1991, p.78 / K 67; Akalın-Bilgi 1997, p. 78 / 72; Bilgi 2006, p.106 / 119). A similar drizzling design can be found on a plate in the collection (237/PMK 400).



27

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 9.2 cm, d. 6.1 cm, base d. 6.1 cm  
Inv. no: PMK 511

White/cream coloured paste, white slip, transparent turquoise glaze. Round body, everted rim, with a lid and ring base. The interior is glazed, whilst the bottom half of the exterior surface and the base are unglazed. The rim and the lid are chipped.



28

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 9.3 cm, d. 9.4 cm, base d. 5.5 cm  
Inv. no: PMK 232

White/cream coloured paste, white slip, transparent turquoise glaze. Round body, everted rim, with a lid and ring base. The interior is glazed, whilst the bottom half of the exterior surface and the base are unglazed.



29

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 8.9 cm, d. 8.2 cm, base d. 5.8 cm  
Inv. no: PMK 233

White/cream coloured paste, white slip, transparent turquoise glaze. Pressed, round body, everted rim, with a lid and ring base. There is a sharp tier on the top part of the body. The interior is glazed, whilst the bottom half of the exterior surface and the base are unglazed.



30

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 11.7 cm, d. 8.2 cm, base d. 7.5 cm  
Inv. no: PMK 155

White/cream coloured paste, white slip, yellow glaze. Round body, everted rim, straight cylindrical neck with a lid, three handles, and a ring base. There is a sharp tier on the top part of the body. The handles are attached to the body with a graceful curve, and have a notch on their top. The lid rises in tiers and has a conical handle.



31

### SUGAR POT

Second half of the 20<sup>th</sup> century  
h. 9.8 cm, d. 15.7 cm, base d. 12.5 cm  
Inv. no: PMK 295

White/cream coloured paste, white slip, transparent, colourless glaze. It has a base in the shape of a wide plate. Has a round body, inverted rim, and lid. The handle of the lid is formed by either a rose or a daisy, with two buds and leaves.

32

### COFFEE CUP

Second half of the 18<sup>th</sup> century

h. 3.7 cm, d. 6.5 cm

Inv. no: PMK 339

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. Half-round body, everted rim. There is no base and the bottom is round in form. There is a stylised flower at the centre of the interior, and decoration made up of spiral curves around the rim. On the exterior there is a thick border with a diamond pattern and cross-hatching. The parts outside of the border are without glaze and slip. The cup is not very suitable for use without a sleeve.



33

### COFFEE CUP

Second half of the 18<sup>th</sup> century

h. 5.6 cm, d. 6.6 cm, base d. 2.8 cm

Inv. no: PMK 342

White/cream coloured paste, white slip, transparent glaze with underglaze red, cobalt blue, and black decoration. Two-tier conical body, everted rim, and ring base. On the body there is a two-row, wavy line, filled with spots. There is fringing on the sides of the waves. The centre of the cup has been highlighted with the use of a floral motif. The cup appears to have a sleeve in its form.

**Similar example:** Edinburgh Royal Scottish Museum (Carswell 1965, figure 1/no. 14; Carswell 1972 (II), pp. 35, Fig. 21/e), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Istanbul Archaeology Museum (Kürkman 2005, p. 135 / 140).





34

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 4 cm, d. 6.2 cm, base d. 2.8 cm  
Inv. no: PMK 340

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Half-round body, everted rim, ring base. The body has been separated into vertical segments with each segment decorated with spots. On the inner and outer rim there is a decoration made up of triangular motifs. However, the colour has run. The centre of the cup has a stylised floral motif.

**Similar example:** İstanbul Archaeology Museum (Kürkman 2005, p. 132 / 134), Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 60 / 35-37; Bilgi 2006, p. 74 / 72-74), Kütahya Tile Museum, Inv. no: 1964-1965, 2404-2407, 3164, 3233.

35

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 3.2 cm, d. 6.2 cm, base d. 2.7 cm  
Inv. no: PMK 341

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Half-round body, everted rim, ring base. There are floral embellishments on the body, made up of leaves and flowers. The centre of the cup has been highlighted with the use of a floral motif. There is a craftsman's mark on the bottom of the base but it is faint. Most of the body has been completed through restoration.

**Similar example:** Kütahya Tile Museum, Inv. no: 1964-1965, 2404-2407, 3164, 3233.



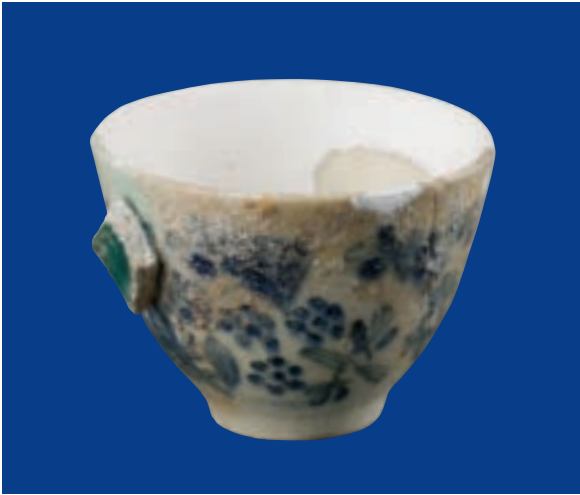
36

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 4.3 cm, d. 5.1 cm, base d. 2.8 cm  
Inv. no: PMK 344

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Half-round body, everted, scalloped rim, ring base. The body has been separated into vertical segments with each segment decorated with floral motifs. On the top part there is a border made up of cross marks. Most of the body has been completed through restoration.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 60 / 35-37; Bilgi 2006, p. 74 / 72-74), Kütahya Tile Museum, Inv. no: 1964-1965, 2404-2407, 3164, 3233.



37

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 4.1 cm, d. 5.5 cm, base d. 2.3 cm  
Inv. no: PMK 345

White/cream coloured paste, white slip, transparent glaze with underglaze blue decoration. Half-round body, everted rim, ring base. The body has been embellished with a stylised floral motif with leaves and small vervain flowers. Most of the body has been completed through restoration. A small piece of glazed ceramic has been stuck onto the body.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 60 / 35-37; Bilgi 2006, p. 74 / 72-74), Kütahya Tile Museum, Inv. no: 1964-1965, 2404-2407, 3164, 3233.

38

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 3.9 cm, d. 5.4 cm, base d. 3 cm  
Inv. no: PMK 346

White/cream coloured paste, white slip, transparent glaze with underglaze blue and black decoration. Half-round body, everted, scalloped rim, pedestal base. The body has a two-row diamond patterned decoration. The diamonds are connected by horizontal lines. Most of the body has been completed through restoration.







39

### COFFEE CUP

Second half of the 18<sup>th</sup> century

h. 5 cm, d. 8.9 cm, base d. 4.6 cm

Inv. no: PMK 349

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, and aubergine purple decoration. Outlines are black. Half-round body, everted rim and ring base. There is stylised decoration on the body, made up of flowers, leaves, and fruits. The border around the inner rim has been separated into segments, which have been filled with cross-hatch patterns and cherry-like fruit. At the centre there are stylised plant or insect motifs, flanked by thin lines and with red spots at the ends.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 70/ K. 36), Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 99 / 112; Bilgi 2006, p.142 / 168).



40

### COFFEE CUP

Second half of the 18<sup>th</sup> century  
h. 4.2 cm, d. 6.3 cm, base d. 2.7 cm  
Inv. no: PMK 343

White/cream coloured paste, white slip, transparent, colourless glaze. Half round body, everted rim, ring base. The body has been decorated with thin, horizontal grooves.

41

### COFFEE CUP

Second half of the 18<sup>th</sup> century (?)  
h. 3.6 cm, d. 5.7 cm, base d. 3.1 cm  
Inv. no: PMK 247

White/cream coloured paste, white slip, transparent turquoise glaze. Round body, everted rim, high base, with a straight bottom and a single handle.

**Similar example:** Kütahya Tile Museum, Inv. no: 2408.



42

### SILVER CUP SLEEVE

Second half of the 19<sup>th</sup> century (Kütahya?)  
h. 4.5 cm, d. 5.4, base d. 2.6 cm  
Inv. no: PMK 348

Half round body and pedestal base. There is thin etching on the body of flowers, roses, leaves and stems with buds. There are two parallel grooves along the rim. On the body there is the tughra of Abdülhamid II and a 900 carat stamp. By the tughra and on the base there are *sahh* (صح) (real, complete) stamps.

**Similar example:** Kütahya Tile Museum, silver cup sleeves Inv. no: 1128. For *Sahh* see Kürkman 1999, p. 73.





43

### COFFEE CUP WITH SAUCER

First half of the 20<sup>th</sup> century (1921)  
cup h. 4.7 cm, d. 4.5 cm, base d. 4 cm.  
plate h. 1.4 cm, d. 11 cm, base d. 5.8 cm  
Inv. no: PMK 256

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, aubergine purple, and green decoration. Outlines are black.

**CUP:** Cylindrical body, with one handle and ring base. On the

body there are primrose, bud, and leaf embellishments. Between the floral decoration, there is a heart motif with “Kütahya 337” (1921) written in Arabic script. On the rim of the cup there is a border made up of slanted lines.

**SAUCER:** Wide and shallow body with ring base. On the body there are small palmette, bud and leaf decorations on curved stems. On the border around the rim there is an embellishment reminiscent of a curtain motif.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 114), Kütahya Tile Museum, Inv. no: 3319-3320.



44

### COFFEE CUP WITH SAUCER

First half of the 20<sup>th</sup> century  
 cup h. 4.7 cm, d. 4.6 cm, base d. 4 cm.  
 plate h. 1.2 cm, d. 9.3 cm, base d. 5.7 cm  
 Inv. no: PMK 257

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black.

**CUP:** Cylindrical body, with one handle and ring base. On the body there are stylised tulip motifs on thin stems. On the rim there is a border made up of stylised palmettes.

**SAUCER:** Wide and shallow body with ring base. The embellishments on the cup are repeated on the plate. At the centre there is a segmented medallion. On the base of the plate there is an unreadable mark.

**Similar example:** Kütahya Tile Museum, Inv. no: 3319-3320.

45

### COFFEE CUP WITH SAUCER

First half of the 20<sup>th</sup> century  
 Cup h. 4.8 cm, d. 4.6 cm, base d. 4.6 cm.  
 plate h. 1.1 cm, d. 9.3 cm, base d. 6.3 cm  
 Inv. no: PMK 258

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black.

**CUP:** Cylindrical body, with one handle and ring base. On the body there are stylised tulip motifs on thin stems. On the rim there is a border made up of stylised palmettes.

**SAUCER:** Wide and shallow body with ring base. The embellishments on the cup are repeated on the plate. At the centre there is a segmented medallion. On the base of the plate there is an unreadable mark.

**Similar example:** Kütahya Tile Museum, Inv. no: 3319-3320.





46

### SAUCER

First half of the 20<sup>th</sup> century

h. 1.3 cm, d. 9.6 cm, base d. 5.7 cm

Inv. no: PMK 353

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Wide and shallow body, scalloped edges and ring base. The plain undecorated medallion at the centre has been encircled with a fish scale pattern, and rosette blossoms have been placed with this pattern. On the border around the rim there is a decoration made up of slanted lines.

47

### SAUCER

First half of the 20<sup>th</sup> century

h. 2.2 cm, d. 11.3 cm, base d. 5.5 cm

Inv. no: PMK 362

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, yellow, and green decoration. Outlines are black. Wide and shallow body and ring base. On the two opposing sides of the plate chrysanthemum flowers with leaves and thin, curved stems have been placed.





48

### SAUCER

Second half of the 20<sup>th</sup> century  
 h. 2.6 cm, d. 11.4 cm, base d. 6.3 cm  
 Inv. no: PMK 351

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. Wide and shallow body and ring base. The rims of the plate have been separated into concave segments, filled with an alternating pattern of vervain flowers on thin stems.

49

### SAUCER

Second half of the 20<sup>th</sup> century  
 h. 2.6 cm, d. 11.4 cm, base d. 5.6 cm  
 Inv. no: PMK 352

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. Wide and shallow body and ring base. The rims of the plate have been separated into concave segments, filled with an alternating pattern of vervain flowers on thin stems.



50

### SAUCER

Second half of the 20<sup>th</sup> century  
y. 2.5 cm, d. 10.8 cm, base d. 6.1 cm  
Inv. no: PMK 354

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. Wide and shallow body with scalloped edges and ring base. The rims of the plate have been separated into concave segments, filled with an alternating pattern of floral motifs.



52

### COFFEE CUP

First half of the 20<sup>th</sup> century  
Cup h. 4.7 cm, d. 4.7 cm, base d. 4.3 cm  
Inv. no: PMK 347

White/cream coloured paste, white slip, transparent glaze with underglaze red, yellow, and green decoration. Cylindrical body and ring base. The body has been divided into horizontal segments and embellished with a daisy on a thin stem. On the base there is an inscription "Metin Çini Kütahya" in Turkish script.



51

### SAUCER

Second half of the 20<sup>th</sup> century  
y. 2.5 cm, d. 11 cm, base d. 6 cm  
Inv. no: PMK 355

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, black, and green decoration. Outlines are black. Wide and shallow body with scalloped edges and ring base. The rims of the plate have been separated into concave segments, filled with an alternating pattern of floral motifs.





53

### CUP

First half of the 20<sup>th</sup> century (1920)

h. 5.1 cm, d. 4 cm, base d. 3 cm

Inv. no: PMK 259

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, lilac, black, and green decoration. Outlines are black. Conical body and ring base. On the base there is an inscription "Kütahya Hatırası, 1336" (Kütahya Memoir, 1920) in Arabic script. The script has been framed with curved floral motifs. On the wide border around the rim, there is a decoration made up of curved stems and chrysanthemums with leaves.



54

### CUP

First half of the 20<sup>th</sup> century (1920)

h. 5.2 cm, d. 4 cm, base d. 2.7 cm

Inv. no: PMK 260

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, lilac, black, and green decoration. Outlines are black. Conical body and ring base. On the base there is an inscription "Kütahya Hatırası 1336" (Souvenir of Kütahya 1920) in Arabic script. The script has been framed with curved floral motifs. On the wide border around the rim, there is a decoration made up of curved stems and chrysanthemums with leaves.







55

### CUP

First half of the 20<sup>th</sup> century

h. 9.5 cm, d. 7.6 cm, base d. 5.8 cm

Inv. no: PMK 159

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, yellow, and green decoration. Outlines are black. Conical body and flat base. The body is embellished with small rosette blossoms and leaves on curved stems. On top of and below this delicate floral embellishment there are borders with decorations made up of two wavy lines. The thin line with fringing is reminiscent of a curtain motif. On the rim there is a cross-hatch decoration.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).

56

### CUP

First half of the 20<sup>th</sup> century

h. 9.5 cm, d. 7.7 cm, base d. 6 cm

Inv. no: PMK 173

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Conical body and flat base. There are cartridges on the body filled with half rosette blossoms, as well as tulips and large rosette blossoms on thin stems.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).



57

## CUP

First half of the 20<sup>th</sup> century  
h. 4.8 cm, d. 3.8 cm, base d. 2.7 cm  
Inv. no: PMK 261

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Conical body and ring base. The body has been separated into two by a thin border featuring a braided motif. The same decoration is mirrored on the two sides, made up of a repeating pattern of stylised palmette motifs with buds.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).



58

## CUP

First half of the 20<sup>th</sup> century  
h. 10.2 cm, d. 8 cm, base d. 5.5 cm  
Inv. no: PMK 195

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, pink, black, yellow, and green decoration. Outlines are black. Conical body and ring base. There are alternating stylised palmette motifs on the body. The upright palmettes are filled with small vervain flowers, buds, and leaves, whilst the down-facing palmettes are filled with stylised palmettes, *rumi* (stylised decorative motifs) and *hatayi* (stylised plant motifs). There is a border around the rim with stylised flowers and leaves.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).



60

### CUP

First half of the 20<sup>th</sup> century

h. 9.5 cm, d. 8 cm, base d. 4.7 cm

Inv. no: PMK 186

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Conical body and ring base. There are large, segmented cartridges on the body embellished with stylised flower motifs resembling roses. Areas outside of the cartridges have been decorated with a fish scale pattern.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).



59

### CUP

First half of the 20<sup>th</sup> century

h. 9.6 cm, d. 8.2 cm, base d. 6.5 cm

Inv. no: PMK 231

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red and turquoise decoration. Outlines are black. Conical body and ring base. On the body, there are whole and half-diamond shapes with thick edges. The edges of the whole diamonds have been decorated with fringing with spots at the ends.

**Similar example:** Garo Kürkman Collection (Kürkman 2005 p. 155 / 186).





61

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.3 cm, d. 9 cm, base d. 7.5 cm

Inv. no: PMK 229

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red and turquoise decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim we see embellishment made up of stylised leaves. The body has been separated into rectangles by vertical lines and these have been decorated with stylised plant motifs with small buds at the ends. The stylised leaves are repeated on the handle. Some parts on the bottom of the body and the base have been thinly glazed.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 100 / 113; Bilgi 2006, p. 143 / 170).

62

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.5 cm, d. 8.5 cm, base d. 7 cm

Inv. no: PMK 228

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze brownish red and black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim we see embellishment made up of stylised leaves. The body has been separated into rectangles by vertical lines and these have been decorated with stylised plant motifs with small buds at the ends. The stylised leaves are repeated on the handle. Some parts on the bottom of the body and the base have a slip, but have not been glazed.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 100 / 113; Bilgi 2006, p. 143 / 170).



63

## MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8 cm, d. 9.3 cm, base d. 7.3 cm

Inv. no: PMK 158

White/cream coloured paste, white slip, transparent colourless glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim we see cross-hatching, and on the body there are circles made up of raised spots, triangles, and painted stylised floral motifs. The top part of the handle is also embellished with stylised plant motifs. Three footprints are noticeable on the base.

**Similar example:** John Carswell Collection (Carswell 1965, plate I/ no. 4; Carswell 1972 (II), pp. 35, Fig. 17/a), Ankara Ethnography Museum (Carswell 1965, figure I/no. 2; Carswell 1972 (II), pp. 35, Fig. 17/b), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Sadberk Hanım Museum (Carswell 1991, s. 85 / K. 88, K. 91), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 145 /174-175, p.148 / 180).



64

## MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.2 cm, d. 8.3 cm, base d. 6.7 cm

Inv. no: PMK 230

White/cream coloured paste, white slip, transparent glaze with transparent turquoise glaze drizzling. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are circles made up of raised spots, triangles, and painted stylised floral motifs. The body has been decorated with transparent turquoise drizzling in places, starting from the rim. On the handle we see an embellishment with slanted lines.

**Similar example:** Ankara Ethnography Museum (Carswell 1965, figure I/ no. 2; Carswell 1972 (II), pp. 35, Fig. 17/b), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 88, K. 91), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 145 / 174-175, p. 146 / 176-177, p. 147 / 178-179, p.148 / 180).



65

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8.1 cm, d. 9.5 cm, base d. 8 cm

Inv. no: PMK 149



White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are circles made up of raised spots, triangles, and painted stylised floral motifs. The top part of the handle is also embellished with stylised plant motifs. Three footprints are noticeable on the base.

**Similar example:** John Carswell Collection (Carswell 1965, plate I/no. 4; Carswell 1972 (II), pp. 35, Fig. 17/a), Ankara Ethnography Museum (Carswell 1965, figure I/no. 2; Carswell 1972 (II), pp. 35, Fig. 17/b), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 88), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 145 / 174-175, p. 146 / 176-177, p. 147 / 178-179, p.148 / 180).

66

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.7 cm, d. 9.3 cm, base d. 8.2 cm

Inv. no: PMK 226

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are circles made up of raised spots, triangles, and painted stylised floral motifs. The top part of the handle is also embellished with slanted lines.

**Similar example:** John Carswell Collection (Carswell 1965, plate I/no. 4; Carswell 1972 (II), pp. 35, Fig. 17/a), Ankara Ethnography Museum (Carswell 1965, figure I/no. 2; Carswell 1972 (II), pp. 35, Fig. 17/b), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 88), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 145 / 174-175, p. 146 / 176-177, p. 147 / 178-179, p.148 / 180).





67

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 5 cm, d. 9.1 cm, base d. 7.5 cm

Inv. no: PMK 216

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are circles made up of raised spots, triangles, and painted stylised floral motifs. The top part of the handle is also embellished with stylised plant motifs.

**Similar example:** John Carswell Collection (Carswell 1965, plate I/ no. 4; Carswell 1972 (II), pp. 35, Fig. 17/a), Ankara Ethnography Museum (Carswell 1965, figure I/no. 2; Carswell 1972 (II), pp. 35, Fig. 17/b), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d), Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 88), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 145 / 174-175, p.148 / 180).

68

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8.3 cm, d. 9 cm, base d. 7.4 cm

Inv. no: PMK 224

White/cream coloured paste, white slip, transparent glaze with transparent turquoise glaze drizzling. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the body there are circles made up of raised spots and triangles. The body has been decorated with transparent turquoise drizzling in places, starting from the rim. The bottom part of the body and the base have no slip and have not been glazed.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 92), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 143 / 171).





69

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.7 cm, d. 9 cm, base d. 7.7 cm

Inv. no: PMK 151

White/cream coloured paste, white slip, and transparent green glaze. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the body there are circles made up of raised spots and triangles. The bottom part of the body and the base have not been glazed entirely.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 92), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 143 / 171-175).



70

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8.1 cm, d. 9.2 cm, base d. 7.3 cm

Inv. no: PMK 153

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are circles and stylised floral motifs. The top part of the handle is also embellished with spots.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 144 / 172).

71

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8 cm, d. 9.5 cm, base d. 7.2 cm

Inv. no: PMK 150

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines, whilst on the body there are stylised floral motifs. The top part of the handle is also embellished with stylised plant motifs. The piece is largely oxidised.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 144 / 172).





72

## MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8.1 cm, d. 9.4 cm, base d. 7.6 cm

Inv. no: PMK 152

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines. The body has been separated into horizontal, rectangular parts and these have been filled with stylised plants. The base and the bottom of the body are partly glazed. The handle has been embellished with slanted lines.

### Similar example: Sadberk

Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 144 / 172).



73

## MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.3 cm, d. 9.4 cm, base d. 7 cm

Inv. no: PMK 225

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines. The body has been separated into squares and these have been filled with stylised plants.

### Similar example: Sadberk

Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 144 / 172).



74

## MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.6 cm, d. 9.4 cm, base d. 8 cm

Inv. no: PMK 223

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the thin border around the rim there is an embellishment with slanted lines. The body has been separated into vertical, rectangular parts and these have been filled with stylised plants. The handle has been embellished with slanted lines.

### Similar example: Sadberk

Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 144 / 172).



75

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.8 cm, d. 9 cm, base d. 7.3 cm

Inv. no: PMK 215

White/cream coloured paste, white slip, transparent glaze with turquoise and aubergine purple glaze drizzling. Barrel-shaped body, inverted rim, with a single handle and cushion base. On the body there are circles made up of raised spots and triangles. The body has been decorated with turquoise and aubergine purple drizzling.

#### **Similar example:** Sadberk

Hanım Museum (Carswell 1991, p. 85 / K. 90), Suna and İnan Kırac Foundation Collection (Bilgi 2006, p. 144 / 172).



77

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 8.2 cm, d. 9.2 cm, base d. 7.3 cm

Inv. no: PMK 227

White/cream coloured paste, white slip, and transparent turquoise glaze. Barrel-shaped body, inverted rim, with a single handle and cushion base. The body has been lightly separated by superficial, slightly curved grooves.

76

### MUG

End of the 18<sup>th</sup> century-beginning of the 19<sup>th</sup> century

h. 7.7 cm, d. 9.5 cm, base d. 8 cm

Inv. no: PMK 183

White/cream coloured paste, white slip, and transparent green glaze. Barrel-shaped body, inverted rim, with a single handle and cushion base. The lower part of the rim has been decorated with a thin groove. The bottom part of the body and the base have not been glazed.



78

## MUG

Second half of the 18<sup>th</sup> century

h. 10 cm, d. 8.2 cm, base d. 7.3 cm

Inv. no: PMK 156

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, yellow, and green decoration. Round-shaped body, inverted rim, with a single handle and cushion base. On the body there are seven medallions made up of raised circles and filled with an irregular star each. The parts outside the medallions have been randomly decorated with cross-hatching made with small brush strokes. These are also seen on the handle. A large part of the rim as well as a small part of the body are broken and have been repaired.

**Similar example:** John Carswell Collection (Carswell 1965, plate I/no. 5; Carswell 1972 (II), pp. 35, Fig. 17/c). This type of embellishment is also seen on pitchers, cf. Suna and İnan Kıracı Foundation Collection (Bilgi 2006, p. 83 / 81-82, p. 84 / 83-84).



79

## MUG

19<sup>th</sup> century

h. 8.5 cm, d. 8.2 cm, base d. 8 cm

Inv. no: PMK 157

White/cream coloured paste, white slip, and yellow glaze. Round body, inverted rim, with a single handle and cushion base. The body has been decorated with a raised honey-comb form.



80

## TANKARD

Mid-20<sup>th</sup> century

h. 10.5 cm, d. 9.1 cm, base d. 7.1 cm

Inv. no: PMK 192

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, and green decoration. Outlines are black. Bell-shaped body, everted rim, with a single handle and ring base. The handle is completely broken. On the body we see decorations with large tulips, freesia or helianthus flowers, as well as poppy plants and leaves. On the rim there is a segmented border reminiscent of a curtain motif. On the base there is the number 43 in Arabic script.



81

### TANKARD/MUG

Mid-20<sup>th</sup> century

h. 13 cm, d. 8 cm, base d. 9.6 cm

Inv. no: PMK 42

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, black, and green decoration. Outlines are black. Conical body, with a single handle and ring base. On the body there are cartridges placed as in a chequerboard, and decorated with half-rosette blossoms, as well as half-rosette blossoms with saw-like teeth and long leaves. The entire background is filled with small spiral curves. The border around the rim is embellished with cross-hatching. The handle has rectangular sections and has stylised flowers.

**Similar example:** Kütahya Tile Museum Inv. no: 3332.

82

### TANKARD/MUG

Mid-20<sup>th</sup> century

h. 13.8 cm, d. 8 cm, base d. 10.3 cm

Inv. no: PMK 191

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Conical body, with a single handle and ring base. On the body there are large chrysanthemum flowers lined on thin stems, with a decoration made up of leaves, buds, and small rosette blossoms. This embellishment is lined on the top and bottom by sectioned borders filled with spirals and tipped with fringing. At the rims and around the base we see a chain motif, as well as decorations made up of lined triangles with arrow-like motifs in between. The square-cut and horned handle has been decorated with curved stems and interconnected rosette flowers on top, and with plant motifs on the sides.





83

### CREAMER

First half of the 20<sup>th</sup> century

h. 11 cm, d. 5 cm, base d. 4.8 cm

Inv. no: PMK 185

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Round body, everted rim, beak-shaped spout, wide cylindrical neck, single handle and pedestal base. On the body we see dahlias in large, sectioned cartridges. Sun motifs are tied to each other with stylised flowers with leaves, with half-dahlias in between. Between the neck and body there is an embellishment on a thin border, made up of slanted lines. The base is decorated with triangles, and with dotted lines at the ends. The handle of the pitcher has been broken, and replaced by a curved, metal one.

**CREAMER**

First half of the 20<sup>th</sup> century

h. 13 cm, d. 5.8 cm, base d. 6.6 cm

Inv. no: PMK 267

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Conical body, profiled cylindrical neck, beak-shaped spout, single handle, high base and flat bottom. On the body there is a uniformed male figure, encircled in a belt. Around the part with the figure and the belt there is what appears to be a bubble coming out of a flower; the bubble has sections surrounding it and is filled with Arabic script. The same script, with the same decoration, is also seen on the pitcher belonging to the Suna and İnan Kırac Foundation Collection. The examples have the same form, decoration and script type, suggesting they were produced by the same workshop. The script on this pitcher was read as “buyrun” (come in) by the researchers. However, the word does not end with the letter “nun” (ن), but with the letter “te” (ت). Yet it is not possible to ascribe a different meaning to this word, thus it was thought the letter “te” was a typo. Flowers, buds and tulips appear around the bubble containing the script. On the neck there is a line of flags with fringing, decorated with spots at the ends. The spot and the

handle have been embellished with stylised flowers and leaves.

**Similar example:** Suna and İnan Kırac Foundation Collection (Kürkman 2005, p. 227 / 292, Bilgi 2006, p. 166-167 / 198), Special Collection (Kürkman 2005, p. 185 / 211).



85

### CREAMER

First half of the 20<sup>th</sup> century

h. 11.2 cm, d. 6.1 cm, base d. 8.2 cm

Inv. no: PMK 193

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and yellow decoration. Outlines are black. Conical body, profiled cylindrical neck, beak-shaped spout, and flat bottom. On the body we see highly stylised flowers, which could be tulips or healianthus flowers, placed upside down in sectioned objects resembling vases, along stems with leaves. The spaces in between, have been embellished with half-dahlia. The neck has been separated into two parts through profiles; the bottom part has been decorated with curved leaves, whilst the top has been embellished with stylised leaves connected by spots. On the beak-shaped spout there is a tulip motif. The square-cut handle is covered with stylised leaf motifs, with decorations made up of spots on the sides.

**Similar example:** Special Collection (Kürkman 2005, p. 185 / 211), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 169 / 201).



86

### CREAMER

First half of the 20<sup>th</sup> century

h. 12.8 cm, d. 7.3 cm, base d. 9 cm

Inv. no: PMK 263

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple and green decoration. Outlines are black. Conical body, pouring spout, single handle and flat bottom. The body has been embellished with a floral decoration comprising chrysanthemums, small rosette blossoms, *hatayi* (stylised flower motifs), and dagger-shaped leaves. On the border near the bottom and top part of the body there is a palmette motif. On the handle there are also palmettes, stacked on top of one another.





87

### CREAMER

Second half of the 20<sup>th</sup> century  
h. 16 cm, d. 8.2 cm, base d. 8.2 cm  
Inv. no: PMK 118

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black and green decoration. Conical body, pouring spout, single handle and ring base. The top part of the handle is shaped like a lion's head. On the body there is a stylised cockerel figure standing, as well as a motif resembling a tree. Around the rim there are embellishments reminiscent of acanthus leaves. The decorations are in relief.

88

### CREAMER

Second half of the 20<sup>th</sup> century  
h. 16 cm, d. 8.2 cm, base d. 8.2 cm  
Inv. no: PMK 119

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black and green decoration. Conical body, pouring spout, single handle and ring base. The top part of the handle is shaped like a lion's head. On the body there is a stylised cockerel figure standing, as well as a motif resembling a tree. Around the rim there are embellishments reminiscent of acanthus leaves. The decorations are in relief.





89

## EWER

Second half of the 18<sup>th</sup> century

h. 21.6 cm, d. 4.5 cm, base d. 13.5 cm

Inv. no: PMK 5

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Outlines are black. Conical body, single handle, pouring spout, and pedestal base. The handle has been shaped into a C-form with two sharp sections. The neck is short and cylindrical in form, ending in a thin rim. The conical body has been separated into 18 sections, with two alternating embellishments repeated on each section. The first border is lined with drop-like motifs, whilst the second is embellished with small flowers and leaves connected by a thin stem. The large border at the bottom part of the body is embellished with diamonds decorated with stylised flowers, as well as half-diamonds in between. On the cylindrical neck, narrowing towards the rim, we see two borders



comprised of leaves shaped like heart motifs, in two different sizes. The middle part of the neck has been decorated with coiled grooves with cross-hatching on the surface. There are thin lines between the grooves. The part around the rim is shaped like a cup, with convex grooves. There are drop motifs and cross-hatching on the handle. The spout, folding outwards starting from the bottom

part of the body, has been decorated with stylised flowers and leaves placed on a curved stem. Between the spout and the body there is a plaque with openwork.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Soustiel 2000, p. 140 / 93, Kürkman 2005, p. 234 / 308; Bilgi 2006, p.75 / 75, 76 / 76, 78 / 78).

90

## EWER

Second half of the 18<sup>th</sup> century

h. 22.5 cm, d. 5.9 cm, base d. 5.9 cm

Inv. no: PMK 4

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Pear-shaped body, cylindrical profile neck, everted rim, single handle, pouring spout, and ring base. Above the round-cut handle, 0,3 cm below the mouth, there are two holes 0,4 cm in diameter. They were most likely produced in order to fix the ewer's once-present lid. On the body there is a decoration with stylised roses, rosette blossoms, *hatayi*, leaves and stems. The paint has slightly run in places. On the neck we see two different types of decoration. Below the profile the stylised leaves are repeated to produce a line. Around the motifs resembling the top part of a palmette we see upside-down, stylised flowers with four leaves. The stylised flower motifs have been embellished above the profile, with three leaves, and slanted to the right. On the top part of the neck the leaves, stems and stylised flowers also found on the body have been repeated. The rim and the edge of the base end with a segmented, thin border. The stylised flowers and leaves are again repeated on the handle, its two sides enriched with thin cross-hatching. On the base there is a craftman's mark. The brass spout, which replaces a

broken one, leans outwards with a graceful curve. There is Arabic script on it, unfortunately unreadable. On the spout facing the ewer there is a zigzag motif in two lines.

**Similar example:** Similar in terms of decoration to the pan with lid in the Suna and İnan Kırac Foundation Collection. (Soustiel 2000, s. 133 / 85, Bilgi 2006, s. 68 / 64).



91

## EWER

First half of the 20<sup>th</sup> century

h. 18 cm, d. 4.7 cm, base d. 6.5 cm

Inv. no: PMK 142

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, single handle, long and curved pouring spout, and pedestal base. There are two large, sectioned cartridges on the body, embellished with *hatayi* motifs. Decorated with a fish-scale pattern, the body is also embellished with rosette blossoms in places. On the front side of the spout, as well as on the handle, there are interconnected palmette and leaf motifs. On the base a decoration, comprised of triangles and thin bars with spotted ends, is repeated.



92

## EWER

First half of the 20<sup>th</sup> century

h. 8.5 cm, d. 2.5 cm, base d. 4 cm

Inv. no: PMK 337

White/cream coloured paste, white slip, transparent turquoise glaze. Pear-shaped body, everted rim, cylindrical neck, single handle, pouring spout, and ring base. The bottom part of the body and the base are unglazed.



93

## PITCHER WITH A SINGLE HANDLE

Second half of the 18<sup>th</sup> century

h. 13 cm, base d. 7,5 cm

Inv. no: PMK 154

White/cream coloured paste, white slip, transparent glaze with underglaze blue, and turquoise decoration. Outlines are black. Spherical body, wide cylindrical neck, single handle, and pedestal base. It has been produced using a molding technique. Large, raised drop motifs are given on the top part of the body, with cross-hatched spots and more leaves embellishing the surfaces of the large drops. The lower part of the body has been sectioned into concave, curved parts, each part being alternately decorated with circles and slanted lines. On the part of the body separating the lower and top halves there is a border comprised of star-shaped rosette blossoms and dagger-shaped leaves. On the part remaining of the neck we see stylised palmette motifs lined side by side, with small, curved motifs placed in between. The handle is broken; however, the remaining bottom part curves outwards and is decorated with cross-hatching. There is a craftsman's mark below the base.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 106 / 120).



## PITCHER WITH A SINGLE HANDLE

Second half of the 18<sup>th</sup> century

h. 21.5 cm, d. 6.4 cm, base d. 9 cm

Inv. No: PMK 7



White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Outlines are black. Spherical body, profiled rim, cylindrical neck, single handle, and ring base. The body has been separated into two parts by a thin strip around the middle. The border features a stylised, alternating motif, repeated where the base and the body meet. A similar decoration embellishes the top and bottom halves of the body, with differing details. The decoration has been enriched by stylised plant motifs such as roses and *hatayi*, as well as leaves and spots. On the part where the neck meets the body there is decoration featuring stylised flowers, leaves, zigzags and spots. The handle, starting from the neck and connecting to the top part of the body, has a rectangular form and features a repeat of the decorations on the body.

**Similar example:** Similar decoration to a covered plate in the Suna and İnan Kıraç Collection (Soustiel 2000, p. 133 / 85), similar form to a pitcher from the same collection (Soustiel 2000, p.145 / 100, Bilgi 2006, p. 125 / 140).

95

## PITCHER WITH A SINGLE HANDLE

Second half of the 18<sup>th</sup> century

h. 23 cm, d. 9 cm

Inv. No: PMK 98

White/cream coloured paste, white slip, transparent green, turquoise, and mustard yellow glaze with underglaze black decoration. Round body, everted and profiled rim, beak shaped spout, single handle, and ring base. On the body there are large medallions featuring cross-hatching. The medallion below the spout is smaller than the others and features a moon motif filled with a plant pattern. There are raised spots between the medallions, as well as larvae-like stylised plant motifs. The bottom part of the body is embellished with engraved grooves featuring long, curved plant motifs. The rim, profile, spout and the rectangular handle are embellished with plant motifs. The tip of the spout and the rim have been glazed with a mustard yellow glaze, whilst the interior is glazed in turquoise.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 148 / 169; Soustiel 2000, p.141 / 94, p. 142 / 95-96, Bilgi 2006, p. 82-83 / 81, 82, p. 84 / 83-84).



## PITCHER WITH A SINGLE HANDLE

Second half of the 18<sup>th</sup> century

h. 23,7 cm, d. 8.1 cm, base d. 9.3 cm.

Inv. No: PMK 100

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise and yellow decoration. Outlines are black. Round body, everted straight rim, beak shaped spout, single handle, and pedestal base. The handle is missing. Etched decorations, connected by round arches, are repeated on the bottom part of the body, filled with crown-leaved flowers. The part where the body meets the cylindrical neck is inscribed with Arabic script: *"Her taamın lezzeti tuzdan çıkar. Tuz ekme bilmeyen akibet gözden çıkar"* (The taste of every meal comes from salt, the flavourless aftermath is discarded). The cylindrical neck is separated into vertical grooves, which are embellished with alternating flower and zigzag motifs. A decoration made up of small spots is repeated on the rim, profile, and spout.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Soustiel 2000, p. 146 / 101, p. 147 / 102; Bilgi 2006, p. 106 / 120.), Sadberk Hanım Museum (Carswell 1991, p. 86 / K. 95).





97

## PITCHER WITH A SINGLE HANDLE

Mid-20<sup>th</sup> century

h. 26 cm, base d. 9.2 cm

Inv. no: PMK 40

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, green, black, and yellow decoration. Outlines are black. Round body, cut spout, single handle, and pedestal base. The handle connects to the body, starting from the rim. There is a profile at the bottom part of the neck. On the body there are primroses with curved stems placed in between, decorated with rosette blossoms, leaves and buds. A similar decoration is repeated on the top part of the neck. The base and neck have been separated by thin borders, which are filled with decorations featuring curtain-like motifs, small, simple flowers, leaves, waved lines, meander and braid motifs. The square-cut handle features weaving decorations with rosette blossoms connected by curving stems and leaves.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 190 / 233).





## PITCHER WITH A SINGLE HANDLE

Mid-20<sup>th</sup> century

h. 17.2 cm, base d. 6.3 cm

Inv. no: PMK 143

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, and green decoration. Outlines are black. Round body, cut spout, slim and cylindrical neck, single handle, and pedestal base. There is sharp levelling on the top part of the body. Segmented cartridges are repeated on the body, filled with half-rosette blossoms. Areas left outside of the cartridges feature rosette blossoms and stylised flowers tied together with leaved stems. Decoration made up of interlocking circles is repeated on the top part of the body as well as the profile of the neck. There is an embellished border featuring triangles and thin lines ending in spots on the pedestal. The handle has been embellished with a weaving motif composed of curved leaves.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 190 / 233).



99

## PITCHER WITH A SINGLE HANDLE

Mid-20<sup>th</sup> century

h. 21 cm, d. 6 cm, base d. 8.2 cm

Inv. no: PMK 140

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Round body, cut spout, slim and cylindrical neck, single handle, and pedestal base. On the body decoration featuring large *hatayi*, carnation, and hyacinth blossoms is repeated. On the middle part of the body there is a monogram composed of a triangle passing through a "Z" surrounded by two stems with small leaves. A similar monogram can be seen on the wide plate from the same collection (259, PMK 480). It may be a personal or commercial monogram. Rosette blossoms and hyacinths are tied together by stems with leaves on the neck and spout. On the pedestal there is a border composed of triangles and plant motifs. On the top part of the body, the profiles of the neck, and on the part leading to the pedestal, decorations featuring slanted lines are repeated. The profile of the neck is embellished by diamond shapes. The rim of the spout and the handle are circled by a segmented line. The handle is rounded in shape, decorated by curved palmette motifs. A part of the beak shaped spout is missing.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 190 / 233). For a similar monogram see Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 182 / 221).



100

### PITCHER WITH A SINGLE HANDLE

Mid-20<sup>th</sup> century

h. 35 cm, base d. 10.3 cm

Inv. no: PMK 21



White/cream coloured paste, white slip, transparent glaze with underglaze yellow, brownish red, cobalt blue, aubergine purple, turquoise, black and green decoration. Outlines are black. Round body, cut spout, profiled, cylindrical neck, single handle, and pedestal base. The handle connects to the body, starting from the rim. On the body there are segmented cartridges embellished with palmettes and *rumi*, with sunflower motifs in between. Long leaves on stems link to the sunflowers. All areas left outside of these embellishments have been filled with small spirals. The decoration on the body is repeated on the neck. The zigzag motifs on the sharp levelling found at the top part of the body are surrounded by spots. On the pedestal there are palmette motifs as well as thin borders featuring arrow-head motifs. The handle is decorated by rosette blossoms tied together by curved stems.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 190 / 233).

101

**PITCHER WITH  
A SINGLE HANDLE**

Mid-20<sup>th</sup> century

h. 34 cm, base d. 12.2 cm

Inv. no: PMK 131

White/cream coloured paste, white slip, transparent glaze. Round body, cut spout, profiled, thin cylindrical neck, single handle, and pedestal base. The handle is square-cut with narrow molding in the middle. There are cracks on the body.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 190 / 233).





102

### PITCHER WITH A SINGLE HANDLE

Mid-20<sup>th</sup> century

h. 27.8 cm, d. 6.7 cm, base d. 9.2 cm

Inv. no: PMK 110

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, coiled handle, and ring base. The embellishment of the body features spherical vases with conical rims and two handles. These small vases are filled with daisies, and surrounded by two tear-shaped motifs embellished with stems featuring *hatayi* motifs. The vases themselves are decorated with flower and leaf motifs. On the top part of the body as well as the rim, rosette blossoms alternate with tulips featuring curved stems. The snake motif, rising and curving towards the rim, and coiled around the cylindrical neck. The snake's mouth, featuring a forked tongue, ends on the top corner of the handle. The neck, separated by the body of the snake, features small rosette blossoms tied together with curved stems. The coiled handle is embellished with small, stylised flowers.

103

**PITCHER WITH A SINGLE HANDLE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 28.7 cm, d. 7 cm, base d. 11.2 cm

Inv. no: PMK 86

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, thin cylindrical neck, single handle, and ring base. Large flowers with eight leaves are repeated on the body, placed in curved cartridges ending in palmettes. Between the palmettes there are vervain flowers placed on stems, as well as flowers with long leaves. Raised spots are added to the motifs at certain intervals. The rectangular handle, which curves outward at the bottom, features the same vervain flowers seen on the body. The glaze has run in places.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 168 / 199).



104

### PITCHER WITH A SINGLE HANDLE

End of the 19<sup>th</sup> century

h. 27.6 cm, d. 7.3 cm, base d. 10.2 cm

Inv. no: PMK 13

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, cylindrical neck, single handle, and ring base. The handle is square-cut and curves as it connects to the body. On the body there are vases with spherical bodies and high pedestals, filled with rosette blossoms, plants featuring a lot of leaves, as well as carnations. Variation is provided for these flower bouquets by way of leaves. An inverted carnation motif is repeated on the rim. On the top and sides of the handle there are small rosette blossoms with leaves, tied together by curved stems.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 171; Bilgi 2006, p. 168 / 200, p. 186 / 226).



105

**PITCHER WITH A SINGLE HANDLE**

Mid-20<sup>th</sup> century

h. 32.5 cm, d. 7.3 cm, base d. 9.9 cm

Inv. no: PMK 24

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, turquoise, and green decoration. The background is cobalt blue, outlines are black. Spherical body, everted rim, cylindrical neck, single handle, and pedestal base. The handle is cylindrical and has been completed through restoration. Decoration featuring *rumi* and palmettes tied together has been repeated on the body. Alternating palmettes around the spout are tied together by intertwining stems. There are zigzag motifs on the thin border around the neck, and arrow-head motifs on the pedestal.





106

**PITCHER WITH  
A SINGLE HANDLE**

Beginning of the 20<sup>th</sup> century  
h. 29.3 cm, d. 7.4 cm, base d. 8.1 cm  
Inv. no: PMK 123

White/cream coloured paste, white slip, transparent glaze with underglaze blue decoration. Pear-shaped body, everted rim, thin, cylindrical neck with a lid, single handle, and ring base. In places there is blue dripping on the body. Similar dripping is repeated on the lid.





107

### PITCHER WITH A SINGLE HANDLE

Second half of the 20<sup>th</sup> century

h. 22.5 cm, d. 6.4 cm, base d. 10.4 cm

Inv. no: PMK 146

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and turquoise decoration. Outlines are red and black. Shaped as a stylised giraffe, with a single handle and a flat bottom. The body has been embellished with giraffe figures. On the front part of the pitcher there is decoration comprised of diamond shapes. The handle is segmented and features openwork. Hamdi Çinicioğlu is written on the bottom part.



## PITCHER WITH TWO HANDLES

Second half of the 20<sup>th</sup> century

h. 20.2 cm, d. 3.3 cm, base d. 7.7 cm

Inv. no: PMK 188

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, aubergine purple, turquoise and light green decoration. Outlines are black. Pear-shaped body, thin cylindrical neck, two handles, and pedestal base. The handle is square-cut and curves as it connects to the body. There are large tulips, dagger shaped leaves, and carnation motifs with broken stems on the body. There are also small rosette blossoms and leaves in between. The same decoration is repeated on the neck, on a smaller scale. On the neck and pedestal there is embellishment with a chain-like motif. On the pedestal there is an elliptical border composed of motifs tied together at the edges, and spots in between, as well as decoration featuring stylised palmette motifs. The handles are decorative in form and embellished with small plant motifs on top.





109

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 18.5 cm, d. 3.6 cm, base d. 8 cm

Inv. no: PMK 180

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, turquoise and green decoration. Outlines are black. Conical body with a sharp profile, thin cylindrical neck, and ring base. Elegant rosette blossoms on stems with leaves are repeated on the body. There is embellishment reminiscent of arrow-heads and triangles on the top and bottom parts of the body, as well as the rim. In addition, there are borders composed of slanted lines and palmette motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



110

## PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 22 cm, d. 5.4 cm, base d. 9 cm

Inv. no: PMK 176

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim with a lid, thin cylindrical neck, and ring base. On the body there is an intricate floral decoration composed of interlocking palmettes, *rumi*, carnations, and curved stems, and a zigzag embellishment is seen on the profile of the neck. Similar decoration is repeated on the lid with the broken handle.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



111

## PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 21 cm, d. 5 cm, base d. 8 cm

Inv. no: PMK 94

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. On the body there are large palmette motifs and large carnations connected by stems featuring leaves and primroses. There is a border composed of small rosette blossoms tied together by curved leaves on the top part of the body. The same decoration is repeated on the rim. On the cylindrical neck there are large palmette motifs bound together.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



112

### PITCHER WITH NO HANDLES

Beginning of the 20<sup>th</sup> century  
h. 23.3 cm, d. 6.2 cm, base d. 8 cm  
Inv. no: PMK 91

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. The body is embellished with vase-like stylised motifs filled with narcissus. The profile of the neck is decorated by slanted lines. The decoration on the body is repeated on the lid.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



113

### PITCHER WITH NO HANDLES

Beginning of the 20<sup>th</sup> century  
h. 23.8 cm, d. 6 cm, base d. 7.2 cm  
Inv. no: PMK 90

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. The body is embellished with vase-like stylised motifs filled with narcissus. The profile of the neck is decorated by slanted lines. The decoration on the body is repeated on the lid.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



114

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 23,7 cm, d. 5,7 cm, base d. 8,7 cm

Inv. no: PMK 527

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. The body is decorated with *hatayi*, tulips, palmettes, and leaves. On the lower part of the body there is decoration composed of rosette blossoms with many leaves. The rosette blossoms are repeated on the rim.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



115

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30 cm, d. 6,7 cm, base d. 11,2 cm

Inv. no: PMK 136

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. On the body there are large *hatayi* surrounded by dagger-shaped leaves on two sides. Apart from these motifs, tied together by stems, the decoration is enriched by buds, palmettes, and leaves. Sectioned cartridges filled with half-rosette blossoms, buds, and leaves are

repeated on the upper and lower parts of the body. The profile of the neck is embellished with slanted lines.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 103 / 124; Bilgi 2006, p. 185 / 225), Kütahya Tile Museum Inv. no: 3507.





116

### PITCHER WITH NO HANDLES

First half of the 20<sup>th</sup> century  
h. 24.5 cm, d. 5.6 cm, base d. 7.3 cm  
Inv. no: PMK 103

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. Conical, compressed body with a sharp profile, everted rim, thin cylindrical neck, and ring base. There is geometric embellishment on the body composed of interlocking lines filled with small vervain blossoms. There is a border on the sharp profile decorated by a zigzag-like motif. The sharp-pointed triangles pointing towards the body from the neck are filled with small vervain blossoms.



117

### PITCHER WITH NO HANDLES

First half of the 20<sup>th</sup> century  
h. 29 cm, d. 6.3 cm, base d. 9 cm  
Inv. no: PMK 77

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. Sectioned cartridges filled with *hatayi*, rosette blossoms, and vervain blossoms decorate the body. In addition, the upper part of the body and the neck are divided into diamond-shaped segments by wavy lines, filled with rosette blossoms, buds, and leaves. The lower part of the body is covered by embellishment featuring rosette blossoms and leaves on curved stems.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



118

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 25,5 cm, d. 6 cm, base d. 9,5 cm

Inv. no: PMK 78

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, green, and turquoise decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. Sectioned cartridges filled with *hatayi* and rosette blossoms with long leaves are repeated on the body. There are rosette blossoms on parts of the body embellished with fish-scales, distinguished from their background through a countour. The profile of the neck features decoration comprised of slanted lines.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



119

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 23,5 cm, d. 6,3 cm, base d. 8,2 cm

Inv. no: PMK 532

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, and green decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin cylindrical neck, and ring base. There are large medallions on the body, filled with large *hatayi* motifs. There are rosette blossoms on parts of the body embellished with fish-scales, distinguished from their background through a countour. The profile of the neck features decoration comprised of slanted lines and spots.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 149 / 170; Bilgi 2006, p. 177 / 212), Kütahya Tile Museum Inv. no: 3507.



120

## PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 28 cm, d. 6.5 cm, base d. 9 cm

Inv. no: PMK 135

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, and green decoration. Outlines are black. Pear-shaped body, everted rim with a lid, thin cylindrical neck, and ring base. The body is separated into coiled segments in relief. Decoration composed of carnations, tulips, and small flowers is repeated on the segments. In the middle section of the body there are large diamond-shapes linked together by rosette blossoms and filled with rosette blossoms, palmettes, and small flowers. The segments around the rim are bordered by a thin line, with *rumi* motifs tied together and surrounded by half-rose motifs in the top part. The lid is decorated with *rumi*, whilst its handle features a flower motif with leaves.



121

## PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 29.5 cm, d. 6.3 cm, base d. 8.3 cm

Inv. no: PMK 528

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and aubergine purple decoration. Outlines are black. Spherical body, everted rim with a lid, thin cylindrical neck, and ring base. The body is separated into three parts by horizontal borders. The top section has large, engraved segments reaching down from the neck to the middle of the body, filled with flowers featuring long stems. The same flowers are repeated in between these segments, separated by zigzag motifs. In the middle section of the body there are eight medallions in relief. They are decorated with what appears to be a side-table topped by a vase, from which dahlias with stems and buds reach out. There are thin, long, stylised palmettes between these medallions. In the lower section of the body, leaves in relief are filled with stylised flower motifs. Around the rim there are leaf-like motifs reaching out from a thin, segmented border. On the base there is a Hilmi Kütahya stamp. The lid is very interesting. The mushroom-shaped bottom closes off the pitcher's mouth.

Cylindrical in form and rising in two levels, the lid features an onion-like handle. Stylised butterfly motifs are repeated on the lid. The handle has been embellished with palmette motifs.

**Similar example:** (Kürkman 2005, p. 188 / 216), Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98).



122

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 29.2 cm, d. 5.4 cm, base d. 9.1 cm

Inv. no: PMK 99

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Pear-shaped body, everted, straight rim, profiled, thin cylindrical neck, and ring base. The body is separated by coiled grooves in relief. The grooves are filled with floral embellishment composed of *hatayi*, carnations, tulips, and roses, alternating with knotted, eight-cornered geometric compositions. The profile around the neck features weaving motifs.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98), Kütahya Tile Museum Inv. no: 3141, 1971.



123

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 30.5 cm, d. 6.6 cm, base d. 8.8 cm

Inv. no: PMK 64

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and aubergine purple decoration. Outlines are black. Pear-shaped body, thin cylindrical neck, and ring base. Large, interconnected *rumi* are repeated on the body, filled with *hatayi* and rosette blossoms. The tips of the *rumi* knot at the neck and end with stylised palmettes filled with rosette blossoms. There is a Hilmi Kütahya stamp on the base.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98), Suna and İnan Kırac Foundation Collection (Kürkman 2005, p. 186 / 213-214; Bilgi 2006, p. 178 / 214).





124

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 29.7 cm, d. 6.6 cm, base d. 8.5 cm

Inv. no: PMK 531

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and aubergine purple decoration. Outlines are black. Pear-shaped body, thin cylindrical neck, and ring base. The body is embellished with large, interconnected palmettes rising from the base, filled with flowers, as well as large leaves filled with stylised flowers and reaching downwards from the rim. On the neck there are interconnected palmettes with knotted stems. There is a Hilmi Kütahya stamp on the base.

**Similar example:** (Kürkman 2005, p. 186 / 213-214), Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98), Suna and İnan Kırac Foundation Collection (Akalın-Bilgi 1997, p. 107 / 132; Bilgi 2006, p. 178 / 214).



125

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 29.7 cm, d. 5.8 cm, base d. 7.7 cm

Inv. no: PMK 96

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and yellow decoration. Outlines are black. Pear-shaped body, profiled, thin cylindrical neck, with a lid and ring base. Large stylised tulips, carnations, hyacinths, and rosette blossoms are tied to one another by thin stems on the body. The profile of the neck is embellished by slanted lines. On the rim and lid there is decoration comprised of rosette blossoms and leaves.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98), Suna and İnan Kırac Foundation Collection (Akalın-Bilgi 1997, p. 107 / 132, 108 / 133; Bilgi 2006, p. 178 / 214, p. 179 / 215).



126

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 28 cm, d. 7 cm, base d. 9 cm

Inv. no: PMK 89

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and yellow decoration. The background is glazed in cobalt blue and outlines are black. Pear-shaped body, thin cylindrical neck, and ring base. On the body there is intricate floral decoration comprised of thin, long stems topped with vervain and rosette blossoms, as well as curved stems with leaves. On the rim there is a thin, turquoise coloured band.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 87 / K. 98), Suna and İnan Kırac Foundation Collection (Akalın-Bilgi 1997, p. 107 / 132, 108 / 133; Bilgi 2006, p. 178 / 214, p. 179 / 215).



127

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 29.2 cm, d. 6.8 cm, base d. 8 cm

Inv. no: PMK 101

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Pear-shaped body, thin cylindrical neck, and ring base. There are dagger-shaped leaves connected by stems issuing from large *hatayi* on the body, as well as stylised carnations. The cartridges on the lower part of the body are filled with large *hatayi* connected to carnation-like flowers by stems. On the rim there are segmented cartridges filled with half-rosette blossoms.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalın-Bilgi 1997, p. 107 / 132, 108 / 133; Bilgi 2006, p. 178 / 214, p. 179 / 215).



128

## PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 25 cm, d. 6.2 cm, base d. 8 cm

Inv. no: PMK 66

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. The body is embellished with large dagger-shaped leaves with tulips, flowers, and thick stems issuing from peonies, with large rosette blossoms.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 107 / 132, 108 / 133; Bilgi 2006, p. 178 / 214, p. 179 / 215).





129

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30 cm, d. 6.9 cm, base d. 9 cm

Inv. no: PMK 81

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. The body is embellished with narcissi issuing from vase-like stylised motifs.



130

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30.2 cm, d. 6.3 cm, base d. 7.8 cm

Inv. no: PMK 79

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, black and green decoration. Outlines are black. Pear-shaped body, everted rim, profiled, thin cylindrical neck, and ring base. The body is embellished with narcissi issuing from vase-like stylised motifs. On the band around the neck there are alternating diamond shapes and spots. Around the rim a pattern of rosette blossoms tied together by curved stems with leaves.



131

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century  
h. 22 cm, d. 3 cm, base d. 9 cm  
Inv. no: PMK 97

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Compressed, spherical body, thick, profiled rim, straight, thin cylindrical neck, and ring base. On the top part of the body there is a sharp tier. The body is embellished with large *hatayi*, vervain, and leaves. A similar embellishment is repeated on the top part of the body, on a cobalt blue base. The thin, cylindrical neck is decorated with long, thin leaves. On the profile of the mouth there are small, stylised flowers.



132

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century  
h. 30 cm, d. 7 cm, base d. 9.5 cm  
Inv. no: PMK 51

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, thin cylindrical neck, and ring base.

On the body there is an alternating decoration with knotted palmettes and *rumi*, whilst on the neck there is a geometrical composition comprised of sharp-tipped arrows. On the top part of the body and the rim there is a band comprised of interconnected *rumi*. The same decoration is repeated on the lid.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 120 / 153; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 178 / 213, p. 184 / 223).



133

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 30 cm, d. 6.7 cm, base d. 9 cm

Inv. no: PMK 76

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, aubergine purple, and green decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, and ring base. There are *hatayi* motifs on the body, between groups of decoration comprised of interconnected *rumi* and stems. On the thin border on the body we see decoration comprised of spots, whilst on the neck there is embellishment of alternating diamond shapes and spots, lined top and bottom with triangles. The *hatayi* motif is repeated on the neck. The lid is embellished with small rosette blossoms, whilst the handle features a daisy.

**Similar example:** Suna and İnan Kırâç Foundation Collection (Akalin-Bilgi 1997, p. 120 / 153; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 178 / 213, p. 184 / 223).



134

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 27.3 cm, d. 6.5 cm, base d. 8 cm

Inv. no: PMK 43

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, thin cylindrical neck, and ring base. On the body and neck there are segmented cartridges filled with flowers and leaves, as well as halfrosette blossoms with leaves. On the top part of the body and the neck there is decoration featuring zigzag and diamond patterns. The half-rosettes are repeated on the lid. At the bottom of the base very faint writing is discernible.

**Similar example:** Suna and İnan Kırâç Foundation Collection (Akalin-Bilgi 1997, p. 120 / 153; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 178 / 213, p. 184 / 223).



135

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 16.7 cm, d. 4.6 cm, base d. 6.2 cm

Inv. no: PMK 141

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, with a lid and ring base. On the top part of the body there is a sharp tier. There are leaves on the body, connected to create triangles, filled and surrounded by stylised flowers and leaves connected by stems. The same embellishment is repeated on the neck. On the body and neck there is also a zigzag motif. The top part of the lid is sharply conical in shape and connects to a pedestal through a thin, cylindrical neck. The bottom part is shaped like a cork stopper. On the lid there are chrysanthemum-like flowers and buds connected by leafy stems. On the pedestal of the lid a stylised palmette motif is repeated.



136

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 31 cm, d. 8 cm, base d. 9.2 cm

Inv. no: PMK 57

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, and ring base. On the neck and body there is floral embellishment comprised of *hatayi*, peonies, tulips, carnations, and hyacinths seen in classical İznik tiles. The neck is also embellished with alternating diamond shapes and spots, lined top and bottom with a border featuring slanted lines.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalm-Bilgi 1997, p. 112 / 140; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 184 / 223), Kütahya Tile Museum Inv. no: 3508, 3509.



137

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 29.2 cm, d. 5.8 cm, base d. 7.5 cm

Inv. no: PMK 133

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, and pedestal base. On the body there are oval medallions embellished with large *hatayi* motifs. These are surrounded by carnation and bud motifs. On the border around the top part of the body there is decoration comprised of symmetrically placed diamond shapes and spots. On the neck, decoration featuring carnations and rosette blossoms is repeated. The three profiles of the neck are embellished with a *zencirek* (comprised of thin lines) motif and slanted lines.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 112 / 140; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 184 / 223), Kütahya Tile Museum Inv. no: 3362.



138

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 29 cm, d. 7.7 cm, base d. 9 cm

Inv. no: PMK 121



White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled, and cylindrical neck, pedestal base. The body is decorated with large *hatayi* motifs placed on curved, large stems, as well as stems with palmettes. A similar decoration is repeated on the neck. On the cobalt blue profile of the neck there are thin bands lined top and bottom with palmette motifs. The lid is embellished with leafy stems with small flowers, whilst the handle features long-leaved flowers.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 116 / 146; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 185 / 224).

139

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 32.5 cm, d. 6.7 cm, base d. 8.5 cm

Inv. no: PMK 59

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, and ring base. A floral decoration featuring roses, carnations, tulips, rosette blossoms, buds, and leaves is repeated on the body and neck. On the top part of the body and neck there is patterning with alternating diamond shapes and spots, lined top and bottom with zigzag motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 116 / 146; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 185 / 224).



140

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 25 cm, d. 6.5 cm, base d. 7 cm

Inv. no: PMK 37

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and turquoise decoration. Outlines are black. Spherical body, everted rim, thin cylindrical neck, and ring base. The body is decorated with rosette blossoms, leaves and buds on curved stems. A similar decoration is repeated on the neck. The top part of the body, the profile of the neck and the base are embellished with motifs reminiscent of curtains, separated by thin borders, as well as diamond motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 120 / 153; Soustiel 2000, p.164 / 123; Bilgi 2006, p. 178 / 213, p. 184 / 223).





141

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 20.6 cm, d. 5.5 cm, base d. 7 cm

Inv. no: PMK 95

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. On the body there are cartridges filled with large rosette blossoms and leaves. The areas remaining outside the cartridges are decorated with dagger-shaped leaves issuing from half-rosette blossoms and stems with small leaves and flowers. The embellishment of the body continues on the neck. The profile of the cylindrical neck is embellished with a chain motif.

142

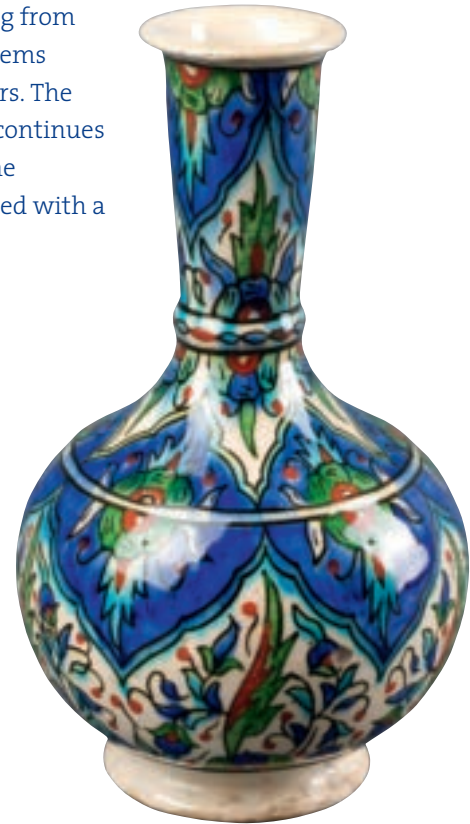
### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 20 cm, d. 5.2 cm, base d. 7 cm

Inv. no: PMK 69

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. On the body there are cartridges filled with large rosette blossoms and leaves. The areas remaining outside the cartridges are decorated with dagger-shaped leaves issuing from half-rosette blossoms and stems with small leaves and flowers. The embellishment of the body continues on the neck. The profile of the cylindrical neck is embellished with a chain motif.



143

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 20.5 cm, d. 5.3 cm, base d. 6.5 cm

Inv. no: PMK 138

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. On the body there are cartridges filled with large rosette blossoms and leaves. The areas remaining outside the cartridges are decorated with dagger-shaped leaves issuing from half-rosette blossoms and stems with small leaves and flowers. The embellishment of the body continues on the neck. The profile of the cylindrical neck is embellished with a chain motif. Parts of the rim are missing. The pitcher was filled with wax and used as a candlestick.



144

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 26.5 cm, d. 6.6 cm, base d. 7.6 cm

Inv. no: PMK 67

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Spherical body, everted, profiled rim, thin, profiled cylindrical neck, and ring base. On the body there are sectioned cartridges filled with palmettes, small flowers and leaves. The areas remaining outside the cartridges are decorated with large palmette motifs filled with small flowers, whilst the embellishment featuring palmette motifs and rosette blossoms is repeated on the top part of the body. The thin cylindrical neck is separated by thin, vertical bands, filled with flowers, palmettes and leaves on a stem. On the profiles of the neck and body there are slanted lines interspaced by spots. A border comprised of a series of palmettes is noticeable on the lower part of the body.





145

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30.5 cm, d. 6.5 cm, base d. 9.7 cm

Inv. no: PMK 63

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Spherical body, everted, profiled rim, thin cylindrical neck, and ring base. The body is separated by two dagger-shaped leaves issuing from the same root, with *hatayi* in the middle space, lined by rosette blossoms on thick stems. There is decoration comprised of arrow-heads on the top part of the body, and leaf-like motifs on the neck, lined top and bottom with borders featuring slanted lines.



146

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 23.8 cm, d. 6 cm, base d. 7.7 cm

Inv. no: PMK 92

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. The half-sun motifs on the bottom part of the body are filled with stylised flowers and leaves, and tipped with palmettes. There are also carnations, rosette blossoms, roses and leaves on thin, curved stems. On the neck there is an embellishment featuring alternating diamond shapes and spots. The embellishment is partially repeated on the rim, as well as a zigzag pattern.



147

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 29.3 cm, d. 7 cm, base d. 10.6 cm

Inv. no: PMK 113

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Conical body, everted, profiled rim, thin, profiled cylindrical neck, and pedestal base. There are sun motifs on the body, filled with rosette blossoms and small leaves. The sun motifs are tied to one another by rosette blossoms, interspaced by half-primroses. The profile decorated with spots and the thin border on the top part of the body are embellished by slanted lines. The same embellishment is repeated on the part leading to the base. The base is decorated by small leaves and triangles.



148

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 27.4 cm, d. 7 cm, base d. 16 cm

Inv. no: PMK 122

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, and aubergine purple decoration. Outlines are black. Conical body, everted, profiled rim, thin, profiled cylindrical neck, and flat base. There are large rose motifs as well as segmented cartridges tipped with palmettes on the body. Connected to stems with buds and leaves, these motifs are also repeated on the neck. There is a border comprised of leaves at the sharp, top part of the body. The same decoration is repeated on the profile at the middle of the neck, whilst the other profile is embellished with slanted lines.



149

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 26 cm, d. 7.4 cm, base d. 18.2 cm

Inv. no: PMK 82

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, and aubergine purple decoration. Outlines are black. Half-spherical body, everted, profiled rim, thin, profiled cylindrical neck, and ring base. On the body there are rosette blossoms on large stems, as well as interlocking stems with leaves and vervain. On the profile between the body and the neck there is a zigzag decoration.



150

### PITCHER WITH NO HANDLES

Second half of the 20<sup>th</sup> century

h. 25 cm, d. 6.4 cm, base d. 9.3 cm

Inv. no: PMK 106

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. The body is embellished by horizontally placed stems with stylised flowers and leaves. Very faint writing is discernible on the base.



151

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30 cm, d. 6.7 cm, base d. 9.7 cm

Inv. no: PMK 61

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. There are cartdrides on the body, filled with *hatayi*, carnations, buds and stems. On the body, decorated with a fish-scale pattern, there are rosette blossoms surrounded by contour to distinguish them from the base.



152

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 27 cm, d. 7.5 cm, base d. 8.5 cm

Inv. no: PMK 115

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. There are segmented sun motifs on the body, filled with large *hatayi* motifs, palmettes, *rumi*, and vervain. On the body, decorated with a fish-scale pattern, there are rosette blossoms surrounded by contour to distinguish them from the base.



153

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30.5 cm, d. 7.2 cm, base d. 10.3 cm

Inv. no: PMK 114

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin, profiled cylindrical neck, and ring base. There are segmented sun motifs on the body, filled with large *hatayi* motifs, palmettes, *rumi*, and vervain. On the body, decorated with a fish-scale pattern, there are rosette blossoms surrounded by contour to distinguish them from the base. The profile of the neck is decorated by symmetrically placed diamond shapes and spots.



154

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 34.4 cm, d. 8.2 cm, base d. 9.2 cm

Inv. no: PMK 112

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Spherical body, everted rim, thin cylindrical neck, and ring base. There are segmented sun motifs on the body, filled with large *hatayi* motifs, palmettes, *rumi*, and vervain. On the body, decorated with a fish-scale pattern, there are rosette blossoms surrounded by contour to distinguish them from the base. The border on the top part of the body is embellished with slanted lines. The profile of the neck is decorated by symmetrically placed diamond shapes and spots. On the top and bottom bands of the profile zigzag motifs are repeated.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 116 / 147; Soustiel 2000, p.164 / 124; Bilgi 2006, p. 188 / 230).



155

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 30 cm, d. 5.8 cm, base d. 9.5 cm

Inv. no: PMK 80

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. On the top and bottom part of the body there are segmented half-cartridges, filled rosette blossoms with long leaves. On the body, decorated with a fish-scale pattern, there are rosette blossoms surrounded by contour to distinguish them from the base. Decoration comprised of thin leaves is repeated on the border on the body as well as the profile of the neck.



156

### PITCHER WITH NO HANDLES

Second half of the 20<sup>th</sup> century  
h. 32 cm, d. 6.6 cm, base d. 9.4 cm  
Inv. no: PMK 535

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, aubergine purple, turquoise, yellow, and dark green decoration. Outlines are black. Pear-shaped body, everted rim, thin, profiled cylindrical neck, and ring base. There is a sharp tier on the body. There are rosette blossoms, carnations, and irises on large curved stems with leaves on the body. On the middle part of the body there are roses with large leaves rendered in relief. The roses in the middle are larger and red, whilst the ones on the top part are smaller and yellow. The profile of the neck features knot-motifs, lined top and bottom with decoration comprised of slanted lines. The motif is repeated on the tier. The lid also features a large, red rose motif in relief. One of Master Adem Kara's works.

**Similar example:** Kütahya Tile Museum Inv. no: 3098.



157

### PITCHER WITH NO HANDLES

Second half of the 20<sup>th</sup> century  
h. 30 cm, d. 7.3 cm, base d. 8.8 cm  
Inv. no: PMK 102

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. The decoration of the body is rendered in relief using the molding technique. The entire body is covered with stylised *rumi* motifs and stems forming a geometric cage. The motifs in this geometric composition are contoured in white, with the remaining area filled with a cobalt blue base. There are also stylised leaf, palmette, and flower motifs.



158

### PITCHER WITH NO HANDLES

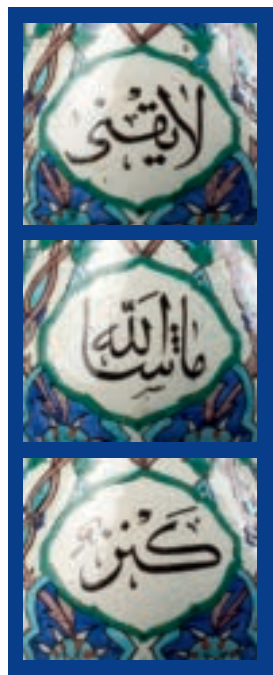
End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 28.2 cm, d. 7.6 cm, base d. 9.7 cm

Inv. no: PMK 84

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, black, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. In the large, segmented cartridges on the body there is writing in Arabic script: “maşaallah”, “el-kanâatü kenzûn la-yüfna”. The areas outside the cartridges are separated into segments with interlocking lines, and filled with palmettes and vervain. In addition, there are tree-like embellishments on the bottom part of the body.

**Similar example:** Kütahya Museum (Demirsar Arlı 2007, p. 339, Photo. 10).



159

### PITCHER WITH NO HANDLES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 27 cm, d. 7.1 cm, base d. 8.8 cm

Inv. no: PMK 88

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, black, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. In one of the large, segmented cartridges on the body “Kütahya Yadigarı” (Souvenir of Kütahya) is written in Arabic script, whilst a fish-scale pattern is repeated in the other two. The areas outside the cartridges are separated into segments with interlocking lines, and filled with palmettes and vervain. In addition, there are tree-like embellishments on the bottom part of the body.

**Similar example:** Kütahya Museum (Demirsar Arlı 2007, p. 339 Photo. 10).



160

## PITCHER WITH NO HANDLES

First half of the 20<sup>th</sup> century

h. 29.6 cm, d. 6.6 cm, base d. 9.3 cm

Inv. no: PMK 134

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, black, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, with a lid and ring base. In two of the three segmented medallions on the body there are rosette blossoms, buds, and dahlias, whilst on the other "Kütahya Yadigarı" (Souvenir of Kütahya) is written in Arabic script. The areas outside the medallions are decorated by carnations, leaves, and buds tied to rosette blossoms. A similar decoration is repeated on the neck. On the top part of the body and on the profile of the neck there are decorative borders comprised of slanted lines. The lid is decorated with cotton-like flowers.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 116 / 147; Soustiel 2000, p.164 / 124; Bilgi 2006, p. 188 / 230), Ömer Bortaçına Collection (Kürkman 2005, p. 265 / 378-380).





161

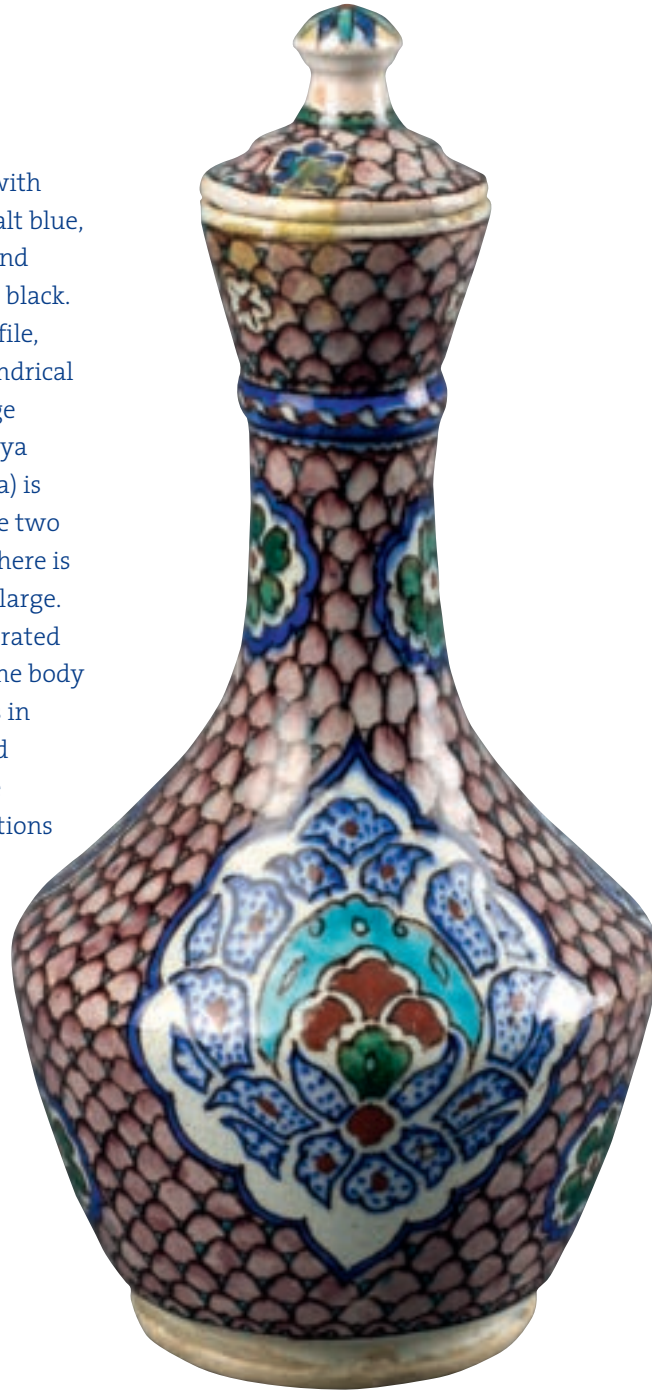
## PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century

h. 24.3 cm, d. 6 cm, base d. 8.5 cm

Inv. no: PMK 65

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, and green decoration. Outlines are black. Conical body with a sharp profile, everted rim, thin, profiled cylindrical neck, and ring base. In the large medallion on the body "Kütahya Yadigarı" (Souvenir of Kütahya) is written in Arabic script. On the two other segmented sun-motifs there is a *hatayi* motif. These are very large. The entire body has been decorated with a fish-scale pattern. On the body and the neck there are flowers in places and these are contoured to differentiate them from the fish-scale base. Similar decorations are repeated on the lid.





162

## PITCHER WITH NO HANDLES

Beginning of the 20<sup>th</sup> century (1912)

h. 30.5 cm, d. 6.6 cm, base d. 8.5 cm

Inv. no: PMK 83

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, yellow, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. Large, sharp, segmented cartridges are repeated on the body, filled with *hatayi*, rosette blossoms with leaves, and palmettes. Stylised palmettes are placed on the fish-scale patterned body. The neck also has a fish-scale pattern and also features rosette blossoms in places. These are contoured to differentiate them from the base. On the neck there is embellishment featuring alternating diamond shapes and spots. In one of the large cartridges of the body “Ա.Ա. Պ 1 3 Ն Վ. 1912” (A.A.P. 1 January 1912) is written in Armenian. The letters A.A.P. are assumed to represent the owner’s surname and the initials of his father. The letters ՅՆՎ are written as YVN, an abbreviation of Yunvar (January).



163

### PITCHER WITH NO HANDLES

Mid-20<sup>th</sup> century (10.7.1958)

h. 29.3 cm, d. 7.5 cm, base d. 9.3 cm

Inv. no: PMK 74

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Spherical body, everted rim, thin, profiled cylindrical neck, and ring base. The body is divided into hexagonal cartridges, and the complete hexagons in the middle are filled with carnation and leaf motifs. Meanwhile, the top and bottom row of hexagons are filled with half-rosette blossoms. The same decoration is repeated on the neck, and there are intertwined leaves and triangles on the border of the top body. On the profile of the neck there are two thin borders on top of one another, filled with slanted lines. In one of the complete hexagons on the body, it is written "10 = 7 1958 Kütahya Souvenir" in Turkish.



164

### PITCHER WITH NO HANDLES

First half of the 20<sup>th</sup> century  
h. 28.2 cm, d. 5.2 cm, base d. 8.8 cm  
Inv. no: PMK 108

White/cream coloured paste, white slip, transparent turquoise glaze. Pear-shaped body, everted rim, thin cylindrical neck, and ring base.



165

### PITCHER WITH NO HANDLES

Second half of the 20<sup>th</sup> century  
h. 22.5 cm, d. 3.7 cm, base d. 9 cm  
Inv. no: PMK 177

White/cream coloured paste, white slip, and transparent cobalt blue glaze. Spherical body, thin cylindrical neck, and pedestal base. The base is unglazed; although there are drips of glaze in several places.



166

### PITCHER WITH NO HANDLES

Second half of the 20<sup>th</sup> century  
h. 20 cm, d. 4.4 cm, base d. 9.2 cm  
Inv. no: PMK 104

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue and aubergine purple decoration. Pear-shaped body, everted, profiled rim, thin cylindrical neck, and ring base. The body is embellished with dripping in cobalt blue and aubergine purple.



167

### PITCHER WITH NO HANDLES/WATER PIPE

Second half of the 20<sup>th</sup> century  
h. 19.3 cm, d. 5.2 cm, base d. 8.7 cm  
Inv. no: PMK 178

White/cream coloured paste, white slip, transparent turquoise glaze. Bell-shaped body, everted thick and profiled rim, thin cylindrical neck, and ring base.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 88 / K. 99), Suna and İnan Kiraç Foundation Collection (Bilgi 2006, p. 187 / 228).





168

### PITCHER WITH NO HANDLES/WATER PIPE

Second half of the 20<sup>th</sup> century  
h. 19 cm, d. 5.2 cm, base d. 8.3 cm  
Inv. no: PMK 179

White/cream coloured paste, white slip, transparent turquoise glaze. Bell-shaped body, everted thick and profiled rim, thin cylindrical neck, and ring base.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 88 / K. 99), Suna and İnan Kiraç Foundation Collection (Bilgi 2006, p. 187 / 228).

169

### VASE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century  
h. 28.5 cm, d. 17 cm, base d. 13.4 cm  
Inv. no: PMK 120

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, and green decoration. Outlines are black. Pear-shaped body, everted rim, and half-sphere base. The body is connected to the base through a spherical part. The vase resembles a mug in its form. On the body there are large, palmette-like leaves, filled with rosette blossoms and leaves. Small, stylised flowers are placed between these embellishments. A similar decoration is repeated on the base. The part connecting the base to the body is divided by vertical lines.

**Similar example:** Suna and İnan Kiraç Foundation Collection (Bilgi 2006, p. 164 / 195).





170

### VASE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 29.7 cm, d. 14.2 cm, base d. 10.2 cm

Inv. no: PMK 130

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. Pear-shaped body, everted rim, and ring base. There is a tier on the top part of the body. The body is decorated by roses, carnations, rosette blossoms, pine cones, buds, and leaves on large stems. On middle of the neck there are small vervain flowers, whilst on the top and bottom of the neck there are borders comprised of palmette motifs. The bottom of the base is stamped with “Hilmi Kütahya”.

171

### VASE

First half of the 20<sup>th</sup> century

h. 40 cm, d. 18.5 cm, base d. 17.4 cm

Inv. no: PMK 22

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black, the base is cobalt blue. Pear-shaped body, everted rim, and ring base. The body is decorated with rosette blossoms, peonies, and leaves with curved flowers. The curve forming the neck and the rim are decorated with a thin line of meandering motif.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 93).



172

### VASE

Second half of the 20<sup>th</sup> century

h. 15,5 cm, d. 7,5 cm, base d. 6,5 cm

Inv. no: PMK 189

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, turquoise, yellow, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. There is a sharp tier on the top part of the body. There are hexagons placed on stems, filled with tulip motifs, dagger-shaped leaves and small buds on the body. The areas remaining outside of the hexagons are decorated with rosette blossoms. Similar decorations in scale are repeated on the neck. On the tier on the top part of the body there is a border embellished with a chain pattern.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 186 / 227), Kütahya Tile Museum Inv. no: 2394.



173

### VASE

Mid-20<sup>th</sup> century

h. 15,5 cm, d. 7,2 cm, base d. 5,7 cm

Inv. no: PMK 171

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. There is a sharp tier on the top part of the body. Decoration comprised of full and half-rosette blossoms tied together by thin stems is repeated on the body. On the top

part of the body there are sectioned cartridges filled with rosette blossoms and leaves. There is a border featuring a palmette motif around the rim.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 186 / 227).





174

### VASE

Mid-20<sup>th</sup> century

h. 15.2 cm, d. 7.4 cm, base d. 5.7 cm

Inv. no: PMK 139

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck, and ring base. There is a sharp tier on the top part of the body. Decoration comprised of full and half-rosette blossoms tied together by thin stems is repeated on the body. On the top part of the body there are sectioned cartridges filled with rosette blossoms and leaves. There is a border featuring a palmette motif around the rim. Part of the rim and base are missing. There is damage to the body.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 186 / 227).



175

### VASE

Mid-20<sup>th</sup> century

h. 30.6 cm, d. 12.2 cm, base d. 8.8 cm

Inv. no: PMK 52

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted, wide rim, thin neck, and pedestal base. A floral composition comprised of large palmettes and *rumi* tied together by curved stems is repeated on the body.



176

### VASE

Mid-20<sup>th</sup> century

h. 21 cm, d. 8,5 cm, base d. 7 cm

Inv. no: PMK 93

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Pear-shaped body, everted rim, ring base. A tier connects the body to the cylindrical neck. There is floral decoration on the body comprised of *hatayi*, palmettes, small flowers and large dagger-shaped leaves. The rim is decorated by palmettes. The tier on the top part of the body is embellished with symmetrically placed diamond shapes and spots.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 93).



177

### VASE

Mid-20<sup>th</sup> century

h. 48 cm, d. 16,5 cm, base d. 14 cm

Inv. no: PMK 17

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Pear-shaped body, everted, wide rim, thin neck, and ring base. There are chrysanthemums surrounded by a repeated decoration comprised of curved leaves on the body. There are also cartridges topped by palmettes, placed upside-down and filled with more chrysanthemums. Rosette blossoms with leaves are repeated on the neck and base. On the base a six-pointed star rises towards the body, turning into vase-like decorations ending in palmettes.



178

## VASE

Mid-20<sup>th</sup> century

h. 65 cm, d. 24 cm, base d. 18 cm

Inv. no: PMK 15

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, red, yellow, and black decoration. Outlines are black. Pear-shaped body, everted, wide rim, and half-sphere base. On the body and base there are sun motifs tied to palmette motifs and ending in knotted embellishments. In between the sun motifs there is a geometric composition comprised of 12-pointed and 6-pointed stars. The sun motifs, placed alternately, are filled with a floral composition made of palmettes and *rumi*. The same embellishment is repeated on the neck. However the part between the neck and body is decorated by palmettes and *rumi* forming a thick border.

**Similar example:** "Azim Çini" ceramics (Çini 1991, p. 91), Kütahya Tile Museum Inv. no: 2592, 3349.





179

## VASE

Mid-20<sup>th</sup> century

h. 64 cm, d. 24.5 cm, base d. 21.5 cm

Inv. no: PMK 16

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, yellow, green and black decoration. Outlines are black. Pear-shaped body, everted, wide rim, and half-sphere base.

On the spherical base there is a repeated geometric pattern consisting of eight-cornered stars with knotted tips. There are six of these motifs and the top and bottom parts of these feature motifs of *rumi*. The pear-shaped body has been separated into eight parts. These parts are filled with floral embellishments of palmettes and *rumi*. In addition, there are knotted stars in each of the parts. Amongst the embellishments there are also small knotted decorations. A similar decoration is seen on the neck. The part between the body and the neck is embellished with palmettes and *rumi* in a thick band. On the inner part of the base Metin Çini Kütahya is written in capital letters in Turkish script.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 91), Kütahya Tile Museum Inv. no: 2592, 3349.



180

**VASE**

Mid-20<sup>th</sup> century

h. 39.5 cm, d. 8.6 cm, base d. 10.7 cm

Inv. no: PMK 129

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and aubergine purple decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck and ring base. The body is embellished with half-sun motifs filled with rosette blossoms and stylised leaves, ending in palmette motifs. There are *hatayi*, tulip, carnation, and hyacinth motifs in between the sun motifs, as well as leaves. On the border on the top part of the body, there is *zencirek*-like decoration made up of small flowers placed between curved leaves. There are chips around the rim.



181

**VASE**

Mid-20<sup>th</sup> century

h. 22.5 cm, d. 6 cm, base d. 8 cm

Inv. no: PMK 137

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, and brownish red decoration. Outlines are black. Pear-shaped body, everted rim, thin cylindrical neck and ring base. On the top part of the body there is a sharp tier. Thin stems are repeated in the body, embellished with buds, palmettes, and rosette blossoms, emanating from large, half-rosette blossoms. On the border on the top part of the body, there is *zencirek*-like decoration made up of small flowers placed between curved leaves. Parts of the base and rim are missing.





182

### VASE

First half of the 20<sup>th</sup> century

h. 34.5 cm, d. 9.5 cm, base d. 13.2 cm

Inv. no: PMK 50

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, green and black decoration. Outlines are black. Pear-shaped body, inverted, tiered neck, inverted, segmented rim, and pedestal base. There are sun motifs filled with spring sprigs reminiscent of İznik tiles on the body, with *hatayi* and leaved flowers around them. On the bottom part of the tiered neck there are rosette blossoms placed top and bottom, whilst on the top part there are half rosette blossoms, leaves and carnation motifs. On the base there are large triangles embellished with flowers and leaves.

183

### VASE

Mid-20<sup>th</sup> century

h. 23,5 cm, d. 11 cm, base d. 10 cm

Inv. no: PMK 36

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, green and yellow decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. There are segmented cartridges on the top and bottom of the body, filled with palmettes and *rumi*. In the parts between there are alternating

tulips and carnation motifs with broken stems, as well as leaves tied to these. The areas around these motifs are filled with small spirals. On the tiered part of the body the spiral motifs are separated from one another by leaves. A border comprised of triangle motifs and stylised palmettes is repeated around the rim and base.

**Similar example:** Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204), Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 115 / 143; Bilgi 2006, p. 186 / 227), "Azim Çini" vase (Kütahya Ceramic Museum, Inv. no: 3334, 3369).



184

### VASE

Mid-20<sup>th</sup> century

h. 25 cm, d. 11 cm, base d. 10 cm

Inv. no: PMK 39

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, green and yellow decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. There are segmented cartridges on the top and bottom of the body, filled with palmettes and *rumi*. In the parts between, there are alternating tulips and carnation motifs with broken stems, as well as leaves tied to these. The areas around these motifs are filled with small spirals. On the tiered part of the body the spiral motifs are separated from one another by leaves. A border comprised of triangle motifs and stylised palmettes are repeated around the rim and base.

**Similar example:** Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204), Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 115 / 143; Bilgi 2006, p. 186 / 227), "Azim Çini" vase (Kütahya Ceramic Museum, Inv. no: 3334, 3369).

185

### VASE

Mid-20<sup>th</sup> century

h. 25,5 cm, d. 10 cm, base d. 8,5 cm

Inv. no: PMK 41

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, green and black decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. A diamond pattern has been formed by leaves tied to large flowers

on the body and neck, filled with leaves, rosette blossoms and buds on curved stems. On the tiered part between the neck and body there is a meander-like motif. Around the rim, decoration consisting of triangles is repeated.

**Similar example:** Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204), Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 115 / 143; Bilgi 2006, p. 186 / 227), "Azim Çini" vase (Kütahya Ceramic Museum).



186

### VASE

Mid-20<sup>th</sup> century

h. 25 cm, d. 11.5 cm, base d. 10.6 cm

Inv. no: PMK 48

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, green and black decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. The body is embellished with very large tulips, roses, rosette blossoms and dagger-shaped leaves. There is also a zigzag border.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 100, 101), Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204), Suna and İnan Kıraç Foundation Collection (Akalm-Bilgi 1997, p. 115 / 143; Bilgi 2006, p. 186 / 227) “Azim Çini” vase (Kütahya Ceramic Museum).



187

### VASE

Mid-20<sup>th</sup> century

h. 25.5 cm, d. 11.2 cm, base d. 9.5 cm

Inv. no: PMK 38

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. On the body there are large palmette motifs and a geometric pattern consisting of stars with knotted tips. On the tiered part at the top there is a thin border featuring a chain motif.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 100, 101).





188

## VASE

Mid-20<sup>th</sup> century

h. 24.5 cm, d. 11.5 cm, base d. 10.4 cm

Inv. no: PMK 46

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, black and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, and ring base. There is a tier between the body and cylindrical neck. On the top part of the body there is a geometric pattern consisting of eight-point stars, whilst on the bottom there are cartridges filled with palmettes and *rumi*. Similar decoration is repeated on the neck. Around the rim and base there are borders featuring arrow motifs with triangles.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 101), Kütahya Ceramic Museum, Inv. no: 3350.



189

## VASE

Mid-20<sup>th</sup> century

h. 31.5 cm, d. 14 cm, base d. 10.5 cm

Inv. no: PMK 20

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, yellow, turquoise, brownish red, black and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, cylindrical neck and ring base. There are segments on the body with palmettes near the ends. These are also filled with an intricate composition comprised of palmettes and *rumi*. On the body there are alternating tulips and carnation motifs with broken stems, as well as leaves tied to these. On the border where the neck and body connect there is a decoration composed of small leaves and spiral curves. The neck is embellished with palmettes and *rumi*. A similar decoration is repeated on the arrow tips around the rim and base.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 93). Kütahya Ceramic Museum, Inv. no: 3348.





190

### VASE

Mid-20<sup>th</sup> century

h. 23,5 cm, d. 9,3 cm, base d. 8,8 cm

Inv. no: PMK 47

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, turquoise, brownish red, black and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, cylindrical neck and pedestal base. The body is separated into four parts with segmented arches supported by narrow pillars. The arches are filled with palmettes and *rumi* with a knotted star motif in the middle. Similar decoration is repeated on the neck and base, and the thin pillars are embellished with a meander motif. Around the rim and base there are borders featuring arrow motifs with triangles.

191

### VASE

Mid-20<sup>th</sup> century

h. 12 cm, d. 5,5 cm, base d. 5,3 cm

Inv. no: PMK 254

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and green decoration. Outlines are black. Spherical body, everted, rippled rim, thin cylindrical neck and pedestal base. There are large buds and cowslips on leaved, thin stems on the body. Around the rim and base there are borders with palmette motifs.

**Similar example:** İstanbul Ömer Bortaçina Collection (Kürkman 2005, p. 172 / 204).





192

### VASE

Mid-20<sup>th</sup> century

h. 29.8 cm, d. 12.5 cm, base d. 10.2 cm

Inv. no: PMK 132

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Spherical body, everted, rippled rim, thin cylindrical neck and pedestal base. There are large *hatayi* motifs tied together with stems and leaves, rosette blossoms and dagger-shaped leaves on the body.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 93); İstanbul Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204).

193

### VASE

Mid-20<sup>th</sup> century

h. 17 cm, d. 7.3 cm, base d. 7 cm

Inv. no: PMK 262

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Spherical body, everted, rippled rim, thin cylindrical neck and pedestal base. There are half-sun motifs filled

with leaves and half-rose motifs on the body, as well as clusters of grapes and vine leaves. On the neck connecting the body and the base there are two borders embellished with slanted lines and filled with vine leaves and buds. There are palmette motifs lined up around the base.

**Similar example:** İstanbul Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204).



194

## VASE

Mid-20<sup>th</sup> century

h. 24 cm, d. 10 cm, base d. 8.8 cm

Inv. no: PMK 116

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, thin cylindrical neck and pedestal base. There are half-sun motifs filled stylised buds and rosette blossoms on the body. The remaining parts are embellished with large roses and leaves. On the top and bottom of the body there is a zigzagged border. There are palmette motifs around the rim and the base.

**Similar example:** İstanbul Ömer Bortaçına Collection (Kürkman 2005, p. 172 / 204).



195

## VASE

First half of the 20<sup>th</sup> century

h. 16.5 cm, d. 7.5 cm, base d. 6.7 cm

Inv. no: PMK 190

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, thin cylindrical neck and pedestal base. There are large rosette blossoms, vervain blossoms and small leaves on the body, placed on curved stems. On the top and bottom there are curved, S-shaped motifs, divided by a border embellished with a chain motif. The neck is encircled by decoration comprised of leaves, buds, and vervain blossoms on a thin, curved stem. Around the rim and base there is embellishment of triangles.



196

## VASE

Mid-20<sup>th</sup> century

h. 29 cm, d. 13.7 cm, base d. 10.4 cm

Inv. no: PMK 87

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Spherical body, everted rim and pedestal base. There is a sharp tier on the top part of the body. There are segmented sun motifs on the body, filled with *hatayi*, tree-like motifs and dagger-leaved rosette blossoms, and tipped with palmettes. In one of the sun motifs it is written "Kütahya Yadigarı" (Souvenir of Kütahya) in Arabic script. On the base there is a border comprised of triangles.



197

### VASE

Mid-20<sup>th</sup> century

h. 25.3 cm, d. 10.5 cm, base d. 10.2 cm

Inv. no: PMK 49

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, black and green decoration. Outlines are black. Spherical body, everted, rippled rim, and pedestal base. There is a tier between the body and the cylindrical neck. In the large, round medallion in the middle of the body, featuring a zigzag border, it is written “Kütahya Yadigarı” (Souvenir of Kütahya) in Arabic script. The other cartridge is segmented and filled with flowers, tulips, and leaf motifs. The body is embellished with a fish-scale pattern and rosette blossoms in places, surrounded by contour. A border composed of thin leaves is repeated on the body and the base. In addition, around the rim and base, there are triangles and thin lines, dotted at the ends.

**Similar example:** Kütahya Ceramic Museum, Inv. no: 3128, 3451, 3473.



198

### VASE

Mid-20<sup>th</sup> century

h. 25.5 cm, d. 10.7 cm, base d. 10 cm

Inv. no: PMK 105

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, black and green decoration. Outlines are black. Spherical body, everted, rippled rim, and pedestal base. There is a tier between the body and the cylindrical neck. In the large, round medallion in the middle of the body, featuring a zigzag border, it is written “Kütahya Yadigarı” (Souvenir of Kütahya) in Arabic script. The other cartridge is segmented and filled with flowers, tulips, and leaf motifs. The body is embellished with a fish-scale pattern and rosette blossoms in places, surrounded by contour. A border composed of thin leaves is repeated on the body and the base. In addition, around the rim and base, there are triangles and thin lines, dotted at the ends.

**Similar example:** Kütahya Ceramic Museum, Inv. no: 3128, 3451, 3473.



199

## VASE

Mid-20<sup>th</sup> century

h. 29.3 cm, d. 13 cm, base d. 10.7 cm

Inv. no: PMK 85

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and green decoration. Outlines are black. Spherical body, everted, rippled rim, and pedestal base. There is a tier between the body and the cylindrical neck. In the large, round medallion in the middle of the body, it is written “Kütahya Yadigarı” (Souvenir of Kütahya) in Arabic script. The other two cartridges are segmented and filled with *hatayi* motifs. The body is embellished with a fish-scale pattern and rosette blossoms in places, surrounded by contour. On the body, the cylindrical neck and base there is a repeated decoration of rosette blossoms tied together by thin, curved leaves. Around the rim there is a border featuring palmettes.



200

## VASE

Mid-20<sup>th</sup> century

h. 29.5 cm, d. 12.5 cm, base d. 10.6 cm

Inv. no: PMK 62

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, black, and green decoration. Outlines are black. Spherical body, everted rim, and pedestal base. There is a tier between the body and the cylindrical neck. In the large, round medallion in the middle of the body, it is written "Kütahya Yadigarı" (Souvenir of Kütahya) in Arabic script. The other cartridges is segmented and filled with *hatayi* and small rosette blossoms. The body is embellished with a fish-scale pattern and rosette blossoms in places, surrounded by contour. The cylindrical neck is embellished by thin, curved leaves, whilst the base is decorated with palmettes.





201

**VASE**

Second half of the 20<sup>th</sup> century  
h. 19.3 cm, d. 10 cm, base d. 9 cm  
Inv. no: PMK 205

White/cream coloured paste, white slip, transparent glaze. Spherical body, everted, rippled rim, cylindrical neck, and pedestal base. The body is covered with small, white and red ceramic pieces. Allowing for a “modern” appearance, this type of vase is also called “sandy”. The neck and rippled rim are plain.



203

**VASE**

Second half of the 20<sup>th</sup> century  
h. 19.5 cm, d. 14.3 cm, base d. 11 cm  
Inv. no: PMK 32

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, yellow, black, and green decoration. Outlines are black. Spherical body, everted rim, and ring base. The body is separated into two by a wave, with parts left top and bottom decorated with large daisies. In the middle there are large tulips and carnations, tied together with leaved stems. The motifs are coarse. There are rosette blossoms tied together by curved leaves, zigzags, and thin borders featuring a meander motif on the top part of the body and the neck. On the bottom part of the body a zigzag decoration comprised of triangles and flora is repeated.

202

**VASE**

Second half of the 20<sup>th</sup> century  
h. 9.2 cm, d. 4.7 cm, base d. 3.6 cm  
Inv. no: PMK 283

White/cream coloured paste, white slip, transparent turquoise glaze. Pear-shaped body, cylindrical neck, everted rim, and ring base. There is a sharp tier between the body and the neck.



## 204 VASE

Second half of the 20<sup>th</sup> century  
h. 14.7 cm, d. 8 cm, base d. 5.5 cm  
Inv. no: PMK 206

White/cream coloured paste, white slip, transparent colourless glaze with underglaze cobalt blue, brownish red, and blue decoration. Oval body, everted rim, cylindrical neck, high base and straight bottom. There is a modern decoration on the body, composed of undulating lines and coloured spots.



## 206

### DOUBLE-HANDLED VASE

Mid-20<sup>th</sup> century  
h. 24.5 cm, d. 10.6 cm, base d. 9.5 cm  
Inv. no: PMK 35

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, yellow, black, and green decoration. Outlines are black. Conical body, two handles, everted rim, concave neck, and pedestal base. There is a tier between the body and the cylindrical neck. There are sun motifs embellished with palmettes and *rumi*, as well as small peonies, buds, and rosette blossoms tied together by curved stems on the body, neck and base. On the tier connecting the neck and body there is a geometric border comprised of cross signs, separated by stacked leaves. There are stylised palmettes on the base. The handles are embellished with small leaves and flowers.



## 205

### VASE

Second half of the 20<sup>th</sup> century  
h. 14 cm, d. 7.7 cm, base d. 5.8 cm  
Inv. no: PMK 182

White/cream coloured paste, white slip, transparent glaze with underglaze yellow and black decoration. Pear-shaped body, everted rim, ring base. An embellishment of large vine leaves is repeated on the body.



**Similar example:** "Azim Çini" vase (Kütahya Military Museum).



207

### DOUBLE-HANDLED VASE

Mid-20<sup>th</sup> century

h. 25 cm, d. 10.6 cm, base d. 9.4 cm

Inv. no: PMK 45

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, yellow, black, and green decoration. Outlines are black. Conical body, two handles, everted rim, concave neck, and pedestal base. There is a tier between the body and the cylindrical neck. There are sun motifs embellished with palmettes and *rumi*, as well as small peonies, buds, and rosette blossoms tied together by curved stems on the body, neck and base. On the tier connecting the neck and body there is a geometric border comprised of cross signs, separated by stacked leaves. There are stylised palmettes on the base. The handles are embellished with small leaves and flowers.

**Similar example:** "Azim Çini" vase (Kütahya Military Museum).



208

### DOUBLE-HANDLED VASE

Mid-20<sup>th</sup> century

h. 31 cm, d. 10.4 cm, base d. 9.1 cm

Inv. no: PMK 124

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted rim, and pedestal base. There are a total of eight, curved and openworked handles, two on top and six on the base. This interesting vase features large sun motifs, filled with roses, leaves, and buds. There are decorative bunches in between the sun motifs, comprised of palmettes and *rumi*. Similar decorations are repeated on the neck. There is a decorative border composed of stylised palmettes on the base.

**Similar example:** Kütahya Tile Museum Inv. no: 2416, 3510.



209

### DOUBLE-HANDLED VASE

Mid-20<sup>th</sup> century

h. 24.5 cm, d. 11 cm, base d. 9.6 cm

Inv. no: PMK 44

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim, two handles, and ring base. There is a tier between the body and the cylindrical neck. There are sectioned cartridges filled with palmettes and *rumi* on the body, as well as stylised roses, tulips, chrysanthemums, rosette blossoms, and saw-shaped leaves. A similar decoration is repeated on the neck, and there is a border featuring flowers tied to one another on the tiered part of the body. The decorative handles are embellished on the sides with flower-like motifs.



210

### DOUBLE-HANDLED VASE

Second half of the 20<sup>th</sup> century

h. 22 cm, d. 12.6 cm, base d. 10.8 cm

Inv. no: PMK 33

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, brownish red, yellow, and black decoration. Pear-shaped body, everted rim, two handles, and pedestal base. There is a tier between the body and the neck. On the body there are lion heads in relief, on a cobalt blue base. The six lion heads have been moulded, showing their manes, mouths and teeth in detail. On one of the lion heads, capital letters spell out H.C., assumed to be the initials of the commissioner or the intended recipient. Hexagons are repeated on the thin border around the bottom half of the body.



211

### PERCUSSION INSTRUMENT (GOBLET DRUM)

Mid-20<sup>th</sup> century

h. 30.5 cm, d. 19.5 cm, base d. 19.5 cm

Inv. no: PMK 18

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, brownish red, and green decoration. Outlines are black. Half-sphere body, everted, rippled base, profiled, cylindrical neck. Similar to a vase in form. The entire body is decorated with rosette blossoms and connected leaves and stems. The leather is missing. The top is encircled by a meander motif.

**Similar example:** Kütahya Tile  
Museum Inv. no: 3379.



212

### PERCUSSION INSTRUMENT (GOBLET DRUM)

Mid-20<sup>th</sup> century

h. 29.5 cm, d. 19 cm, base d. 14.5 cm

Inv. no: PMK 19

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, aubergine purple, black, and green decoration. Outlines are black. Half-sphere body, everted, rippled base, profiled, cylindrical neck. Similar to a vase in form. The body is separated by horizontal, sectioned bands, and each section is filled with leaved rosette blossoms in threes. One section is filled only with red flowers, whilst the other one features a combination of aubergine purple, red, and navy flowers. The same decoration is also featured on the base. The border connecting the body and base is separated into triangles, which are themselves separated into squares or filled with small spirals. Most of the instrument's leather is present.

**Similar example:** Kütahya Tile  
Museum Inv. no: 3379.



213

## JAR

Mid-20<sup>th</sup> century

h. 33 cm, d. 18.8 cm, base d. 18.2 cm

Inv. no: PMK 25

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Oval body, everted rim, and ring base. There is a sharp curve between the body and the neck and base. There are peonies, carnations, chrysanthemums, and tulips on the body, connected by stems, as well as a border comprised of leaves. There is a band of rosette blossoms on the neck. The palmette motifs on the neck and base are separated by leaves. The lid, which has a handle, is decorated in a similar fashion. The handle is embellished with a daisy motif.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216), Sevinç Işık Yazan Collection (Çini 2002, p. 317).



214

### JAR

Mid-20<sup>th</sup> century

h. 25,5 cm, d. 13,5 cm, base d. 11 cm

Inv. no: PMK 28

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, black, and green decoration. Outlines are black. There are peonies, carnations, chrysanthemums, and tulips on the body, connected by stems, as well as a border comprised of leaves. There are small leaves and spots in the parts between. There are zigzagged borders around the neck and base, filled with small, spotted rings. These borders end with arrow-shaped decorations. The embellishment on the body is repeated on the lid. The handle is embellished with a flower motif with a long leaf.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216), Sevinç Işık Yazan Collection (Çini 2002, p. 317).



215

### JAR

Mid-20<sup>th</sup> century

h. 25 cm, d. 13,5 cm, base d. 11 cm

Inv. no: PMK 75

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, black, and green decoration. Outlines are black. There are peonies, carnations, chrysanthemums, and tulips on the body, connected by stems, as well as a border comprised of leaves. There are small leaves and spots in the parts between. There are zigzagged borders around the neck and base, filled with small, spotted rings. These borders end with arrow-shaped decorations. The embellishment on the body is repeated on the lid. The handle is embellished with a flower motif with a long leaf.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216), Sevinç Işık Yazan Collection (Çini 2002, p. 317).

216

## JAR

Mid-20<sup>th</sup> century

h. 22 cm, d. 11.5 cm, base d. 11.6 cm

Inv. no: PMK 31

White/cream coloured paste, white slip, transparent glaze with underglaze yellow, cobalt blue, turquoise, brownish red, black, and green decoration. Outlines are black. Oval body, everted rim and ring base. The neck and base curve as they connect to the body. There are sectioned cartridges on the top and bottom of the body, filled with long-leaved flowers. Between the cartridges there are rosette and vervain blossoms tied together by curved stems. Stylised leaves, and zigzag motifs are featured on the borders around the top and bottom.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216), Sevinç Işık Yazan Collection (Çini 2002, p. 317).



217

## JAR

Mid-20<sup>th</sup> century

h. 24.6 cm, d. 11.8 cm, base d. 10.8 cm

Inv. no: PMK 58

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, and green decoration. Outlines are black. Spherical body, everted, profiled rim and ring base. There is a sharp tier on the top part of the body. There are large *hatayi*, peonies, tulips, carnations and half-roses on the body, as seen on classical İznik tiles. There are palmettes and stylised motifs on the neck.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216), Sevinç Işık Yazan Collection (Çini 2002, p. 317).





218

**JAR**

Second half of the 20<sup>th</sup> century  
h. 22 cm, d. 8 cm, base d. 6.3 cm  
Inv. no: PMK 264

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, brownish red, aubergine purple, and green decoration. Outlines are black. Compressed, spherical body, everted rim and pedestal base. There is a decorative composition on the body, composed of stylised violets, carnations, buds, dagger-shaped leaves, as well as smaller leaves. The top part of the neck is embellished with slanted lines, whilst the rim and base are decorated with triangles.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216).



219

**JAR**

Mid-20<sup>th</sup> century  
h. 23.5 cm, d. 12.6 cm, base d. 9.6 cm  
Inv. no: PMK 34

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, yellow, brownish red, and green decoration. Outlines are black. Oval body, everted rim and ring base. The neck and base connect to the body in a curve. The body is decorated by large, sectioned cartidges filled with palmettes and *rumi*, as well as rosette and vervain blossoms on leaved stems. There is a border around the neck featuring alternating palmettes.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 179 / 216).



220

### JAR

Mid-20<sup>th</sup> century

h. 30 cm, d. 14.5 cm, base d. 14.5 cm

Inv. no: PMK 56

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, aubergine purple, yellow, brownish red, and green decoration. Outlines are black. Oval body, everted rim and ring base. The top part of the body is tiered. The body is decorated with large *rumi*, *hatayi*, carnations, and flowers with small leaves. There is a zigzag motif around the rim, composed of triangles tipped with spots.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), "Azim Çini" ceramics (Çini 1991, p. 93), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111), Suna and İnan Kiraç Foundation Collection (Bilgi 2006, p. 179 / 216). Sevinç Işık Yazan Collection (Çini 2002, p. 317).



221

### JAR

Mid-20<sup>th</sup> century

h. 31.5 cm, d. 14 cm, base d. 12.5 cm

Inv. no: PMK 23

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, blue, brownish red, and green decoration. The base is turquoise, outlines are black. Oval body, everted rim and ring base. The top part of the body is tiered. The body is embellished with large chrysanthemums filled with palmettes, *rumi*, and small flowers. These are contoured. There are rosette blossoms in between, differentiated from the fish-scale pattern in the background with a contour. Around the base and neck there are two rows of palmettes.

**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111).



222

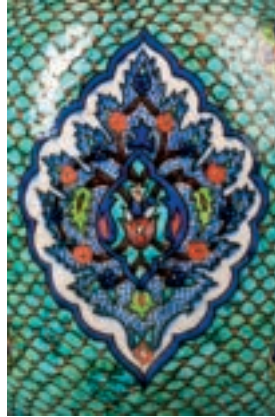
### JAR

Mid-20<sup>th</sup> century

h. 30.2 cm, d. 13.5 cm, base d. 13.5 cm

Inv. no: PMK 60

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, blue, brownish red, and green decoration. The base is turquoise, outlines are black. Oval body, everted rim and ring base. The top part of the body is tiered. The body is embellished with large chrysanthemums filled with palmettes, *rumi*, and small flowers. These are contoured. There are rosette blossoms in between, differentiated from the fish-scale pattern in the background with a contour. Around the base and neck there are two rows of palmettes.



**Similar example:** Hacı Minasyan's jar, Altan Marçelli Collection (Kürkman 2005, p. 122 / 125), Sadberk Hanım Museum (Carswell 1991, p. 92 / K. 110, K. 111).



223

### JAR

Second half of the 20<sup>th</sup> century

h. 14.5 cm, d. 6.9 cm, base d. 6.3 cm

Inv. no: PMK 181

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. Oval body, everted rim and ring base. The top part of the body is tiered. There are vertical lines of dripping on the body. A similar decoration is repeated on the lid.

224

**JAR**

Second half of the 20<sup>th</sup> century  
h. 14 cm, d. 6.6 cm, base d. 6.5 cm  
Inv. no: PMK 184

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. Oval body, everted rim and ring base. The top part of the body is tiered. There are vertical lines of dripping on the body. A similar decoration is repeated on the lid.



225

**JAR**

Second half of the 20<sup>th</sup> century  
h. 17.8 cm, d. 11.5 cm, base d. 10.2 cm  
Inv. no: PMK 107

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple and turquoise decoration. Oval body, everted rim and ring base. The top part of the body is tiered. There are vertical, alternating lines of dripping on the body. A similar decoration is repeated on the lid.



226

**JAR**

Second half of the 20<sup>th</sup> century  
h. 17 cm, d. 10 cm, base d. 10 cm  
Inv. no: PMK 109

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Oval body, everted rim and ring base. The top part of the body is tiered. There is cobalt blue dripping on the body. A similar decoration is repeated on the lid.



227

**JAR**

Second half of the 20<sup>th</sup> century  
h. 20 cm, d. 11.5 cm, base d. 7.6 cm  
Inv. no: PMK 111

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. Oval and conical body, everted rim and ring base. The top part of the body is tiered. There is aubergine purple dripping on the body. A similar decoration is repeated on the lid. A small part of the rim is missing.



228

**JAR**

Second half of the 20<sup>th</sup> century  
h. 18.8 cm, d. 12.5 cm, base d. 9.5 cm  
Inv. no: PMK 160

White/cream coloured paste, white slip, yellow glaze. Oval body, everted, profiled rim and ring base, with a lid. The top part of the body is sharply tiered. The lid is plain with a handle.



229

**JAR**

Second half of the 20<sup>th</sup> century  
h. 11.8 cm, d. 8.9 cm, base d. 7.3 cm  
Inv. no: PMK 221

White/cream coloured paste, white slip, transparent turquoise glaze. Compressed, spherical body, everted, wide rim and ring base. It must have had a lid. There is a groove made by etching around the top and bottom of the body. The interior is glazed, whilst the bottom part and the base are unglazed.

**Similar example:** Kütahya Tile Museum Inv. no: 3388.





230

### PLANTER

Second half of the 20<sup>th</sup> century  
h. 19.5 cm, d. 23.5 cm, base d. 18.8 cm  
Inv. no: PMK 27

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, yellow, brownish red, black and green decoration. Outlines are black. Conical body, everted rim and ring base. The carnations, peonies, roses and rosette blossoms on the body are surrounded by large leaves. There is a zigzagged decoration around the rim. A hole has been drilled post-production at the base of the planter, which has caused the ceramic to crack.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 101); from a tile shop in Kütahya (Kürkman 2005 p. 196 / 230).



231

### PLANTER

Second half of the 20<sup>th</sup> century  
h. 15 cm, d. 14.1 cm, base d. 10.6 cm  
Inv. no: PMK 194

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, aubergine purple, brownish red, and yellow decoration. Outlines are black. Cylindrical body, everted, rippled rim and ring base. There are half-daisies and vervain blossoms on thin, curved stems on the body, as well as palmettes and leaves. The top part is encircled by fringed triangles filled with a fish-scale pattern. The rim is decorated by a meander-like motif. There are two holes in the base to allow water to drain.

**Similar example:** From a tile shop in Kütahya (Kürkman 2005 p. 196 / 230).

232

### PLANTER

Second half of the 20<sup>th</sup> century  
h. 19.6 cm, d. 22 cm, base d. 17.5 cm  
Inv. no: PMK 26

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, black, brownish red, and yellow decoration. Outlines are black. Conical body, everted, rippled rim and ring base. There are sectioned cartridges on the body, filled with palmettes, *rumi*, and stems. There is intricate embellishment featuring rosette blossoms, buds, stems and leaves between the cartridges. There is glaze dripping in the vase. The interior is only partly glazed.

**Similar example:** From a tile shop in Kütahya (Kürkman 2005 p. 196 / 230).



233

### PLANTER

Second half of the 20<sup>th</sup> century

h. 17 cm, d. 19.5 cm, base d. 13.2 cm

Inv. no: PMK 30

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, black, brownish red, and green decoration. Conical body, everted, rippled rim and ring base. There are sectioned cartridges on the body, filled with peonies and tipped with palmettes. There is embellishment featuring rosette blossoms, carnations, buds, stems and leaves between the cartridges. Decoration comprised of stylised palmettes is repeated around the rim.

**Similar example:** From a tile shop in Kütahya (Kürkman 2005 p. 196 / 230).



234

### PLANTER

Second half of the 20<sup>th</sup> century

h. 17 cm, d. 21 cm, base d. 11.2 cm

Inv. no: PMK 29

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, black, yellow, brownish red, and green decoration. Rounded body, everted, rippled rim and ring base. There are large peonies tied together top and bottom by large leaves, whilst the spaces in between are embellished by rosette blossoms, small leaves, and buds on branches. There is a border with a zigzag motif around the rim and the bottom of the body. Stylised palmettes are lined on the base.

**Similar example:** From a tile shop in Kütahya (Kürkman 2005 p. 196 / 230).

235

**PLANTER**

Second half of the 20<sup>th</sup> century  
h. 20.2 cm, d. 19.4 cm, base d. 10.5 cm  
Inv. no: PMK 522

White/cream coloured paste, white slip, transparent glaze with underglaze turquoise, black, yellow, brownish red, and green decoration. Outlines are black. Pear-shaped body, everted, rippled rim and ring base. The body is decorated with spring branches.



236

**PLANTER**

Second half of the 20<sup>th</sup> century  
h. 13.5 cm, d. 16.5 cm, base d. 13.1 cm  
Inv. no: PMK 365

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, yellow, brownish red, and lilac decoration. Outlines are black. Conical, cylindrical body and ring base. The body is embellished with section leaves, buds, and carnations on thin, curved stems. A hole is drilled in the base to allow water to drain.





237

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century  
(Kütahya ?)

h. 5.6 cm, d. 22.5 cm, base d. 8.8 cm  
Inv. no: PMK 400

White/cream coloured paste, cream coloured slip, transparent turquoise and colourless glaze. Concave body and ring base. There are bas-relief droplets around the rim of the plate. Turquoise glaze has been dripped towards the centre of the plate, spotting in places. Similar dripping exists on the back of the plate.

**Similar example:** İstanbul Museum of Turkish and Islamic Arts (Yenişehirlioğlu, 2012, p. 99, Fig. 20).

238

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century  
(Kütahya ?)

h. 5.4 cm, d. 23.2 cm, base d. 10 cm  
Inv. no: PMK 399

White/cream coloured paste, cream coloured slip, transparent turquoise glaze. Concave body and ring base. There are bas-relief droplets around the rim of the plate. The bottom part of the place as well as parts of the base have been left unglazed.

**Similar example:** İstanbul Museum of Turkish and Islamic Arts (Yenişehirlioğlu, 2012, p. 99, Fig. 20).



239

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century  
(Kütahya ?)

h. 5.5 cm, d. 20.8 cm, base d. 9 cm  
Inv. no: PMK 401

White/cream coloured paste, cream coloured slip, transparent turquoise glaze. Concave body and ring base. There are bas-relief droplets around the rim of the plate.

**Similar example:** İstanbul Museum of Turkish and Islamic Arts (Yenişehirlioğlu, 2012, p. 99, Fig. 20).



240

**PLATE**

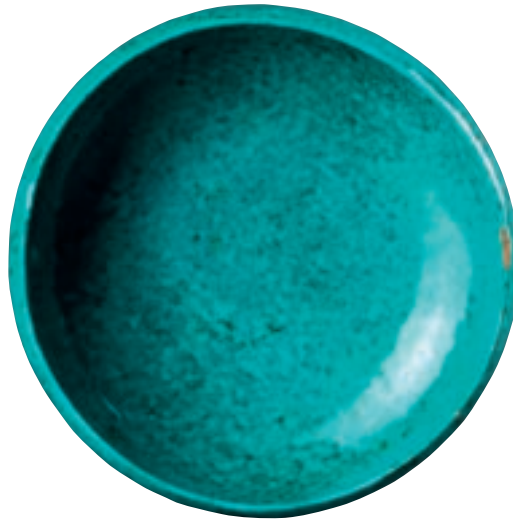
End of the 18<sup>th</sup> century-19<sup>th</sup> century  
(Kütahya ?)

h. 4.8 cm, d. 17.3 cm, base d. 8.4 cm

Inv. no: PMK 204

White/cream coloured paste, cream coloured slip, transparent turquoise glaze. Concave body and ring base. There are bas-relief droplets around the rim of the plate. There is chipping around the rim.

**Similar example:** İstanbul Museum of Turkish and Islamic Arts (Yenişehirlioğlu, 2012, p. 99, Fig. 20).



241

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century  
h. 6.3 cm, d. 19 cm, base d. 15 cm

Inv. no: PMK 402

White/cream coloured paste, cream coloured slip, transparent turquoise glaze. Concave body, inverted rim, and ring base.

242

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century  
h. 3.8 cm, d. 20.8 cm, base d. 10.5 cm

Inv. no: PMK 460

White/cream coloured paste, white slip, transparent turquoise glaze with underglaze black decoration. Concave body and ring base. The cross-hatched, stylised flower motif in the centre is surrounded by stylised plant motifs. The border around the rim has been separated into cross-hatched, rectangular cartridges, with stylised plant motifs in between.



**Similar example:** Sadberk Hanım Museum, (Carswell 1991, p. 74 / K. 55). Bowl (PMK 3) and mug (PMK 152, 223) have similar decorations. The cross-hatching is also reminiscent of Çanakkale ceramics (Öney 2007, p. 368, Photo. 1; p. 371 Photo. 6-7, p. 372 Photo. 8).



243

**PLATE**

End of the 18<sup>th</sup> century-19<sup>th</sup> century

h. 4.1 cm, d. 17.5 cm, base d. 8.3 cm

Inv. no: PMK 461

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Outlines are black. Concave body, wide rim, and ring base. There are four interconnected palmettes in the centre, with stylised flowers featuring cross-hatching in between. There is a cross-hatch border around the rim. There are stylised flowers in small cartridges between the hatching. Broken in many places. Completed through restoration.



244

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 4 cm, d. 28.8 cm, base d. 16.7 cm

Inv. no: PMK 373

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, yellow, and lilac decoration. Outlines are black. Slightly concave body, steep rim, and ring base. There are *rumi* extending from the large palmettes on the bottom part of the plate, surrounded by stylised rosette blossoms, buds, roses, carnations, and tulips.



245

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 5 cm, d. 30.5 cm, base d. 16.8 cm

Inv. no: PMK 485

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body, steep rim, and ring base. The entire surface is decorated with a large, stylised *hatayi* motif, with emanating stems featuring palmettes and *rumi*.



246

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 5 cm, d. 27.2 cm, base d. 14.7 cm

Inv. no: PMK 380

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and lilac decoration. Outlines are black. Slightly concave body and ring base. Thin stems emanate from a violet at the bottom part of the plate, topped with roses, tulips, lilies, carnations, and buds, the motifs covering the entire surface of the plate. Leaves connect to dahlias with thin stems, which are placed on the exterior surface of the plate. There is a “Hilmi Kütahya” stamp on the base.



247

**PLATE**

Mid-20<sup>th</sup> century

h. 2.5 cm, d. 27.8 cm, base d. 17.8 cm

Inv. no: PMK 512

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Shallow body and ring base. The entire surface is embellished with tulips, carnations, roses, lilies, buds, and leaves on curved stems emanating from a large, stylised flower.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Carswell 1991, p. 89 / K. 102, Soustiel 2000, p. 165 / 125, Kürkman 2005, p. 253 / 352; Bilgi 2006, 173 / 208).





248

**PLATE**

Mid-20<sup>th</sup> century

h. 5 cm, d. 36.7 cm, base d. 20.7 cm

Inv. no: PMK 475

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface is embellished with large *hatayi*, chrysanthemums, tulips, rosette blossoms, and dagger-shaped leaves on stems emanating from a large, stylised flower. There are also smaller, stylised palmettes in between.

249

**PLATE**

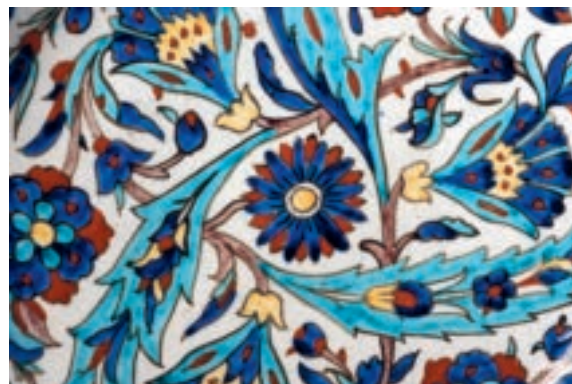
Mid-20<sup>th</sup> century

h. 6 cm, d. 24.7 cm, base d. 12.6 cm

Inv. no: PMK 375

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body and ring base. The large chrysanthemum at the centre of the plate is surrounded by dagger-shaped leaves, tied to stylised roses and carnations. There are also small rosette and vervain blossoms tied to these flowers. On the exterior surface of the plate, there are thin-stemmed stylised tulip motifs, to which a dagger-shaped leaf is tied. These three motifs elegantly surround the rim of the plate.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 161 / 192).



250

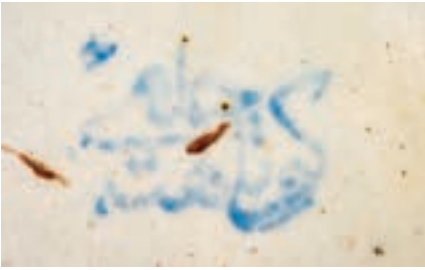
**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 3.5 cm, d. 23 cm, base d. 11.3 cm

Inv. no: PMK 479

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body, wide rim, and ring base. The stems of the two large artichokes at the centre are tied to rosette blossoms, its stems, in turn, embellished by buds, vervain blossoms, and leaves. These decorations are surrounded by spotted, stylised motifs intertwined to produce knots. Around the wide rim there are dahlias with curved motifs resembling leaves in between. There is a “Hilmi Kütahya” stamp on the base.



251

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 4.2 cm, d. 29.5 cm, base d. 17.8 cm

Inv. no: PMK 516

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body and ring base. The two large artichokes at the centre are surrounded by rosette blossoms. There are curved clouds around the top and bottom of the artichokes. On the border around the rim there are small oval medallions tied to spots.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 109, no. 135; Soustiel 2000, p.168 / 129; Bilgi 2006, 170 / 203, 171 / 204).



252

### PLATE

End of the 19<sup>th</sup> century – beginning  
of the 20<sup>th</sup> century

h. 4.4 cm, d. 30 cm, base d. 16.3 cm

Inv. no: PMK 387

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, green and yellow decoration. Outlines are black. Slightly concave body and ring base. The surface of the plate is covered with tulips, carnations, roses, lilies, and rosette blossoms on intertwined stems emanating from a half-rosette blossom. There is also a medallion in the centre, filled with a fish-scale pattern. This medallion, surround by floral decorations, is also reminiscent of an opium pod.



253

### PLATE

Mid-20<sup>th</sup> century

h. 3.2 cm, d. 20.6 cm, base d. 13.2 cm

Inv. no: PMK 494

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface of the plate is covered with large *hatayi*, lilies, tulips, peonies, carnations, and hyacinths.

**Similar example:** Kütahya Tile  
Museum Inv. no: 3143, 3261, 3291.



254

**PLATE**

Mid-20<sup>th</sup> century

h. 4 cm, d. 30.5 cm, base d. 16.8 cm

Inv. no: PMK 386

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, aubergine purple, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface of the plate is covered with *hatayi*, roses and buds surrounding a large *rumi* motif.



255

**PLATE**

Mid-20<sup>th</sup> century

h. 4.8 cm, d. 12.7 cm, base d. 11.2 cm

Inv. no: PMK 203

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface of the plate is decorated with roses, tulips, carnations and spring branches emanating from a multi-leaved plant motif. The restored plate has chipping around the rim.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Carswell 1991, p. 89 / K. 103; Akalın-Bilgi 1997, p. 102 / 122; Soustiel 2000, p. 165 / 126; Bilgi 2006, p. 172 / 206).





256

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 4.3 cm, d. 25 cm, base d. 13 cm

Inv. no: PMK 383

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. Slightly concave body, wide rim, and ring base. There are carnations, tulips, roses, rosette blossoms, lilies and leaves around a large dagger-shaped leaf in the centre. One of the leaves has a broken stem. On the wide rim there is a curved, spiral embellishment reminiscent of rocks. On the outer surface there are elegant embellishments of curved, spiral rings.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 108), Kütahya Tile Museum Inv. no: 2388, 3295.



257

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 3.5 cm, d. 22.8 cm, base d. 13.3 cm

Inv. no: PMK 466

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Shallow body, wide rim, and ring base. There is a large rose in the centre, embellished with leaves. On the border around the wide rim there are triangles, and spotted lines separated from each other. On the wide rim there is a curved, spiral embellishment reminiscent of rocks. The base has a “Hilmi Kütahya” stamp.





258

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 6 cm, d. 24.7 cm, base d. 12.6 cm

Inv. no: PMK 374

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, turquoise, and lilac decoration. Outlines are black. Slightly concave body and ring base. There is a medallion featuring the moon and star of the Ottoman State's flag symbols at the centre of the plate. The star resembles a flower. The medallion is surrounded by stylised leaves and palmette motifs, tied to one another by sectioned lines. Around the edge there are tulip motifs tipped with spots and leaves.

259

**PLATE**

Mid-20<sup>th</sup> century

h. 3.4 cm, w. 13 cm, length: 23 cm

Inv. no: PMK 480

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Slightly concave, oval body, curved rim, and ring base. The entire surface is embellished with a large peony and curved leaves

sharing the same root, decorated with *hatayi*, tulips, lilies and leaves. On the top part there is a triangular monogram intersecting a Z, surrounded by two stems embellished with small leaves. A similar monogram is seen on a pitcher (99) in the collection. It must be an amblem designed for an individual or a firm.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 114 / 141; Bilgi 2006, p. 182 / 221, p. 183 / 222), Kütahya Tile Museum Inv. no: 2396.



260

**PLATE**

Mid-20<sup>th</sup> century

h. 5 cm, w. 17.2 cm, length: 28.6 cm

Inv. no: PMK 497

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, and green decoration. Outlines are black. Concave, oval body, curved rim, and ring base. There is a large rosette blossom at the centre, surrounded by leaves and spotted, thin stems. The half-cartridges around the rim are filled with half-rosette blossoms and leaves. Between the cartridges there are large leaves and small vervain blossoms. Around the outer edge there are half-rosette blossoms tied to the thin, green border, embellished with stylised plant motifs.



261

**PLATE**

Mid-20<sup>th</sup> century

h. 4.7 cm, w. 19.2 cm, length: 29.5 cm

Inv. no: PMK 498

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, black, turquoise, and green decoration. Outlines are black. Concave, oval body, curved rim, and ring base. There are carnations and stylised flowers on leaved and curved stems and the centre. Around the border rim there

are thin, curved stems embellished with rosette blossoms, buds, and leaves, with stylised flower motifs around the edge of the rim. Around the outer edge there are half-rosette blossoms tied to the thin, green border, embellished with stylised plant motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 123 / 157; Bilgi 2006, p. 199 / 247).





262

**PLATE**

Mid-20<sup>th</sup> century

h. 4 cm, w. 23.1 cm, length: 32.3 cm

Inv. no: PMK 499

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, turquoise, and green decoration. Outlines are black. Concave, oval body, and ring base. There is a large, curved dagger-shaped leaf at the centre, as well as carnations, tulips, lilies, and rosette

blossoms. This embellishment is surrounded by half-circles, separated into squares and bearing tassels reminiscent of a curtain motif. There are leaved chrysanthemum flowers around the border, with wave-like motifs placed in between. On the top part there are half-circles, separated into squares and bearing tassels, as well as elegant, curved, and stylised flowers. In the middle of the base there is a stamp-like embellishment, although content is undecipherable.



263

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 3.6 cm, d. 22.5 cm, base d. 10.6 cm

Inv. no: PMK 459

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. There is a small rosette blossom at the centre, surrounded by four palmette motifs, large *rumi* on curved stems, and stylised tulip motifs. On the exterior surface of the plate there are curved stems and *rumi* motifs placed alternately, elegantly winding around the rim of the plate.

**Similar example:** Kütahya Tile Museum Inv. no: 1950, 1958.



264

**PLATE**

Mid-20<sup>th</sup> century

h. 3.5 cm, d. 22.2 cm, base d. 13.5 cm

Inv. no: PMK 495

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface is decorated with large *hatayi* placed in between knotted *rumi*. Around the border there are curved leaves tipped with spots.



**Similar example:** Kütahya Tile

Museum Inv. no: 2739.

265

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 6 cm, d. 23 cm, base d. 8 cm

Inv. no: PMK 523

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Shallow body, waved rim, high feet, and ring base. The entire surface is embellished with large *rumi* connecting at the centre, and palmettes. Tulip motifs with thin stems are placed sparingly on the outer surface, to which a stylised leaf is tied, elegantly winding around the rim of the plate.



266

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 5 cm, d. 35 cm, base d. 14.2 cm

Inv. no: PMK 519

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Shallow body and ring base. The entire surface is embellished with intersecting 16-point stars, placed around the central flower motif. There are palmettes of alternating sizes around the tips of the stars, changing the geometric nature of the motif into a floral one. There is sectioned decoration around the border of the rim. Tulip motifs with thin stems are placed sparingly on the outer surface, elegantly winding around the rim of the plate. The base is stamped with “Hilmi Kütahya”.



267

**PLATE**

First half of the 20<sup>th</sup> century  
h. 2 cm, d. 20.5 cm, base d. 12 cm  
Inv. no: PMK 444

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and aubergine purple decoration. Outlines are black. Shallow body and ring base. The centre of the plate is decorated with a floral, six-point star motif ending in palmettes. The interior and edges of the star are embellished with carnations and stylised flowers tied to each other by stems. There are palmette-like motifs around the wide border.



268

**PLATE**

First half of the 20<sup>th</sup> century  
h. 3.5 cm, d. 23.5 cm, base d. 12.3 cm  
Inv. no: PMK 395

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, green, and aubergine purple decoration. Outlines are black. Shallow body, wide rim, and ring base. The centre of the plate is decorated with a floral, six-point star motif ending in palmettes. The interior and edges of the star are embellished with carnations and stylised flowers tied to each other by stems. The wide border is separated by sharply defined sections, filled with half-rosette blossoms.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 192 / 237).



269

**PLATE**

First half of the 20<sup>th</sup> century

h. 4.9 cm, d. 22.7 cm, base d. 11.3 cm

Inv. no: PMK 465

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, turquoise, green, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. The centre of the plate is decorated with an eight-point star, ending alternately in knots with stylised flowers, roses, and leaves. There is a rosette blossom at the centre of the star. The edge of the plate is surrounded by a navy coloured border.



270

**PLATE**

First half of the 20<sup>th</sup> century

h. 4.8 cm, d. 24.7 cm, base d. 11.6 cm

Inv. no: PMK 478

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, turquoise, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. The centre of the plate is decorated with a six-pointed star, the arms of which extend, loop, and connect to one another. These loops are crossed by the stems of stylised tulips. There are triangles around the edge of the plate, with lines ending in spots in between.





271

**PLATE**

First half of the 20<sup>th</sup> century

h. 5.2 cm, d. 31.5 cm, base d. 16.5 cm

Inv. no: PMK 388

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, green, and aubergine purple decoration. Outlines are black. Shallow body, wide rim, and ring base. A palmette resembling a six-point star surrounds the stylised flower motif at the centre of the plate. This is surrounded by stylised flowers. There is a border comprised of tulip / palmette motifs around the wide rim.



272

**PLATE**

First half of the 20<sup>th</sup> century

h. 3.9 cm, d. 23.3 cm, base d. 10.5 cm

Inv. no: PMK 463

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and aubergine purple decoration. Outlines are

black. Shallow body, wide rim, and ring base. The centre of the plate is decorated with a star, formed out of rosette blossoms placed around the tips of another. Around the edge, rosette blossoms and primroses are placed alternately, with dagger-shaped leaves in between. The motifs are tied together by thin stems featuring small vervain blossoms.





273

### PLATE

First half of the 20<sup>th</sup> century  
h. 3.8 cm, d. 25.2 cm, base d. 14.3 cm  
Inv. no: PMK 468

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, green, turquoise, and aubergine purple decoration. Outlines are black. Shallow body, wide rim, and ring base. Three sun motifs are placed around the central dahlia. These motifs are embellished with *hatayi*, with carnations, rosette blossoms, and buds on curved, thin stems. Around the edge, rosette blossoms and buds are placed alternately, tied together by curved leaves.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 163 / 194, Kütahya Tile Museum Inv. no: 3264.



274

### PLATE

First half of the 20<sup>th</sup> century  
h. 5.2 cm, d. 29 cm, base d. 16 cm  
Inv. no: PMK 382

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, yellow, and lilac decoration. Outlines are black. Shallow body, wide rim, and ring base. The centre of the plate is decorated with a six-point star, tipped with palmettes and

surrounded by curved stems, leaves and carnations. Decorations are bordered by the segments of the six-point star. Leaved half-rosette blossoms are placed in the corners of the star. Thin stems emanating from the star within the larger star connect with the outside embellishments. Around the edge, rosette blossoms and rosebuds are placed alternately, with dagger-shaped leaves in between. The motifs are tied together by thin stems.





275

**PLATE**

First half of the 20<sup>th</sup> century  
 h. 3 cm, d. 24 cm, base d. 13 cm  
 Inv. no: PMK 396

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, green, turquoise, and aubergine purple decoration. Outlines are black. Shallow body, wide rim, and ring base. The centre of the plate is decorated with an intersecting star, formed by branches of stylised flowers. This creates a twelve-point star, alternately tipped by palmettes and buds. A large part of the centre of the plate has been damaged, including its slip. Around the edge, dahlias and stylised flowers are placed alternately, with curved, dagger-shaped leaves in between.

276

**PLATE**

First half of the 20<sup>th</sup> century  
 h. 5 cm, w. 28 cm, length: 39,5 cm  
 Inv. no: PMK 372

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, and turquoise decoration. Outlines are black. Elliptical, shallow body, wide, curved rim, and ring base.

The centre of the plate is decorated with palmettes, *rumi*, carnations, tulips, buds, leaves, and rosette blossoms, placed on large, curved stems which have been tied together. Around the edge, rosette blossoms and tulip/palmettes are placed alternately, with curved, dagger-shaped leaves in between. In the middle of the base there is a diamond shaped motif, with concave edges.



277

**PLATE**

Mid-20<sup>th</sup> century

h. 4.8 cm, d. 30.5 cm, base d. 15.5 cm

Inv. no: PMK 483

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and yellow decoration. Outlines are black. Shallow body, wide rim, and ring base. There are alternating *hatayi* and carnations at the centre,

issuing from a rose. There are tulips placed on the stems issuing from the carnations. The *hatayi* are surrounded by leaved stems and finalise in hyacinths. There are rosette blossoms tied together by leaf-like curved motifs on the thin border. Around the edge there are palmettes and *rumi*, tied together by thin stems. The back surface is decorated with curved spirals placed sparingly.



278

**PLATE**

First half of the 20<sup>th</sup> century (1925)

h. 4.6 cm, d. 43 cm, base d. 30 cm

Inv. no: PMK 391

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, black, and yellow decoration. Outlines are black. Slightly concave body and ring base. The entire surface of the plate is embellished with an intricate decoration comprised of *hatayi*, roses, chrysanthemums, and dagger-shaped leaves on thin, curved stems. *Hatayi* are placed along the wide border edge, with curved leaves in between. The outermost border features half-rosette blossoms separated by lines tipped with spots. "Kütahya Yadigarı 1925" (Souvenir of Kütahya 1925) is written on the back.



279

### PLATE

First half of the 20<sup>th</sup> century (1925)

h. 4 cm, d. 42.7 cm, base d. 29.5 cm

Inv. no: PMK 392

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, black, and yellow decoration. Outlines are black. Slightly concave body and ring base. The entire surface of

the plate is embellished with an intricate decoration comprised of *hatayi*, roses, chrysanthemums, and dagger-shaped leaves on thin, curved stems. *Hatayi* are placed along the wide border edge, with curved leaves in between. The outermost border features half-rosette blossoms separated by lines tipped with spots. "Kütahya Yadigarı 1925" (Souvenir of Kütahya) is written on the back.



280

### PLATE

Beginning of the 20<sup>th</sup> century

h. 8.3 cm, d. 48.5 cm, base d. 25.5 cm

Inv. no: PMK 394

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and black decoration. Outlines are black. Shallow body, wide rim, and ring base. The large medallion at the centre of the plate (d. 21.5) has been left empty. It matches another



plate featuring a portrait from the Collection (no: 310 PMK 393), although this plate has no portrait. It is possible it was produced to order and left unfinished. The medallion at the centre is surrounded by a wide border featuring alternately placed palmette motifs. The other, thinner border is comprised of horizontal sun-motifs, filled with palmettes. *Hatayi* and rose motifs are placed around the wide edge, with dagger-shaped leaves in between.



281

**PLATE**

Mid-20<sup>th</sup> century

h. 3 cm, d. 21.1 cm, base d. 13.5 cm

Inv. no: PMK 398

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and aubergine purple decoration. Outlines are black. Shallow body and ring base. The entire surface has been separated into palmette-shaped sections, which are filled with small, tree-like motifs with large leaves.



282

**PLATE**

Beginning of the 20<sup>th</sup> century

h. 5 cm, d. 26.6 cm, base d. 14.8 cm

Inv. no: PMK 377

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. There are thirty-two intersecting, segmented ray-shaped embellishments at the centre,

formed out of an eight-point star. The arms of the rays are connected to one another by palmettes. Thin-stemmed tulip motifs are placed on the outer surface, with a stylised leaf. These three motifs elegantly wind around the rim of the plate.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 116 / 145; Bilgi 2006, p. 193 / 238).



283

**PLATE**

Mid-20<sup>th</sup> century

h. 4 cm, d. 20 cm, base d. 9.2 cm

Inv. no: PMK 481

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body, waved rim, and ring base. The stylised palmettes, tulips, carnations and rosette blossoms at the centre are encircled in a medallion, which itself is surrounded by pentagons filled with leaved rosette blossoms. The wide rim is embellished with rosette blossoms tied together by leaf-like waved motifs.

284

**PLATE**

Mid-20<sup>th</sup> century

h. 4 cm, d. 19.5 cm, base d. 9.6 cm

Inv. no: PMK 482

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body, waved rim, and ring base. There is an empty medallion at the centre, surrounded by large *hatayi* and rosette blossoms on leafy stems. The wide rim is embellished with rosette blossoms tied together by leaf-like waved motifs. There is the number "1" at the centre of the base.



285

### PLATE

Mid-20<sup>th</sup> century (1956)

h. 4.6 cm, d. 31.4 cm, base d. 18.6 cm

Inv. no: PMK 385

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Slightly concave body, steep rim, and ring base. The entire surface of the plate is embellished with large *hatayi*, roses, carnations, dagger-shaped leaves, and tulips. The *hatayi* on the left has a broken stem. The inner border around the rim features a zigzag motif, whilst the outer one features stylised palmettes. "Azim Kütahya 1956" is written in Turkish script at the base of the plate.

**Similar example:** "Azim Çini" ceramics (Çini 1991, p. 105, 106, 107).



286

### PLATE

Second half of the 20<sup>th</sup> century

h. 3 cm, d. 21.3 cm, base d. 12.5 cm

Inv. no: PMK 397

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Concave body and ring base.

The decoration at the centre of the plate features an artichoke, as well as a tulip, carnation, hyacinth and leaves on a curved branch, ending in a dagger-shaped leaf. There are primitive, geometric motifs around the wide border surrounding the floral decoration. The rim is decorated with triangles separated by spot-tipped lines.





288

**PLATE**

Second half of the 20<sup>th</sup> century  
h. 7.5 cm, d. 29 cm, base d. 10.8 cm  
Inv. no: PMK 493

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, green, black, and yellow decoration. Outlines are black. Tiered, concave body, everted, waved rim, and ring

base. There is a large rosette blossom at the centre. The flower is surrounded by a circle formed by spiral curves. On the border there are stylised tulip motifs placed crosswise. The spaces between the tulips and the leaves have been separated into squares.

**Similar example:** "Azim Çini" ceramics (Çini 1991, p. 101), Kütahya Tile Museum Inv. no: 3505, 3506.



287

**PLATE**

Second half of the 20<sup>th</sup> century  
h. 4 cm, d. 21.6 cm, base d. 12.3 cm  
Inv. no: PMK 496

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, turquoise, and yellow decoration. Outlines are black. Slightly concave body and ring base. There is a star motif at the centre, tipped with *hatayi*. The area surrounding this embellishment has been framed into sections, filled with palmettes and *rumi*. The rim is chipped in places.



289

**PLATE**

Mid-20<sup>th</sup> century

h. 4.3 cm, d. 21.6 cm, base d. 13.5 cm

Inv. no: PMK 467

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body and ring base. There is a

geometric composition formed out of knotted intersections at the centre, surrounded by a chain-patterned medallion. There are half-dahlias around the medallion, from which leafy, curved stems covered in vervain blossoms issue. There are sectioned half-cartridges, positioned in between the dahlias and filled with palmettes and *rumi*. There is a spotted zigzag motif around the edge of the plate. There are chips on the surface.



290

**PLATE**

Mid-20<sup>th</sup> century

h. 4.9 cm, d. 31.5 cm, base d. 17.3 cm

Inv. no: PMK 484

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body and ring base. There is a geometric medallion at the centre, composed of an eight-point star. Long leaves embellished with flowers intersect to form a braid motif around the medallion. There are stems in between, topped with buds.



291

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 6.5 cm, d. 28.3 cm, base d. 10 cm

Inv. no: PMK 518

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue turquoise, green, aubergine purple, and yellow decoration. Outlines are black. Slightly concave body and ring base. There is a central hexagon, filled with a rose motif surrounded by a palmette tipped star and fitted inside a sectioned cartridge. On the

two opposing edges there are rosette blossoms, palmettes, and *rumi*. There are rose and tulip motifs on the intersecting stems emanating from these decorations. The corners of the hexagon are divided into squares. The border around the rim is composed of alternating rosette blossoms and stylised motifs, tied together by leaves at the top and bottom. On the exterior surface of the plate there are thin-stemmed tulip motifs, tied to a stylised leaf. These three motifs elegantly wind around the rim of the plate.



292

**PLATE**

Mid-20<sup>th</sup> century

h. 5.4 cm, d. 40.4 cm, base d. 24 cm

Inv. no: PMK 390

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue turquoise, and green decoration. Outlines are black. Slightly concave body and ring base. The entire surface of the plate is embellished with a geometric composition formed out of a six-point star, its polygonal pieces filled with palmettes and *rumi*. Around the edge of the plate there is a palmette-lotus frieze. “Azim Kütahya” is written on the base, in Arabic script.



293

### PLATE

Mid-20<sup>th</sup> century

h. 4.8 cm, d. 37 cm, base d. 18.2 cm

Inv. no: PMK 389

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Slightly concave body, wide rim, and ring base. The entire surface of the plate is embellished with a geometric composition formed out of an eight-point star. The stars are filled with rosette blossoms and dahlias. The geometric decoration is enriched by two curved leaf motifs around the central star.



294

### PLATE

Mid-20<sup>th</sup> century

h. 5.1 cm, d. 26.5 cm, base d. 14.6 cm

Inv. no: PMK 450

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Slightly concave body and ring base. A hole has been drilled

into the middle of the plate, which must have been mounted on the ceiling. The entire surface of the plate is embellished with an intricate geometric composition formed out of intersecting eight-point stars.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Carswell 1991, p. 88 / K 100; Akalın-Bilgi 1997, p. 119 / 151; Bilgi 2006, 195 / 243).



295

**PLATE**

Beginning of the 20<sup>th</sup> century  
h. 4.7 cm, d. 25,5 cm, base d. 11 cm  
Inv. no: PMK 514

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Outlines are black. Slightly concave body, segmented rim, and ring base. The entire surface of the plate is embellished with a geometric

composition formed out of a ten-point star. The edge is embellished with intersecting zigzags. On the back surface there are rosette blossoms tied together by curved, thin stems. The base is aubergine purple; the dark colour makes it difficult to see the decoration clearly.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 119 / 150; Bilgi 2006, 195 / 242).



296

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century  
h. 2.8 cm, d. 31 cm, base d. 19 cm  
Inv. no: PMK 476

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. There is a medallion at the centre, surrounded by palmettes and sectioned borders, with “ve hüve alâ külli şeyin kadîr” (Allah is almighty) written inside in Arabic script. The medallion is surrounded by stylised tulips, carnations, buds, and flowers. There are palmettes around the rim with smaller stylised palmettes in between.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 89), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 191 / 235), Kütahya Tile Museum Inv. no: 3408, 3527, 3408.





297

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 3 cm, d. 31.4 cm, base d. 20.5 cm

Inv. no: PMK 477

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. There is a medallion at the centre, surrounded by palmettes and

sectioned borders, with “tîz reftâr olanın pâyîne dâmen dolaşır” (he that hurries makes mistakes) written inside in Arabic script. The medallion is surrounded by stylised tulips with large stems and leaves, carnations, buds, and flowers. There are spots and curved leaves around the rim.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 89), Suna and İnan Kiraç Foundation Collection (Bilgi 2006, p. 191 / 235), Kütahya Tile Museum Inv. no: 3408, 3527, 3408.



298

**PLATE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 3 cm, d. 23.3 cm, base d. 14.2 cm

Inv. no: PMK 464

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, yellow, and black decoration. Outlines are black. Shallow body, everted rim, wide edge, and ring base. There is a medallion at the centre with “Cennâti adnin müfettehaten lehümü'l-ebvâb” (*Adn* paradises opened their doors to them.) (Quran 38:Sâd, 50), written inside in Arabic script. There are alternating palmette motifs on the wide edge, along with small half-leaves. The border leading to the edge features a chain motif.



299

## PLATE

Second half of the 20<sup>th</sup> century  
h. 4.7 cm, d. 27 cm, base d. 12.3 cm  
Inv. no: PMK 10

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, green, brownish red, and aubergine purple decoration. Outlines are black. Shallow body, wide edge, and ring base. At the centre of the plate “*kâmile fazîlet geldi yâre bir tabak*” (he who has reached perfection, attains grace and the lover a plate) is written in Arabic script. Stylised flowers are placed amongst the script. “*Ey kâse derûnunda mı esbâb-ı muhabbet, çekülüb gelür sana erbâb-ı muhabbet, cihanı teshîr eder iki haldir,*

*birisi maldır, biri de hüsn-ü cemaldır*” (O cup! Do you contain the essence of causerie, the most competent of conversationalists is drawn by your charm, two conditions bewitch the universe, one is possession, and the other beauty of the face) is written around the wide edge in Arabic script. This band of writing connects to the body of the plate with a segmented border. There are leaves and stylised flowers on a stem on the back surface of the plate. These three motifs elegantly wind around the rim of the plate.



300

## PLATE

Beginning of the 20<sup>th</sup> century  
h. 4.2 cm, d. 26.5 cm, base d. 15 cm  
Inv. no: PMK 378

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, green, brownish red, turquoise, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. At the centre of the plate “*maşaallah*” is written in Arabic script. Around it there are 32 intersecting, sectioned rays, linked together by palmettes.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 193 / 238).





301

### PLATE

Beginning of the 20<sup>th</sup> century  
h. 5 cm, d. 26.7 cm, base d. 14 cm  
Inv. no: PMK 449

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, green, brownish red, turquoise, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. At the centre of the plate “Yaşasın Kanuni Esasi Fi 10 Temmuz sene 324” (Long live *Kanuni Esasi Fi*, 23 July 1908) is written in Arabic script. Around it there are 32 intersecting, sectioned rays, linked together by palmettes.

**Similar example:** Aynı eser (Kürkman 2005, p. 252 / 351), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 193 / 238).



302

### PLATE

Beginning of the 20<sup>th</sup> century  
h. 4.9 cm, d. 23.5 cm, base d. 12.1 cm  
Inv. no: PMK 462

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, green, brownish red, turquoise, green, black, and aubergine purple decoration. Outlines are black. Concave body, steep rim, and ring base. At the centre of the plate “Yaşasın Vatan Hürriyet” (Long Live the Fatherland, Freedom) is written in Arabic script. Two large fish

figures on the sides of the plate are tied together by long stems, topped with large rosette blossoms. There is a fish-scale pattern embellishment on the fish, which cannot be seen clearly due to the dense aubergine purple glazing. The remaining parts of the plate are embellished with tulips, buds, and rosette blossoms on thin stems with plenty of leaves.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 111, no. 137; Bilgi 2006, 172 / 205).





303

### PLATE

Beginning of the 20<sup>th</sup> century  
h. 5 cm, d. 26 cm, base d. 14.2 cm  
Inv. no: PMK 376

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, yellow, and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. At the centre of the plate there are

three cartridges placed on top of one another, inside of which “müsâvât (equality), “yaşasın” (long live), “fi 11 Temmuz sene 1324” (11 July 1908) is written in Arabic script, going top to bottom. The cartridge in the middle is styled as a vase containing a rose, purple, and hyacinths. There are two large dagger-shaped leaves around the edge of the plate. The base has a “Hilmi Kütahya” stamp.



304

### PLATE

Beginning of the 20<sup>th</sup> century  
h. 5.5 cm, d. 26.7 cm, base d. 12.1 cm  
Inv. no: PMK 381

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, black, yellow, and green decoration. Outlines are black. Slightly concave body and ring base. The plate is embellished with a geometric composition forming out of an eight-point star. “fi 11 Temmuz sene 1324” (11 July 1908) is written inside the star in Arabic script. There

are segmented cartridges placed in the geometric composition, also featuring Arabic script: “Hürriyet (Freedom), Uhuuvvet (Brotherhood), Adalet (Justice), Müsâvât (Equality)”. The remaining stars are filled with stylised tulips and buds. There is an unreadable stamp on the base, differing from a “Hilmi Kütahya” stamp.

**Similar example:** Suna and İnan Kıraç Vakfı Foundation Collection (Carswell 1991, p. 88 / K. 100; Akalın-Bilgi 1997, p. 119 / 151; Bilgi 2006, p. 195 / 243).

305

**PLATE**

Second half of the 19<sup>th</sup> century  
h. 4.9 cm, d. 28.3 cm, base d. 14 cm  
Inv. no: PMK 517

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, aubergine purple, yellow, and green decoration. Outlines are black. Slightly concave body and ring base. There is the emblem of the Ottoman State on top, with the *tughra* of Abdul Hamid II and “el ghazi” in Arabic script. The *tughra* is surrounded on the bottom by leaf

and flower motifs and connected to the emblem by small leaves. Around the edge there are long and curved leaves with stylised fleur-de-lis on top. On the outer surface of the plate there are tulips and stylised flower motifs on curved stems with leaf motifs. These three motifs elegantly wind around the rim of the plate. “Hafız Emin” is written on the base in Turkish script.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 89 / K. 101), Bilgi 2006, p. 197 / 245; Demirsar Arlı 2007, p. 339 Photo. 11.



306

**PLATE**

Beginning of the 20<sup>th</sup> century  
h. 5 cm, d. 25.2 cm, base d. 14.4 cm  
Inv. no: PMK 379

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, yellow, and blue decoration. Outlines are black. Slightly concave body and ring base. The centre of the plate is divided into two parts. There is the emblem of the Ottoman State on top, with the *tughra* of Abdul Hamid II and “el ghazi” written in Arabic script at the bottom. “Muzaffer ol daima” (Be victorious always) is written inside the banner shaped cartridge at the bottom, surrounded by open curtain-motifs.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 89 / K. 101), Suna and İnan Kıraç Foundation Collection (Akalı-Bilgi 1997, p. 120 / 154; Kürkman 2005, p. 227 / 294; Bilgi 2006, p. 198 / 246; Demirsar Arlı 2007, p. 339 Photo. 11.)



308

**PLATE**

Beginning of the 20<sup>th</sup> century  
h. 4.2 cm, d. 26.2 cm, base d. 16 cm  
Inv. no: PMK 515

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, red, turquoise, aubergine purple, green, yellow, and black decoration. Outlines are black. Slightly concave body and ring base. The centre of the plate is divided into two parts. There is the amblem of the

Ottoman State on top, with the *tughra* of Abdul Hamid II and “el ghazi” written in Arabic script at the bottom. “Muzaffer ol daima” (Be victorious always) is written inside the banner shaped cartridge at the bottom, surrounded by open curtain-motifs.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 89 / K. 101), Bilgi 2006, p. 197 / 245; Demirsar Arlı 2007, p. 339 Photo. 11.



307

**PLATE**

Beginning of the 20<sup>th</sup> century  
h. 4.7 cm, d. 25.7 cm, base d. 14.5 cm  
Inv. no: PMK 513

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, red, turquoise, aubergine purple, green, yellow, and black decoration. Outlines are black. Slightly concave body and ring base. The centre of the plate is divided into two parts. There is the amblem of the Ottoman

State on top, with the *tughra* of Abdul Hamid II and “el ghazi” written in Arabic script at the bottom. “Muzaffer ol daima” (Be victorious always) is written inside the banner shaped cartridge at the bottom, surrounded by open curtain-motifs.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 89 / K. 101), Bilgi 2006, p. 197 / 245; Demirsar Arlı 2007, p. 339 Photo. 11.





309

### PLATE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

h. 4.4 cm, d. 31 cm, base d. 16.7 cm

Inv. no: PMK 384

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, green, and black decoration. Outlines are black. Shallow body, wide

edge, and ring base. There is a galleon at the centre of the plate, with three sails, a flag, and a single hold. There are two large fish in the sea. There are small islands at the base. Around the rim there are abstract, curved spirals reminiscent of rocks. The outer surface of the plate is embellished with curved, spiral rings.

**Similar example:** Öney 2009, p. 119  
Cat no: 57.



310

### PLATE

Beginning of the 20<sup>th</sup> century

h. 6.4 cm, d. 50.5 cm, base d. 27 cm

Inv. no: PMK 393

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, green, and black decoration. Outlines are black. Shallow body, wide edge, and ring base. The large medallion at the centre of the plate (d. 21.5) was left blank with a white background when the ceramic was being made, with a male portrait added on top of the glazing. The man wears a suit and a *kalpak*, with a long moustache and prominent chin. The portrait at the centre is surrounded by a wide border filled with alternately placed palmette motifs. The other, thinner border features sun-motifs filled with palmettes, as well as knotted cartridges. The rim features alternating *hatayi* and rose motifs, with dagger-shaped leaves in between.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 97, 104), Kütahya Tile Museum Inv. no: 3288, 3333.



## PLATES WITH FIGURES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

**PLATE I:** h. 5.3 cm, d. 35 cm, base d. 26 cm

**PLATE II:** h. 5 cm, d. 36.5 cm, base d. 27.3 cm

**PLATE III:** h. 4.6 cm, d. 34.5 cm,  
base d. 23.3 cm

**PLATE IV:** h. 5 cm, d. 35.5 cm,  
base d. 23.7 cm

Inv. no: PMK 545, PMK 546, PMK 547,  
PMK 548

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, brown, green, yellow and aubergine purple decoration. Outlines are black. Slightly concave body and ring base. The series of four plates depict the story of Geneviève. GENEVIÈVE is written in Greek and Latin script on the top of each scene, and each scene is given a number. There are two Genevièves in Christian iconography. *The first* is Geneviève of Brabant. This is a religious character whose romantic story and suffering has been depicted in poetry, plays, and paintings. Geneviève is falsely accused of cheating on her husband by a steward. Her husband orders her death. However those tasked with killing Geneviève decide against doing so and leave her on her own in the forest. Geneviève gives birth to a baby with the help of a doe and brings it up. Years later she meets with her husband as he is hunting in the forest. After her explanations her

husband believes in her innocence. The slanderous steward is left to die and Geneviève returns home (Clemet 2004). *The second* is St. Geneviève, the protector of Paris. She was born in Nanterre in 419, died in 512 in Paris, with 3 January dedicated to her. St. Germain of Auxerre and St. Lupus of Troyes left Gaul for Britain to fight pelagianism (Gregory 1991) in 429, and stopped at Nanterre, Geneviève's village. They are welcomed by the villagers and St. Germain notices Geneviève in the crowd whilst he is preaching. Upon learning that Geneviève has dedicated herself to the service of God he tells her family that she will lead a sacred life; that a lot of young virgins will take her example and dedicate themselves to God. As he is leaving the village he gives Geneviève a medallion with a cross, blessing her and telling her to keep it as a reminder of her dedication to Christ. Leading a holy life in her village Geneviève moved to Paris after the death of her parents and lives with her godmother. When Atilla is about to attack Paris everyone panics and tries to flee. However Geneviève stops them, telling them that God will not grant passage to pagans. Following this, when Atilla does not attack after all, Geneviève is accepted as the patron saint of Paris (Catholic Encyclopedia, Clemet 2004). When the stories of the two saints are compared, the four plates in Pera Museum's

collection fit better with the story of Geneviève of Brabant, despite the fact that St. Geneviève, the patron saint of Paris, is better known. The plates are numbered to present the story in its entirety, depicted in a poetic manner. "Μην Α τασ τ?η Αβρααμ ολου" is written at the back of the plates, in Greek script. The word "Abraamoglu" is legible, although the others are less clear. The story depicting the life of Geneviève of Brabant is European in origin, and these plates must have been produced on commission by Armenian or Greek masters from Kütahya.



PLATE I



PLATE II



PLATE III



PLATE IV

Αναστάσιος Ἰω. Αἰγυπτῶν  
1797.





312

### PLATE WITH BIRDS

Mid-20<sup>th</sup> century

h. 4.2 cm, d. 20.2 cm, base d. 10.8 cm

Inv. no: PMK 455

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, yellow, green, and black decoration. Outlines are black. Tiered, slightly concave body, curved, wide edge, and ring base. The stylised bird figure, perched on a thick branch with a rose and bud, is repeated evenly on the plate. The letters R Y are written in Turkish script above one of the birds.



A sketch of what the entirety of the plate might look like (drawing by Uzman Hasan Uçar).

313

### PLATE WITH BIRDS

Mid-20<sup>th</sup> century

h. 3 cm, d. 18.6 cm, base d. 10.5 cm

Inv. no: PMK 447

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, light blue, yellow, green, and black decoration. Outlines are black. Tiered, slightly concave body, curved, wide edge, and ring base. There is a bird figure at the centre of the plate, placed on thin branches featuring a stylised carnation. 30-8-1958-Ö ... (broken off) is written on the thin border featuring a meander motif. On the wide rim the bird motif found at the centre is evenly repeated. The stems flowing around the birds feature stylised flowers and leaves. The back of the plate is glazed.







**CENSER**

First half of the 18<sup>th</sup> century

h. 20.5 cm, base d. 9.4 cm, üst ç. 9 cm

Inv. no: PMK 6

White/cream coloured paste, white slip, transparent glaze with underglaze blue decoration. The base, half-spherical in form and shaped like a bell, connects to the elliptical body through a cylindrical neck. The connecting points of the censer, as well as the parts where the handle meets the base and the body are accented with metal. On the base and body four stylised flower motifs each are repeated. The base is bordered with thin lines issuing from heart shaped motifs tied together by sectioned embellishments. Elegant plant motifs comprised of three leaves are placed on the cylindrical neck. The top part of the censer features openwork. Five openwork

sun motifs are repeated, formed using the same pattern mold. The leaves of the embellishment, opening up to either side and centred by more leaves and flowers catch the eye. The stylised flowers are reminiscent of tulip motifs. The parts outside of the sun motifs are embellished with crosshatched triangles, whilst the area around the hole at the top is crowned by leaves decorated with a fish-scale pattern. The round-cut handle features sectioned motifs. On the inside of the high base there is the mark of the craftsman. The same mark is repeated on the openworked, embellished top part of the elliptical body.

**Similar example:** İstanbul Sadberk Hanım Museum, (Carswell 1991, p. 62 / K. 12), Atina Benaki Museum (Kürkman 2005, p. 160 / 192, p. 161 / 193), Hazaryan Collection (Aslanapa 1949, p. 76 Şekil 72).



315

### BOBBIN

First half of the 18<sup>th</sup> century

h. 1 cm, ebatlar: 4.8x4.8 cm

Inv. no: PMK 1

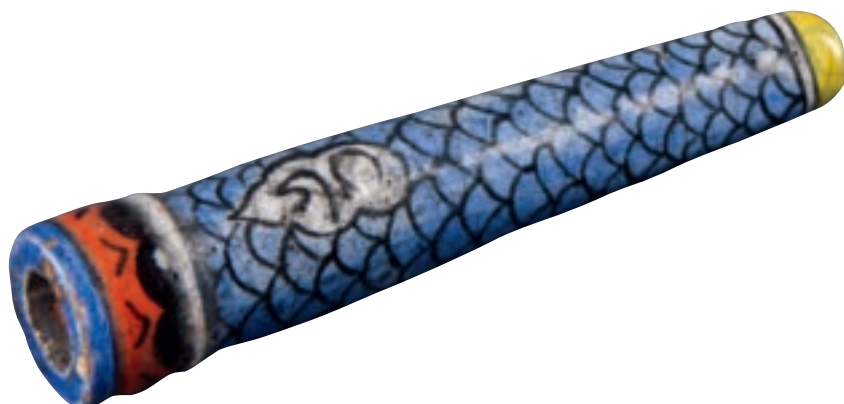
Red coloured paste, white slip, transparent glaze with underglaze red, blue, yellow, and green decoration. Outlines are black. The bobbin is rectangular in shape and has concave edges. The two faces are decorated with leaves, flowers, and tulip motifs on a stem. On the side surfaces of the object there are two separate decorations. The opposing faces feature stacked leaf motifs, whilst the other faces feature stylised flowers ending in spots.



**Similar example:** Antik A.Ş.

Archive, the work by Hasan Usta, end of the 19<sup>th</sup> century (Bakla, 2007, p. 267, P32-1, P32-2).





317

### PIPE

First half of the 20<sup>th</sup> century

h. 3.6 cm, length: 10.5 cm.

Inv. no: PMK 331

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, green, and yellow decoration. Outlines are black. The bowl of the pipe is rounded. It is decorated with *rumi* placed in a cartridge. The spaces remaining outside the cartridge are decorated by chrysanthemums, vervain blossoms, leaves and buds. The mouthpiece of the pipe is embellished with rosette blossoms and leaves.

316

### CIGARETTE HOLDER

Second half of the 18<sup>th</sup> century

length: 9 cm, d. 1.8 cm

Inv. no: PMK 8

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, red, black, and yellow decoration. Outlines are black. The cylindrical holder narrows and slightly flattens, ending in a small hole. The wide mouth is encircled with a sectioned border, whilst the body is covered in a fish-scale pattern. "Ali" is written in Arabic script in a cartridge on the body.

**Similar example:** Naciye Nur Avlupınar Collection.



318

### DECORATIVE OBJECT / TOOTHPICK HOLDER / NEEDLE HOLDER

First half of the 20<sup>th</sup> century  
h. 2.6 cm, d. 2.7, base d. 2  
Inv. no: PMK 333

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, green, and yellow decoration. Outlines are black. The small cup is conical in form and has a fitting plate. The purpose of this object is not clear; it may have been used as a decorative object, or a toothpick or needle holder. There are sectioned cartridges on the body of the cup, filled with small squares. There are small flowers in between the cartridges. The embellishments are repeated on the plate.



319

### EGGCUP / MATCH HOLDER

First half of the 20<sup>th</sup> century  
h. 8.6 cm, base d. 10.2 cm, surface d. 4.6 cm  
Inv. no: PMK 211

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, green, and aubergine purple decoration. Outlines are black. Conical body, tiered cylindrical neck, wide cylindrical surface and ring base. There are large dahlias on the

base, with branches featuring leaves and buds. The edges of the base are decorated with triangle motifs separated with lines ending in spots. On the bottom part of the neck there are slanted lines, with alternating palmettes and plant motifs on top. The body of the eggcup is plain.

**Similar example:** Suna and İnan Kıraç Collection. Garo Kürkman gives this as an example of a match holder (Kürkman 2005, p. 145 / 161).





320

### SALT SHAKER

Beginning of the 20<sup>th</sup> century  
 h. 5.4 cm, d. 4.6 cm, base d. 3.3 cm  
 Inv. no: PMK 524

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, and green decoration. Outlines are black. Pear-shaped body, concave, perforated mouth, with a lid and ring base. There are curved stems with small leaves and buds on the body, tied together by rosette

blossoms. The decoration comprised of palmettes is repeated on the top and bottom parts of the body. On the lid a two-leaf clover is given in relief, surrounded by small plants.



321

### PEPPER / SPICE POT

Beginning of the 20<sup>th</sup> century  
 h. 5 cm, d. 4.5 cm, base d. 3.8 cm  
 Inv. no: PMK 525

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, and green decoration. Outlines are black. Pear-shaped body, concave, tiered mouth, with a lid and ring base. There are curved stems with small leaves and buds on the body, tied together by rosette blossoms. The decoration comprised of palmettes is repeated on the top and bottom parts of the body. On the lid a two-leaf clover is given in relief, surrounded by small plants. Forms a set with the salt shaker, cat. no: 320.

322

### SPICE POTS

Second half of the 20<sup>th</sup> century

h. 8.7 cm, d. 9.7 cm, base d. 5.6 cm

Inv. no: PMK 162

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, aubergine purple, yellow, black, and green decoration. Outlines are black. The joined pots have cylindrical bodies, lids, and ring bases. Decoration featuring rosette blossoms, carnations, tulips, primroses, and leaf motifs is repeated on the body. The top part of the decorations has been sectioned off by vertical lines and filled with “V” shaped motifs. There is a meander motif around the rim. These embellishments are repeated on the lid. There is a border comprised of small rosette blossoms tied together by curved leaves on the base. The interiors of the pots are also decorated. Around the rim there is a curved border with upside-down palmette motifs tied to it. At the centre there are large primroses with leaves and spots.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 114), Kütahya Tile Museum Inv. no: 3131.



323

### SPICE POTS

Second half of the 20<sup>th</sup> century

h. 6.6 cm, d. 8 cm, base d. 6 cm

Inv. no: PMK 163

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, aubergine purple, black, and green decoration. Outlines are black. The joined pots have cylindrical bodies, thick, profiled rims, lids, and ring bases. There is also an onion-shaped handle. There are half-cartridges on the body, filled with

half-rosette blossoms. The remaining surfaces are covered with half-rosette blossoms and small, curved spirals. The profiles on the top and bottom parts of the body are decorated with zigzags. There are rosette blossoms tied together by thin stems on the lid. The zigzag motif is repeated on the border around the edge. The handle is embellished with small, curved spirals.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 114), Kütahya Tile Museum Inv. no: 3131.



324

### SPICE HOLDER / CONFECTIONARY BOWL

Second half of the 20<sup>th</sup> century

h. 13 cm, d. 14.8 cm, base d. 6.5 cm

Inv. no: PMK 165

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, blue, black, yellow, and green decoration. Outlines are black. Half-spherical body, everted rim, and ring base. Separated into two parts from the middle by a sectioned, high piece. On the one side of this partition there is the figure of the woman with a bird on her right shoulder, holding a flower on her left hand. She is modern in appearance, with

long black hair, a necklace, blouse, and long skirt. On the side with the woman “Halime” is written in large, Turkish script. On the very top of the piece we can read “Ahimes”. The figure of the woman appears to be Halime. The bowl might have been made for a pair of lovers, or by a craftsman named Ahimes for his lover. On the two sides of the figure there are tulip motifs with leaves. The back of the piece is plain and a stylised flower and rosette blossoms are placed in between the tulip motifs. There are large roses with thin, leaved stems and small rosette blossoms at the centre of the bowl. The rim is embellished with small stems with leaves.

325

### CONFECTIONARY BOWL (?)

First half of the 20<sup>th</sup> century  
h. 7.8 cm, d. 7.2 cm, base d. 5.3 cm  
Inv. no: PMK 214

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, aubergine purple, and green decoration. Outlines are black. Half-spherical body, everted rim, single handle, and pedestal base. There are palmettes (similar to

tulips), buds, and leaves on the body, placed on top of thin, curved stems. A similar decoration is repeated on the base. On the neck leading from the body to the base there are slanted lines. On the inner rim of the bowl and base there are triangular motifs separated by lines ending in spots.

**Similar example:** Suna and İnan Kıraç Collection. Garo Kürkman gives this as an example of a censer (Kürkman 2005, p. 145 / 160).



326

### CONFECTIONARY BOWL / FRUIT BOWL

First half of the 20<sup>th</sup> century  
h. 10.8 cm, d. 18 cm, base d. 12.5 cm  
Inv. no: PMK 197

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, and green decoration. Outlines are black. Shallow body, curved rim, and high, pedestal base. There is a large dagger-shaped leaf in the inner surface, issuing from a violet and surrounded by tulips,

hyacinths, daffodils, lilies and buds. There are curved leaves around the edge, ending in spots. The rim is embellished with stylised palmettes. There are large, crown leaved flowers, and leaves on a large stem on the back surface of the bowl. There are stylised palmettes on the profiled neck connecting the wide pedestal and the base. The profile also features a knitted motif.

**Similar example:** Kütahya Tile Museum Inv. no: 1966.





327

### CONFECTIONARY BOWL / FRUIT BOWL

First half of the 20<sup>th</sup> century

h. 8.7 cm, d. 16.5 cm, base d. 8 cm

Inv. no: PMK 529

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, blue, turquoise, aubergine purple, and green decoration. Outlines are black. Shallow body, curved rim, and high, pedestal base. The entire surface is embellished with clusters of grapes tied together with curved stems, and vine leaves. Around the rim there are triangular motifs separated by lines ending in spots. There are stylised flowers on the outer surface, with the area connecting to the base embellished with plant motifs and slanted lines. There are triangles around the edge of the base.

**Similar example:** Kütahya Tile Museum Inv. no: 2389.



328

## CONFECTIONARY BOWL / FRUIT BOWL

First half of the 20<sup>th</sup> century

h. 8.1 cm, d. 16 cm, base d. 8.1 cm

Inv. no: PMK 366

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, blue, turquoise, aubergine purple, and green decoration. Outlines are black. Shallow body, curved rim, and high, pedestal base. "Kütahya Andreas Geranes 1921" is written in Greek script at the centre, placed in a medallion with a zigzag border. The edge of the plate is embellished with clusters of grapes tied together with stems, and vine leaves. There are triangles around the base.

The outer surface is decorated with large cotton flowers and leaves, and there are plant motifs and slanted lines around the neck leading to the base. There are more triangles around the pedestal. There is a number "8" on the base. The name at the centre is not that of the craftsman, but must belong to the owner of this piece, commissioned or given as a gift.

**Similar example:** Kütahya Tile Museum Inv. no: 1953, 1954.





329

### CONFECTIONARY BOWL / FRUIT BOWL

Beginning of the 20<sup>th</sup> century

h. 12.5 cm, w. 19 cm, l. 30 cm

Inv. no: PMK 277

White/cream coloured paste, white slip, transparent glaze with underglaze blue, brownish red, aubergine purple, black, and green decoration. Outlines are black. Elliptical body, curved rim, basket-form handle, and ring base. The elliptical medallion at the centre is filled with two rosette blossoms with large leaves, and spiral circles, with fish-scale style sections on the outside. The leaved, thin stems of the border around the edge are embellished with rosette blossoms and buds, and fish-scale patterning around the mouth part. This embellishment is repeated on the outer surface. The handle is embellished with small rosette blossoms with leaves.

**Similar example:** Kütahya Tile Museum Inv. no: 3574.

330

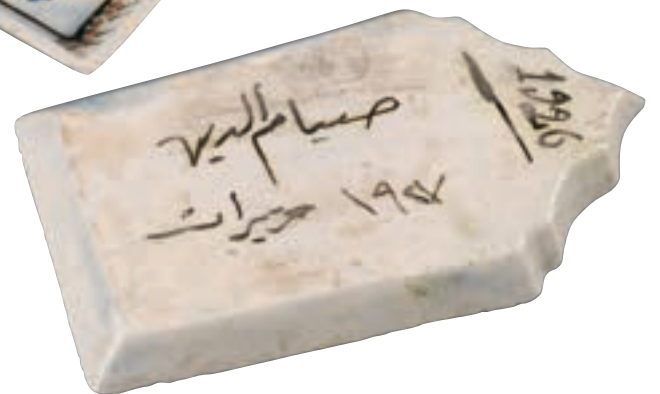
### APPETIZER BOWL

First half of the 20<sup>th</sup> century (1926)

h. 1.4 cm, l. 13.4 cm.

Inv. no: PMK 371

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, and black decoration. Outlines are black. Sharp, pentagon shaped body, everted rim, and straight base. Must be an *iftariye* bowl, one of several examples. There are *rumi* and rosette blossoms around large palmette motifs at the centre. On the short and straight edge there is a border comprised of spotted C motifs and arrow signs. On the back surface the name “Siyameddin” (?) or “Hüsameddin” (?) is written, as well as the date “June 1927”, in Arabic script. The year “1926” is also given in Latin numbers.





331

### APPETIZER BOWL

First half of the 20<sup>th</sup> century

h. 2.2 cm, w. 10.7 cm

Inv. no: PMK 350

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, blue, green, and yellow decoration. Outlines are black. Concave, hexagonal body, straight rim, and straight base. Must be an *iftariye* bowl, one of several examples. There is a tulip motif at the centre of the bowl, tipped with vervain blossoms. The rectangular edges are embellished with tulip motifs tied to one another by spots.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219).

332

### APPETIZER BOWL

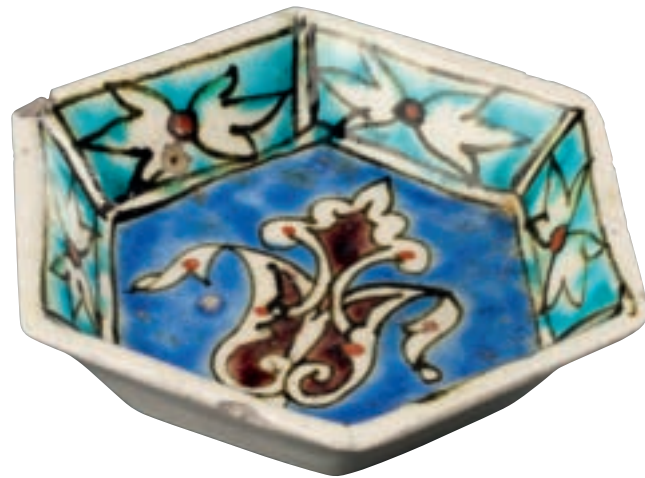
First half of the 20<sup>th</sup> century

h. 3 cm, edges 6 cm.

Inv. no: PMK 358

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, and aubergine purple decoration. Outlines are black. Hexagonal body, straight rim, and straight base. Must be an *iftariye* bowl, one of several examples. There is large palmette motif at the centre of the bowl. The edges are embellished with tulip motifs tied to one another by spots.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219).



333

### APPETIZER BOWL

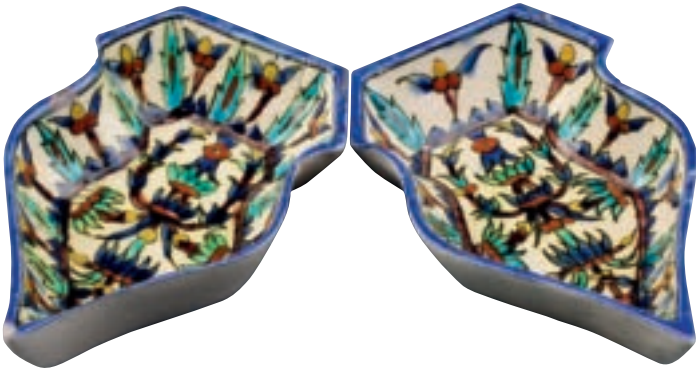
First half of the 20<sup>th</sup> century

h. 3 cm, l. 6 cm.

Inv. no: PMK 359, PMK 360

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, turquoise, yellow, and aubergine purple decoration. Outlines are black. Polygonal body, straight rim, and straight base. Must be an *iftariye* bowl, one of several examples. There is a stylised tree motif at the centre of the bowl, comprised of violet-like flowers. There are alternating dagger-shaped leaves and stylised flowers, placed in triangles, around the edges of the bowl.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219), Kütahya Tile Museum Inv. no: 3323.



334

### APPETIZER BOWL

First half of the 20<sup>th</sup> century

h. 2.2 cm, edges of the hexagonal piece:

5.5 cm, l. of polygonal pieces 12.5 cm.

Inv. no: PMK 367

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, and turquoise decoration. Outlines are black. Six sharp-tipped bowls with curved, polygonal bodies are placed around a central, hexagonal bowl. The bowls have straight rims, and

straight bases. At the centre of the bowls there are stylised flower motifs with leaves. The edges are separated into rectangular parts, filled with tulip motifs tied to one another by spots.

**Similar example:** "Azim Çini" ceramics (Çini 1991, p. 103); Same example (Kürkman 2005, p. 146 / 163), Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219), Kütahya Tile Museum Inv. no: 3323.



335

### APPETIZER BOWL

First half of the 20<sup>th</sup> century  
y. 2.5 cm, edges of the hexagonal piece:  
5.5 cm, l. of polygonal pieces 12.3 cm.  
Inv. no: PMK 369

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, aubergine purple, green, and turquoise decoration. Outlines are black. Six sharp-tipped bowls with curved, polygonal bodies are placed around a central, hexagonal bowl. The

bowls have straight rims, and straight bases. The centre of the bowls are embellished with carnations of curved stems, tulips, and rosette blossoms. The edges are separated into sections, filled with curved leaves and rosette blossoms.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 103), Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219), Kütahya Tile Museum Inv. no: 3323.



336

### APPETIZER BOWL

First half of the 20<sup>th</sup> century  
h. 2 cm, d. circular piece: 10.5 cm,  
l. polygonal pieces 10 cm.  
Inv. no: PMK 370

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, aubergine purple, green, and turquoise decoration. Outlines are black. Eight plates with concave, polygonal bodies are placed around a central, round plate. The bowls have straight rims, and straight

bases. The middle of the central plate is surrounded by rose-like stylised flowers with leaves. The centres of the polygonal plates are decorated with buds issuing from flowers with stylised leaves. The edges are separated into sections, filled with rosette blossoms and leaves.

**Similar example:** “Azim Çini” ceramics (Çini 1991, p. 103), Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219), Kütahya Tile Museum Inv. no: 3323.



337

### APPETIZER BOWL

Third quarter of the 20<sup>th</sup> century

h. 3 cm, edges 4.5 cm,  
polygonal pieces 16 cm.  
Inv. no: PMK 368

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, green, and turquoise decoration. Outlines are black. Six sharp-tipped, polygonal bowls are placed around a central, star-shaped bowl. The bowls have straight rims, and straight bases. The centres of the plates are decorated with rosette and vervain blossoms on curved stems. The edges are separated into sections, filled with cross-hatching and bordered by chain patterns. The decoration of these parts is enriched by half-rosette blossoms.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 118 / 148; Bilgi 2006, p. 181 / 219), Kütahya Tile Museum Inv. no: 3323.



338

### TRAY

First half of the 20<sup>th</sup> century  
h. 1.8 cm, l: 28.5 cm, w. 18.4 cm.  
Inv. no: PMK 456

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, aubergine purple, yellow and turquoise decoration. Outlines are black. Rectangular form, high edges and straight base. There is a large

sun motif at the centre, filled with palmettes and *rumi*, and tipped with more palmettes. There are quarter-sun motifs around the edges. Palmettes line the border around the edges. The back of the tray is also glazed. The piece has been completed through restoration.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 91 / 109), Kütahya Tile Museum Inv. no: 2738.

339

## TRAY

First half of the 20<sup>th</sup> century  
h. 3.3 cm, l: 29.1 cm, w. 14.3 cm.  
Inv. no: PMK 509

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, green, yellow and turquoise decoration. Outlines are black. Rectangular form, high edges, sectioned edges, two handles, and straight base raised up on four feet. There are segmented half-cartridges on the surface of the tray, filled

with half-rosette blossoms and leaves. These are surrounded by rosette blossoms, buds, and vervain blossoms placed on thin stems with leaves. There are zigzag and chain motifs around the edges, as well as spear-like motifs. The handles are embellished with rosette blossoms and leaves. The decoration is repeated on the outer edges.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 91 / 109), Kütahya Tile Museum Inv. no: 2402, 3322.



340

## TEAPOT

Beginning of the 20<sup>th</sup> century  
h. 9 cm, d. 7.2 cm, base d. 7.6 cm  
Inv. no: PMK 282

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, green, black, yellow and turquoise decoration. Outlines are black. Spherical body, with a spout, lid, and single handle, and ring base. The lid has steam holes. There are rosette blossoms, tulips and dahlias on the body, as well as leaves. The border around the rim features zigzag shaped stylised plant motifs. The spout is covered with curved spirals, with a rosette blossom placed at the front. There are stylised flowers formed of black spots on the handle. The plant motifs seen on the body are repeated on the lid.

**Similar example:** İstanbul Onnik Ayvaz Collection (Kürkman 2005, p. 146 / 165).





341

### LEMON SQUEEZER

Second half of the 20<sup>th</sup> century (Kütahya?)

h. 6.6 cm, d. 11.5, base d. 7.3

Inv. no: PMK 288

White/cream coloured paste, white slip, transparent colourless glaze.  
Cylindrical body, single handle, and ring base. Has a narrow spout. The segmented part where the lemon is squeezed has been worn through.

**Similar example:** Same piece (Kürkman 2005, p. 149 / 172), İstanbul Archaeology Museum (Kürkman 2005, p. 149 / 173), Sadberk Hanım Museum (Carswell 1991, p.101 / K. 132), Suna and İnan Kıraç Collection (Soustiel 2000, p. 132 / 84, Bilgi 2006, p. 72 / 69.).





**342**

**LID**

First half of the 20<sup>th</sup> century

h. 6 cm, d. 10 cm

Inv. no: PMK 175

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, green, and turquoise decoration. Outlines are black. Round handle and circular shape. Parts of tulip and *hatayi* motifs are seen on the lid.

**343**

**LID**

Second half of the 18<sup>th</sup> century

h. 6 cm, d. 14.8 cm

Inv. no: PMK 293

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue and yellow decoration. Circular form and handle. Chipped at the rim. There are four medallions on the lid, surrounded by yellow rings and filled with diamond shapes in relief. There are raised spots at their centres. These spots are also used in the areas remaining outside the medallions. The surface is embellished with random cross-hatching. The rim is embellished with heart motifs.



**344**

**LID**

First half of the 20<sup>th</sup> century

h. 11.5 cm, d. 14.4 cm

Inv. no: PMK 294

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, aubergine purple, and turquoise decoration. Outlines are black. Half-spherical form and handle. The surface of the lid is embellished with cone-like flowers on branches and sharp, dagger-shaped leaves. There is a border around the rim comprised of drop motifs. The edges of the handle are embellished with palmette motifs. The conical handle is embellished with thin leaves.



345

**LID**

First half of the 20<sup>th</sup> century

h. 4.5 cm, d. 1.6 cm

Inv. no: PMK 536

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, green, and turquoise decoration. Outlines are black. Cylindrical form and handle. The lid is decorated with long, pointed leaves and half-rosette blossoms.



346

**LID**

First half of the 20<sup>th</sup> century

h. 4.4 cm, d. 6.3 cm

Inv. no: PMK 537

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, yellow, and turquoise decoration. Outlines are black. Conical handle and circular form. There are alternating stylised tulip motifs and leaves on the lid. The handle is embellished with a daisy. There is a zigzag border around the rim.

347

**LID**

First half of the 20<sup>th</sup> century

h. 4.5 cm, d. 6.2 cm

Inv. no: PMK 538

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, and turquoise decoration. Outlines are black. Conical handle and circular form. The small rosette blossoms on the lid are tied together by intersecting *rumi*. The handle is embellished with a dahlia.



348

### SPITTOON

First half of the 20<sup>th</sup> century

h. 9.8 cm, d. 10.8 cm, base d. 5.6 cm

Inv. no: PMK 207

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, yellow, and green decoration. Outlines are black. Spherical body, everted, wide edged rim, and ring base. The body is decorated with rosette blossoms, tulips, buds, and leaves on a curved branch. The wide edge around the rim is embellished with stylised flowers, leaves, and buds on a curved stem. The handle is embellished with small leaves.

**Similar example:** Same piece (Kürkman 2005, p. 146 / 163).



349

### LAMP ARM

Second half of the 20<sup>th</sup> century

h. 17.8 cm, base d. 14.6 cm, d. for lamp 7 cm.

Inv. no: PMK 520

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, brownish red, blue, turquoise, yellow, and green decoration. Outlines are black. Issuing from a circular and tiered base, the arm is pear-shaped, has a sharply tiered, cylindrical neck, and everted rim. The entire surface of the body

and base is embellished with rosette and vervain blossoms, and thin stems with leaves. The first cylindrical tier of the neck is decorated with vervain blossoms tied together by curved leaves. The decoration on the body is repeated on the top tier. On the neck and base there are thin borders featuring a fish bone motif. The rim has a border embellished with a chain pattern. The edges of the base feature palmette motifs with pointed leaves in between. The piece has been completed through restoration.





350

### CANDLE HOLDER

Second half of the 20<sup>th</sup> century

h. 6 cm, d. 7.8 cm, base d. 6 cm

Inv. no: PMK 199

White/cream coloured paste, white slip, transparent glaze with underglaze blue and olive green decoration. Outlines are black. Sharp, conical body and ring base. The top part of the body features a border comprised of interconnected dahlias and hexagons forming a chain. The bottom part of the body is undecorated and turquoise in colour.

351

### CANDELABRUM

20<sup>th</sup> century

h. 25.2 cm, d. 5.7 cm, base d. 16 cm

Inv. no: PMK 11

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, yellow, turquoise, aubergine purple, and green decoration. Outlines are black. The conical candelabrum is formed of two parts. The main body is concave and conical, narrowing towards the neck. An Ottoman State crest is repeated on the body, comprising of flag, banner, sword, rifle, axe, and scales. The diamond shapes remaining outside the crests are filled with cross-hatching. There is a triple border at the base of the body. There is a wide turquoise border between two thinner, aubergine purple borders. The same order is repeated on the part leading to the neck, the ring around the neck, and the rim. The cross-hatched diamonds are also seen around the neck.



352

### MONEY-BOX

Second half of the 20<sup>th</sup> century

h. 13.6 cm, base d. 6.6 cm.

Inv. no: PMK 222

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, aubergine purple, and green decoration. Outlines are black. Pear-shaped body and ring base. There is a sharp tier on the top part of the body, as well as a rectangular hole to drop coins. There is a conical handle at the top. Daisies on small stems with two leaves cover the body. Around the handle there are also stems with many leaves. There is money in the box and like piggy banks, it needs to be broken to be emptied.



353

### MIRROR

First half of the 20<sup>th</sup> century (1936)

h. 16.5 cm, w. 9 cm.

Inv. no: PMK 448

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, lilac, brown, yellow, and green decoration. Outlines are black. The top part of the rectangular mirror is shaped like a palmette. The mirror has two curved feet. At the bottom part of the mirror "Hatıra 936" (Souvenir 936) is written in capital letters in Turkish script. At the top part of the frame there are thin stems issuing from half-rosette blossoms and tied to more rosette blossoms. There is a large rosette blossom at the centre. The remaining surfaces are elegantly embellished with curved stems with rosette and vervain blossoms, buds, and leaves. There is a zigzag border around the mirror's edge. The back surface is unglazed.



354

## MIRROR

First half of the 20<sup>th</sup> century (1932)

h. 27 cm, w. 16.7 cm.

Inv. no: PMK 521

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. The top part of the rectangular mirror is shaped like a palmette. The mirror has two curved feet. Gaps have been left at the sides to create extra tracks. There is a peacock perched at the top part, surrounded by tulips and rosette blossoms on curved stems with leaves. There is a large rosette blossom at the very top. Similar decoration is repeated on the feet. The part for the mirror itself is empty and the borders at the sides are embellished with a chain motif and half-hexagons. "HMZAMEHMET 1932.4.3" is written at the back surface in Turkish capital letters.



355

## MIRROR

Mid-20<sup>th</sup> century

h. 23 cm, w. 18 cm.

Inv. no: PMK 526

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and light green decoration. Outlines are black. The top part of the rectangular mirror is shaped like a palmette. There is a segmented cartridge at the centre, filled with a star and moon motif and surrounded

by a large palmette motif. The edges are embellished with curved stems and *rumi*. On the longer edges of the rectangle there are *hatayi* in segmented cartridges. At the rectangular cartridges placed at the bottom there are stylised bird figures facing backwards. The segmented cartridge at the bottom of the mirror has been left empty and decorated with palmette and *rumi* motifs at the edges. The back is unglazed.

356

## HANGING ORNAMENT

19<sup>th</sup> century

h. 8.5 cm, d. 8 cm

Inv. No: PMK 235

White/cream coloured paste, white slip, transparent glaze with underglaze turquoise and aubergine purple decoration. Outlines are black. Egg-shaped form with two holes on either side, 1.3 and 1.7 cm wide. There are three seraphims on the body, with cross motifs in between and angel wings around the holes. Traces of three feet can be seen.

**Similar example:** Kuwait National Museum, Al-Sabah Collection (Watson 2004, p. 447 / Cat. T. 26), Sadberk Hanım Museum (Carswell 1991, p. 80 / K. 71-77, Öney 2002, p. 732 / 402), Suna and İnan Kıraç Collection (Soustiel 2000, p. 136 / 88, 89, p. 137 / 90), Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 59 / 53, p. 60 / 54, p. 61 / 55).



357

## HANGING ORNAMENT

Beginning of the 20<sup>th</sup> century

h. 10.6 cm, d. 8.9 cm

Inv. No: PMK 506

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and aubergine purple decoration. Egg-shaped form with two holes on either side with metal hooks. The ornament ends with a tassel. There are cartridges formed out of intersecting *rumi* on the body. The cartridges are embellished with rosebuds and rosette blossoms.

**Similar example:** Kütahya Kaditler Mosque (Çini 1991, p. 36)







358

### HANGING ORNAMENT

Third quarter of the 20<sup>th</sup> century

h. 18.5 cm, d. 14.5 cm

Inv. no: PMK 196

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, black, and green decoration. Elliptical body. There are holes at the top and bottom for the hanging rope to go through with diameters of 1.8 cm. "Bismillahirrahmanirrahim, Maşallah, Allah Celle celaluhu, Muhammed aleyhisselam er-rızku ale'llah" is written in Arabic script on the white, wide border around the middle of the body. The are carnations, leaves, and spots on thin, curved stems around the border. The holes are emphasised by large daisies.

**Similar example:** Kütahya Tile Museum Inv. no: 2418.



359

### HANGING ORNAMENT

End of the 19<sup>th</sup> century - first half of the 20<sup>th</sup> century (1910-1911)

h. 19.5 cm, d. 21 cm

Inv. no: PMK 53

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, black, and turquoise decoration. Outlines are black. Spherical body with two holes on either end. There are sun motifs on the body, ending in palmettes and filled with *rumi*,



*hatayi*, and palmette motifs. There are interconnected palmette motifs in the spaces in between. The top and bottom part of the ornament are covered in stylised flower motifs reminiscent of ten-point stars. The diameter of the holes is 1.6 cm.

**Similar example:** Kütahya Kaditler Mosque (Çini 1991, p. 27, 36, Çini 2002, p. 85), Suna and İnan Kıraç Foundation Collection (Soustiel 2000, p. 169 / 131; Bilgi 2006, p. 205 / 255), Ankara Ethnography Museum.

360

### HANGING ORNAMENT

End of the 19<sup>th</sup> century - first half of the 20<sup>th</sup> century

h. 14 cm, d. 12.7 cm

Inv. no: PMK 144

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and turquoise decoration. Outlines are black. Elliptical body. There are holes at either end. There are knotted, six-corner stars around intersecting palmette motifs on the body. There is a geometric composition comprising of five and six-corner stars at the top and bottom.

**Similar example:** Kütahya Kaditler Mosque (Çini 1991, p. 36, 40); Suna and İnan Kıraç Collection (Soustiel 2000, p.169 / 131, Bilgi, 2005, p. 205 / 255).



361

### WALL ORNAMENT / SPOON HOLDER

Second half of the 20<sup>th</sup> century

h. 17 cm.

Inv. no: PMK 285

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. The heart shaped body is decorated with rose motifs and buds. At the top part of the body there are two sectioned cartridges embellished with daffodils. The handles are connected by rope running through holes at the ends. The back surface is plain.

**Similar example:** Kütahya Tile Museum Inv. no: 3513, 3514.



362

### WALL ORNAMENT / SPOON HOLDER

Second half of the 20<sup>th</sup> century

h. 9.2 cm.

Inv. no: PMK 335

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. The heart shaped body features a large, sectioned medallion with "Bismillahirrahmanirrahim" written inside. The medallion is surrounded by rosette and vervain blossoms, as well as leaves and buds.

**Similar example:** Kütahya Tile  
Museum Inv. no: 3513, 3514.



363

### WALL ORNAMENT / SPOON HOLDER

Second half of the 20<sup>th</sup> century

h. 13.5 cm.

Inv. no: PMK 238

White/cream coloured paste, white slip, transparent glaze with underglaze red, turquoise, yellow, and green decoration. Outlines are black. The heart shaped body features pine trees and deer. There is a border around the edge comprising of slanted leaves and spots.

**Similar example:** Kütahya Tile  
Museum Inv. No: 3513, 3514.

364

### WALL ORNAMENT / SPOON HOLDER

Second half of the 20<sup>th</sup> century

h. 15,5 cm.

Inv. no: PMK 287

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, lilac, black, and green decoration. Outlines are black. Shaped like a tulip with five segments. The central segment is embellished with intersecting *rumi*. The surrounding two borders feature carnations, rosette blossoms and tulip motifs on a curved branch. At the outer two half-borders we see the same *rumi* embellishment. The bottom part is in the form of tulip leaves.

**Similar example:** Kütahya Tile Museum Inv. no: 3513, 3514, Tülin Erdoğan Demirören Collection (Çini 2002, p. 356).



365

### WALL ORNAMENT / SPOON HOLDER

First half of the 20<sup>th</sup> century

h. 25,5 cm.

Inv. no: PMK 237

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, and green decoration. Outlines are black. The body is decorated with a palmette at the tip, and features rounded segments at the bottom. Each segment features upside-down tulips and zigzag motifs alternately. The rim is denoted with a flower embellished, thick profile. The body is decorated with upside-down tulips and intersecting palmettes and *rumi*. At the centre of this decoration there is a drop-shaped space with “Nev Nihal” (new blossoming flower) written inside in Arabic script. At the posterior part there is the letter “F”. At the top there is a hole for hanging.



366

### WALL ORNAMENT / SPOON HOLDER

Second half of the 20<sup>th</sup> century

h. 15 cm

Inv. no: PMK 236

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, aubergine purple, and green decoration. The body is shaped as a triangular prism. There are two deers near a stream on the body, one female and one male, as well as a nature scene featuring a tree, flowers, and hills. At the surface holes have been drilled to hang the ornament.



367

### HANGING ORNAMENT

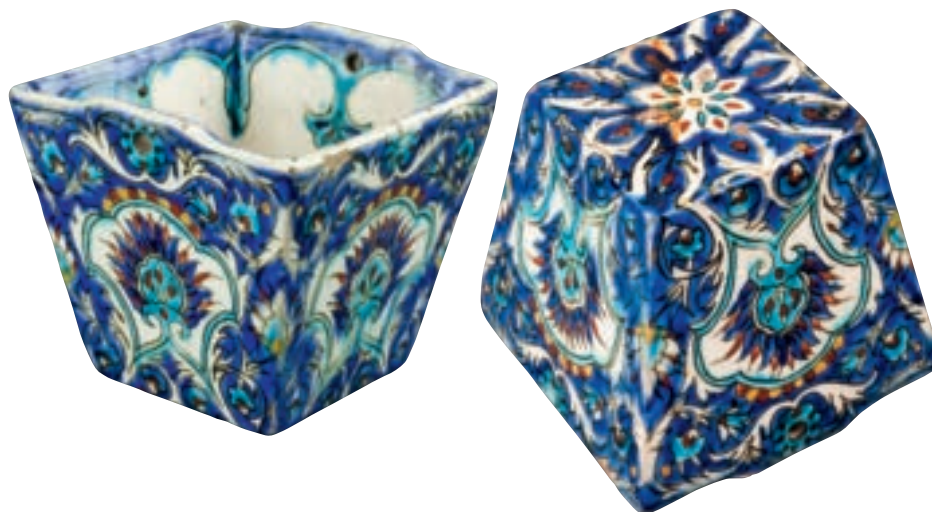
Second half of the 20<sup>th</sup> century

h. 10,5 cm, rim 11.5x11.7 cm, base 7.5x7.7 cm

Inv. no: PMK 530

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and yellow decoration. Outlines are black. Conical, square body and straight base. Holes have been drilled on facing sides, near

the rim. This piece was designed to be hanged. The entire surface of the base and body is embellished. At the centre of the base there are plant motifs composed of eight-point stars, continuing to the edges and filled with *hatayi*, buds, stylised palmette motifs, and leaves. On the interior rim there are palmettes, as well as a centrally placed dahlia motif ending in palmette motifs.



368

### TABLE CLOCK

First half of the 20<sup>th</sup> century

h. 26 cm, base 15.2x9

Inv. no: PMK 117

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. The clock has two handles and rises on a conical, rectangular base with segmented feet. The circular space for the clock itself is empty. The base is embellished with small curved spirals, rosette blossoms and dahlias. There is a border with a chain motif between the base and the body. There is a bird figure on the body, perched on long branches issuing from the base. There are small stems around the bird, with leaves and buds. The space for the clock is encircled by rosette blossoms. The curved handles feature zigzag motifs. At the very top there are three roses, with the largest at the centre. The back of the clock is glazed.



369

## TABLE CLOCK

First half of the 20<sup>th</sup> century

h. 26.5 cm, base 15.6x8.8

Inv. no: PMK 533

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, pink, and green decoration. Outlines are black. The clock has two handles and rises on a conical, rectangular base with segmented feet. The circular space for the clock itself is empty. The base is embellished with small curved spirals, rosette blossoms and dahlias. There is a border with chain motif between the base and the body. There is a grape cluster given in relief on the body, with a bird perched on its stem. The same bird is placed on the handles, although one of their heads is missing. The space for the clock is encircled by rosette blossoms. At the top there is a large rose, flanked by newly blossoming buds on either side. Large leaves have been added but the ones on the right are broken. There is a part missing from the bottom side of the clock – it might be a broken leaf. The entire surface of the piece is patterned. The spiral embellishment on the base is repeated, with a large flower flanked on either side with large leaves. The curved handles are embellished on the front with zigzag motifs, and squares on the sides.



370

## TABLE LAMP

Mid-20<sup>th</sup> century

h. 32 cm

Inv. no: PMK 70

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. The ornament is placed on two cylindrical pillars, in turn placed on a cylindrical platform with three feet. The piece is covered with a flattened dome reminiscent of hat, and decorated with flowers, animals and objects. There are open-mouthed snakes around the pillars placed on the cylindrical platform. Between these pillars there is a gramophone-like vase, resting on two smaller vases. There are large roses in the middle, and smaller ones in the corners. There is a bird on the dome-like cover, with a serpent in front as well as colourful roses and large leaves. At the edges of the cover there are half-rosette blossoms and borders comprising of braided motifs. The cylindrical platform is topped with half-cartridges embellished with palmettes and *rumi*, surrounded by small leaves and rosette blossoms. The pillars carrying the platform are double-tiered and grooved. There are balls resting on the pillars, divided into squares and reminiscent of Earth. Two are whole, whilst one is missing.

**Similar example:** Saruhan Sadık Special Tile Museum (Çini 2002, p. 319) Naciye Nur Avlupınar Collection.





371

## TABLE LAMP

Second half of the 20<sup>th</sup> century (1970s)

h. 32,5 cm

Inv. no: PMK 534

White/cream coloured paste, white slip, transparent very light green glaze with underglaze brownish red, cobalt blue, blue, yellow, and green decoration. Outlines are black. This interesting ornament is placed on a cylindrical platform resting on three feet. There are shelving on either side of the platform, with a rounded arch and birds perched on top. The shelves are covered with dome, with a hole in the middle. There is a composition at the front of the platform, comprising of vases and large roses given in relief. Similar composition is repeated at the top. Very primitively formed birds are added to this composition. At the back there is a pool with a fountain-like vase hanging over it. The front part of the feet are entirely covered with small roses and leaves. All of these decorations are given in relief. On the platform and the feet there are carnations, roses, and leaves, in addition to roses in relief. The same decoration is repeated at the top. The vase-like objects have holes. The object is chipped in places. Was made by "Usta Adem Kara".



372

### CIGARETTE HOLDER

Second half of the 20<sup>th</sup> century

12x8,5, h. 5,6 cm.

Inv. no: PMK 217

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid. There are spring blossoms on stems with small leaves, given horizontally. Immediately above this embellishment there is a border decorated with two lines of spiral circles. The border around the rim features a zigzag pattern. At the centre of the box there are small-leaved stems with blossoming spring flowers, as well as vervain blossoms and spots, all issuing from a single root. The lid is embellished with a rose at the centre, as well as leaves and rosebuds given in relief. The base is filled with small vervain blossoms, and the curved spiral motifs and the zigzag border are repeated around the edge.



373

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

11.2x8.2, h. 6.5 cm.

Inv. no: PMK 218

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, brown, yellow, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid. There are large palmette motifs on the body, filled with half-rosette blossoms and leaves, surrounded by small vervain blossoms and more leaves. The handle of the lid is diamond-shaped and features a rose motif given in relief. The remaining areas are embellished with a variety of small, flowery stems. The edge is bordered with a zigzag border.



374

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

8x12, h. 5.2 cm.

Inv. no: PMK 219

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, black, yellow, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid. There are rosette blossoms and leaves on curved stems on the body, whilst there is a zigzag border around the edge. The handle of the lid is comprised of two cherries and long leaves. The remaining areas feature a repeat of the decorations found on the body.

375

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

8.4x11.3, h. 5.5 cm.

Inv. no: PMK 289

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid. The body is decorated with *rumi* placed in segmented half-cartridges. The areas remaining outside of the cartridges are embellished with half-rosette blossoms, leaves, buds, and small vervain blossoms. There is a zigzag border around the rim. At the centre there is a large, stylised flower motif. At the centre of the lid there is a diamond shape in relief, with cross-hatching. The decoration on the body is repeated at the sides.

**Similar example:** Kütahya Tile Museum Inv. no: 3325.





376

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

8.3x11.6, h. 5 cm.

Inv. no: PMK 290

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid. The body is decorated with a fish-scale pattern. At the centre of the lid there is a diamond shape in relief, with cross-hatching. The decoration on the body is repeated at the sides.

**Similar example:** Kütahya Tile

Museum Inv. no: 3325.

377

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

11x8.6, h. 5.6 cm.

Inv. no: PMK 220

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with a lid and segmented sides. There are vertical grooves on the narrow side of the box, and cherry stems on one of the wide sides. The other wide

side features moulded rose and bud motifs given in relief. There are small hobnails embellished in between. The base has a line of triangles with plant motifs. The lid has the same form as the body, but features a different embellishment. The centre is decorated with rosette blossoms and buds on curved stems and leaves. This decoration is surrounded by colourful hobnails. The border around the edge features connected flowers and rosette blossoms on curved stems. The edges of the short side features squares like a chequerboard.



378

### CIGARETTE BOX

Second half of the 20<sup>th</sup> century

8.2x13.2, h. 5.1 cm.

Inv. no: PMK 291

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. Body is shaped like a rectangular prism, with segmented sides. The lid is missing. There are vertical grooves on the narrow side of the box, and cherry stems on one of the wide sides. The other wide side features moulded rose and bud motifs given in relief. There are small hobnails embellished in between. The base has a line of triangles with plant motifs.



379

### CIGARETTE HOLDER AND ASHTRAY

Second half of the 20<sup>th</sup> century

13x6 cm, h. 3.2 cm.

Inv. no: PMK 279

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. Part of the rectangular ashtray is designed to hold 15 cigarettes vertically. The interior part of the ashtray has eight corners, with narrow wedges for resting cigarettes. It is embellished with curved stems, rosette blossoms, buds, and leaves. "Murat Eli Uz, Metin Fabrikası" (Murat Eliz Uz, Metin Factory) is written at the top part in Turkish capital letters.



380

### DUCK SHAPED ASHTRAY AND CIGARETTE HOLDER

Second half of the 20<sup>th</sup> century

h. 13 cm

Inv. no: PMK 276

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Three duck figures rest on a sectioned base. The ducks, attached to the cigarette holder at the centre by their beaks, have been left empty to function as ashtrays, with narrow wedges near their tails as cigarette rests. The tiered cigarette holder narrows as it rises and holes have been drilled onto each tier. There are rose and leaf motifs between the ducks. Made by "Master Adem Kara".



381

### ASHTRAY AND CIGARETTE HOLDER

Second half of the 20<sup>th</sup> century

h. 9.5 cm.

Inv. no: PMK 274

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. There

is a tulip-shaped cigarette holder in a corner of the elliptical ashtray. The ashtray has three cigarette rests, with small flowers and leaves in the middle, surrounded by triangles. There are diamond shapes and cross-hatching at the top part, as well as more cross-hatching at the sides of the base. The tulip-shaped vase is embellished with rosette blossoms and leaves.

382

### CIGARETTE HOLDER WITH THE FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 15,5 cm

Inv. no: PMK 164

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, blue, black, and green decoration. Outlines are black. The figurine of a woman rests on a high base and connects to the tulip-shaped cigarette holder. The woman has a wide-collared blouse, a pleated skirt, and a headscarf covering the back of her head. She clasps her hands at her chest. There are rosette blossoms, daisies, and leaves on the base, given in relief.



383

### CIGARETTE HOLDER WITH THE FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 15,5 cm

Inv. no: PMK 269

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. The figurine of a woman rests on a high base and leans on a tulip-shaped cigarette holder. The woman has a bolero, a pleated skirt, and a bandana ties at the back. She clasps her hands at her chest. There are flowers, plants, and leaves on the base, given in relief.







384

**CIGARETTE HOLDER  
WITH THE FIGURINE OF  
A WOMAN**

Second half of the 20<sup>th</sup> century

h. 15,5 cm

Inv. no: PMK 270

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. The figurine of a woman rests on a high base and leans on a tulip-shaped cigarette holder. The woman has a bolero, a pleated skirt, and a bandana ties at the back. She clasps her hands at her chest. There are flowers, plants, and leaves on the base, given in relief.

385

**CIGARETTE HOLDER  
WITH THE FIGURINE OF  
A WOMAN**

Second half of the 20<sup>th</sup> century

h. 15,5 cm

Inv. no: PMK 271

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, black, yellow, aubergine purple, and green decoration. Outlines are black. The figurine of a woman rests on a high base and leans on a tulip-shaped cigarette holder. The woman has a bolero, a pleated skirt, and a bandana ties at the back. She clasps her hands at her chest. There are flowers, plants, and leaves on the base, given in relief.



386

### CIGARETTE HOLDER WITH THE FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 15,5 cm

Inv. no: PMK 272

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, black, yellow, aubergine purple, and green decoration. Outlines are black. The figurine of a woman rests on a high base and leans on a tulip-shaped cigarette holder. The woman has a bolero, a pleated skirt, and a bandana ties at the back. She clasps her hands at her chest. There are flowers, plants, and leaves on the base, given in relief.



387

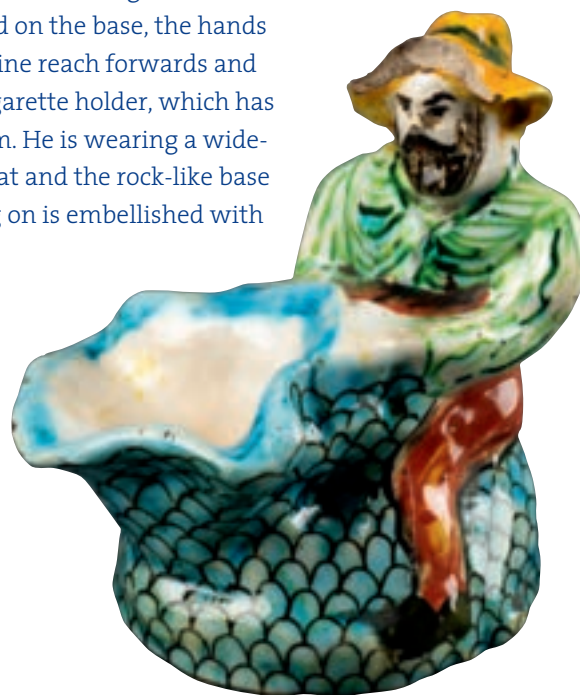
### CIGARETTE HOLDER WITH THE FIGURINE OF A MAN

Second half of the 20<sup>th</sup> century

h. 13 cm

Inv. no: PMK 72

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, black, green, and yellow decoration. Outlines are black. There is a cigarette holder in front of the figurine of a man. Seated on the base, the hands of the figurine reach forwards and hold the cigarette holder, which has a waved rim. He is wearing a wide-brimmed hat and the rock-like base he is sitting on is embellished with fish-scales.





**388**

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 3.7 cm.

Inv. no: PMK 281

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, and yellow decoration. Outlines are black. The cylindrical ashtray only has one wedge of resting cigarettes. The centre is decorated with two tulips and half-rosette blossoms issuing from a large, dagger-shaped leaf. A similar decoration is repeated on the sides. Arrow signs point outwards towards the edges of the ashtray, and there is a border comprising of triangles. The top part is embellished with rough stars and braid motifs in between.

**389**

### CIGARETTE HOLDER WITH THE FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

12x7.4, h. 9.5 cm.

Inv. no: PMK 278

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, green, and black decoration. Outlines are black. In a corner of the rectangular ashtray there is the figure of a sitting woman dressed in a bikini. The interior and edges of the ashtray are reminiscent of a swimming pool. The inner and outer surfaces, as well as the edges, are embellished with rosette blossoms, buds, and leaves, and divided into squares like a chequerboard. Zigzag motifs and triangles at the top enrich the decoration.



390

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 3.1 cm.

Inv. no: PMK 313

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, and green decoration. The figure of a spread-eagled tortoise with its head resting on the ground has been shaped into an ashtray. There are four wedges for resting cigarettes. The base of the ashtray has been embellished with leaves, buds and a rosette blossoms on a thin, curved stem. The sides are embellished with a fish-scale pattern. The number "8" is written at the bottom.



391

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 3.4 cm.

Inv. no: PMK 314

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, and green decoration. The figure of a spread-eagled tortoise with its head resting on the ground has been shaped into an ashtray. There are four wedges for resting cigarettes. The base of the ashtray has been embellished with leaves, buds and a rosette blossoms on a thin, curved stem. The sides are embellished with a fish-scale pattern.



392

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 3.8 cm, w. 13.7 cm

Inv. no: PMK 356

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, brown, black, yellow, and green decoration. The ashtray has been formed in the shape of a cat's face. The hairs and whiskers of the cat have been given in fine lines, intersecting with vertical lines at the edges.



393

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 3.8 cm, w. 13.5 cm

Inv. no: PMK 357

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, brown, black, yellow, and green decoration. The ashtray has been formed in the shape of a cat's face. The hairs and whiskers of the cat have been given in fine lines, intersecting with vertical lines at the edges.



394

### ASHTRAY

Second half of the 20<sup>th</sup> century

h. 5 cm.

Inv. no: PMK 280

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. The is a dog with yellow spots, lying down on a corner of the polygonal ashtray. The inner and outer surfaces, as well as the edges, are embellished with rosette blossoms and leaves on thin stems, and squared in the shape of a chequerboard. Zigzag motifs and triangles at the top enrich the decoration.



395

**BOWL WITH ORNAMENT**

First half of the 20<sup>th</sup> century

h. 11.8 cm

Inv. no: PMK 275

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, and green decoration. Outlines are black. The bowl is formed like a palmette motif and has an everted, wide rim. There

are tulips, rosette blossoms, buds and leaved stems at the centre, and a chequerboard pattern with half-rosette blossoms at the sides. The wide rim is decorated with cross-hatching. On the outer surface of the bowl there are stylised flowers and tulips on leaved stems. At the top of the the bowl there is a large rose with four leaves. There is the figurine of a canary resting on this rose. Piece by "Master Adem Kara".



396

**ORNAMENTAL VASE**

Second half of the 20<sup>th</sup> century

h. 13.5 cm

Inv. no: PMK 273

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, black, yellow, and green decoration. Outlines are black. The ornament has been formed into a vase, featuring a cat mask, with a rose motif with leaves and buds forming the mouth of the vase. Small tulip and leaf motifs surround the cat mask. Another, fox-like mask can be found at the back of the vase. "Hacer" is written in Turkish capital letters at the side of vase.



397

### FIGURINE OF A VILLAGER AND SOLDIER

First half of the 20<sup>th</sup> century

h. 35,5 cm

Inv. no: PMK 147

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, black, yellow, and green decoration. The story of the War of Independence is told through the figurines of a village woman carrying bullets and the soldier. The figurines are standing as if to step forward, on a base embellished with spots. The soldier has cartridges at his waist, a rifle on his soldier, a bag on his

back, and a helmet on his head. The woman, carrying bullets on her right shoulder, wears traditional costume of a *shalwar* decorated with stylised flowers, a bolero and a headscarf. An identical ornament is also in the Suna and İnan Kiraç Collection, and “Abdurrahman Usta” is written at the base of this ornament; it was made by Abdurrahman Özer (1924-1985). This ornament must also have been made by Özer.

**Similar example:** Suna and İnan Kiraç Foundation Collection (Carswell 1991, p. 91 / K. 107, Akalın-Bilgi 1997, p. 132 / 177; Bilgi 2006, p. 217 / 268).



398

### FIGURINE OF A SOLDIER

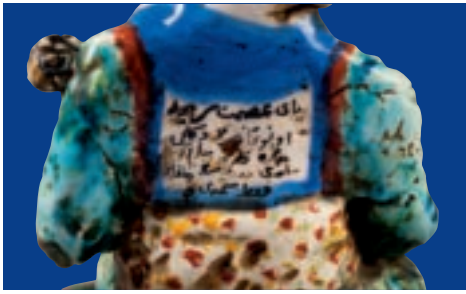
Second half of the 20<sup>th</sup> century

h. 5,5 cm, l. 10,2 cm

Inv. no: PMK 55

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, brown, turquoise, black, yellow, and green decoration. The soldier, lying at the battlefield, is covered with a flowery blanket and leans on a base in the shape of a rock. He supports his head on his arm. This depiction is reminiscent of a photograph of Atatürk taken at the front.





399

### FIGURINE OF AN EFE

First half of the 20<sup>th</sup> century

h. 21.5 cm, base d. 20.5 cm

Inv. no: PMK 54

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, yellow, and green decoration. The figurine of an *efe* (an Anatolian swashbuckler, ruffian) playing a *bağlama* (stringed musical instrument). The figure sits cross-legged, with black brows and moustache. He wears the classic Western Anatolian of an *efe*, with a colourful headdress, vest, hand-knitted socks, and short *shalwar*. He is depicted playing his instrument and singing. He sits on a segmented platform embellished with flower and leaf motifs. A label has been stuck on the back of his vest, bearing a five-line poem:

*Bay İsmet Recebe (?)  
Unutmazsın değil mi  
Hatıra gelmeyince bilirim ki  
Sazı ....(?)... çalmayınca  
Fakat Şimdi?*

To Mr İsmet Receb (?)  
You won't forget will you  
I know when you cannot remember  
When you ... (?) ... don't play the *saz*  
But now?



400

### FIGURINE OF AN EFE

First half of the 20<sup>th</sup> century

h. 19 cm

Inv. no: PMK 148

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, black, yellow, and green



decoration. Outlines are black. The *efe* figurine lies on rock, leaning on his left arm, with his right arm resting on his body. He wears the classic garb of an *efe*, with a scarf-wrapped fez, vest, short *shalwar* and socks. Rosette blossoms have been placed on the dark rock.





401

### FIGURINE OF AN EFE

First half of the 20<sup>th</sup> century

h. 12 cm

Inv. no: PMK 169

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, aubergine purple, black, yellow, and green decoration. The *efe* figurine lies on a rectangular base, leaning on his right arm, with his left leg over his right one. He wears the classic garb of an *efe*, with a scarf-wrapped fez, vest, a thick sash at his waist, short *shalwar* and hand-knitted socks. The base, embellished with small spirals and rosette and vervain blossoms, is reminiscent of a carpet.



402

### FIGURINE OF AN EFE

First half of the 20<sup>th</sup> century

h. 19,5 cm

Inv. no: PMK 166

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, black, yellow, and green decoration. Sitting on a rock, the *efe* figurine hold his rifle with his right

hand, and cartridges with his left. He wears the classic garb of an *efe*, with a scarf-wrapped fez, vest, a thick sash at his waist, short *shalwar* and socks. "Öz Kütahya" (Genuine Kütahya) is written at the back of the base.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Carswell 1991, p. 90 / K. 106; Akalın-Bilgi 1997, p. 131 / 171; Bilgi 2000, p. 216 / 267).

403

### FIGURINE OF AN EFE

Second half of the 20<sup>th</sup> century

h. 16 cm

Inv. no: PMK 71

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, brown, turquoise, and green decoration. Outlines are black. Leaning on a pedestal, the *efe* figurine has a curved left foot, supports his right hand on his rifle, and has his left hand at his waist. He wears the classic garb of an *efe*, with a scarf-wrapped fez, vest, a sash at his waist, short *shalwar* and socks. There are chain motifs on the base.

**Similar example:** Suna and İnan Kırac Foundation Collection (Akalin-Bilgi 1997, p. 132 / 174; Bilgi 2006, p. 219 / 272, p. 220 / 273).



404

### FIGURINE OF AN EFE

Second half of the 20<sup>th</sup> century

h. 25 cm

Inv. no: PMK 268

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, yellow, black and green



decoration. Outlines are black. Leaning on a rock with his left arm, the *efe* figurine has curved his left leg slightly. He wears the classic garb of an *efe*, with a headscarf, short trousers, and socks. He has a smiling face with a moustache curling upwards. The rock is embellished with flowers with buds and leaves.



405

### FIGURINE OF A WOMAN

Mid-20<sup>th</sup> century

h. 25 cm, edges: 5.5x5.5 cm

Inv. no: PMK 68

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black and green decoration. Outlines are black. The figurine of a woman stands on a hexagonal base.

She wears regional costume with a long dress buttoning at the front, and wide headscarf falling to her shoulders. She has black hair with large waves. Three small flowers are seen on her headscarf. On each side of the base elegant flowers with leaves are repeated, the corners emphasised with stack, "v" shaped leaves. "Metin Çini" is written in Turkish script at the bottom of the base.



406

### FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 11 cm

Inv. no: PMK 309

White/cream coloured paste, white slip, transparent glaze with underglaze brown, turquoise, and green decoration. The girl stands on a square base. She plays an instrument held under her left arm, with her head tilted to the left. She wears a v-necked dress, reminiscent of a uniform.



407

### FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 11.3 cm

Inv. no: PMK 310

White/cream coloured paste, white slip, transparent glaze with underglaze brown, turquoise, and green decoration. The girl stands on a square base. She plays an instrument held under her left arm, with her head tilted to the left. She wears a v-necked dress, reminiscent of a uniform.



408

### FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 11 cm

Inv. no: PMK 73

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. Figurine of a woman sitting on a base. Her hands are hanging by her side, and her legs are brought together at the front. She is dressed in modern clothing with a v-neck blouse, short skirt and tilted hat. The base is decorated with flower stems with leaves.



**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 132 / 175; Bilgi 2006, p. 221 / 275).

409

### FIGURINE OF A WOMAN

Second half of the 20<sup>th</sup> century

h. 6.8 cm

Inv. no: PMK 328

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, turquoise, black, and colourful decoration. Figurine of a woman wearing a bikini, sitting on a square base. Her legs are slid slightly to the right side, whilst her head is tilted to the right also. She holds on to the base with her hands. A very similar figure was used in an ashtray (cat. no. 390). This piece might have been made to be mounted on a similar object.



410

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 17 cm

Inv. no: PMK 248

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, aubergine purple, and green decoration. Outlines are black. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her turquoise *shalwar* has a braided motif. The green vest has circular motifs with a spot in each. There is a palmette motif on the pitcher. The edges of the base have a braided motif, with budding flowers on top.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).



411

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 17 cm

Inv. no: PMK 249

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her blue *shalwar* has a droplet motif. The turquoise vest has circular motifs with a spot in each. The same motif is repeated on the pitcher. The edges of the base have a braided motif, with budding flowers on top.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).



412

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 17 cm

Inv. no: PMK 250

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her turquoise *shalwar* has flower motifs. The green vest has stylised palmette motifs. The same motif is repeated on the pitcher. The edges of the base have a braided motif, with budding flowers on top.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).



413

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 17 cm

Inv. no: PMK 251

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her turquoise *shalwar* has flower motifs. The turquoise vest has circular motifs with a spot in each. The same motif is repeated on the pitcher. The edges of the base have a braided motif, with budding flowers on top.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).



414

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 16 cm

Inv. no: PMK 252

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and aubergine purple decoration. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her *shalwar* is curled, and her cobalt blue vest is plain.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).



415

### FIGURINE OF A WOMAN HOLDING A PITCHER

Second half of the 20<sup>th</sup> century

h. 16.5 cm

Inv. no: PMK 319

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. Outlines are black. Figurine of a village woman carrying a pitcher, placed on a cylindrical base. The woman hold the pitcher with both hands, balanced on her left shoulder, with her left foot forward. She wears traditional clothing with a *shalwar*, vest and headscarf. Her cobalt blue *shalwar* has small flower motifs. The turquoise vest has circular motifs with a spot in each. The same motif is repeated on the pitcher. The edges of the base are embellished with flower and plant motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 131 / 172; Bilgi 2006, p. 218 / 269-270).





416

**FIGURINE OF A WOMAN  
(VIRGIN MARY?)**

Second half of the 20<sup>th</sup> century

h. 18 cm

Inv. no: PMK 315

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, black, and green decoration. The figurine of a woman (the Virgin Mary?) stands on a cylindrical base. Depicted in her traditional, long dress and cape, Mary's head is covered.

418

**FIGURINE OF A WOMAN  
(APHRODITE?)**

Second half of the 20<sup>th</sup> century

h. 18 cm

Inv. no: PMK 318

White/cream coloured paste, white slip, transparent, colourless glaze. The figurine of a woman placed on a square base is an imitation of Roman era sculptures. It is reminiscent of the goddess Aphrodite. The woman, depicted standing and bare-chested, has no arms and her left knee is bent forward. She has a flowing skirt. Her hair is tied into a bun at the back.



417

**FIGURINE OF A WOMAN  
AND CHILD (VIRGIN  
MARY AND INFANT  
JESUS?)**

Second half of the 20<sup>th</sup> century

h. 12.5 cm

Inv. no: PMK 316

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue, turquoise, yellow, black, and green decoration.

Depicted on a throne-like base, these are the figures of Infant Jesus and the Virgin Mary. Depicted in her traditional, long dress and cape, Mary's head is covered. She holds the Infant on her lap. The Virgin and Jesus have been embellished in a very primitive way. The sides of the base are embellished with double lines. At the back surface is a very rough flower motif. Part of the base is broken and "5" is written inside.





419

### FIGURINE OF A WOMAN (APHRODITE?)

Second half of the 20<sup>th</sup> century

h. 18 cm

Inv. no: PMK 168

White/cream coloured paste, white slip, transparent, glaze. It is the bust of a woman on a base shaped like a bobbin and is an imitation of Roman era sculptures. It is reminiscent of the goddess Aphrodite. The woman has no arms and her hair is tied into a bun at the back.



420

### MASK OF A WOMAN

Second half of the 20<sup>th</sup> century (Kütahya?)

h. 13,5 cm

Inv. no: PMK 286

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. Part of this mask of a woman is broken. She has thick brows, painted eyes, and her teeth can be seen from her open mouth. Her hair is braided, falling in locks to the edges of her ears. She has a randomly embellished, hat-like crown on her head.



421

### FIGURINE OF A FOOTBALL PLAYER

Second half of the 20<sup>th</sup> century (3.4.{19}83)

h. 32.5 cm

Inv. no: PMK 125

White/cream coloured paste, white slip, transparent glaze with underglaze black decoration. The figurine / football player has black hair and brows. He stands on a bobbin-shaped base. One of his feet rests on a football, his right arm rests on his waist, and he holds another ball with his left hand. The top part of the uniform has black lines on white, and the white shorts have black edges. His socks with black stripes end just below the knee. The number 8 is written at the back of his uniform. The date "3.4.83" is given at the bottom of the base. In addition, there is decoration, appearing to be writing, in red colour.

422

### FIGURINE OF A FOOTBALL PLAYER

Second half of the 20<sup>th</sup> century

h. 32 cm

Inv. no: PMK 126

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, green, and black decoration. Outlines are black. The figurine / football player has black hair and brows, his hand held behind his back. He stands on a circular base. The top part of the uniform is red and green, the shorts are black. The base is embellished with stylised flowers with stems and leaves.



423

### FIGURINE OF NASREDDIN HODJA

Second half of the 20<sup>th</sup> century

h. 14 cm

Inv. no: PMK 241

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, green, turquoise, aubergine purple, brown, and yellow decoration. Outlines are black. It is the figurine of Nasreddin Hodja, sitting backwards on his donkey, placed on an elliptical platform. There are small chrysanthemums, rosette blossoms, buds, and leaves on the platform. There are alternating half-rosette blossoms and plants with buds on the border around the edges. Nasreddin Hodja wears his traditional garb with his long cardigan, his sash, and turban. He holds the donkey's tail with his right hand. The front and hind legs of the donkey are fused; its ears are missing.



424

### FIGURINE OF NASREDDIN HODJA

Second half of the 20<sup>th</sup> century

h. 15.2 cm

Inv. no: PMK 242

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, green, turquoise, aubergine purple, and yellow decoration. Outlines are black. It is the figurine of Nasreddin Hodja, sitting backwards on his donkey, placed on an elliptical platform. There

are small rosette blossoms, buds, and leaves on the platform, with cross-hatched, sectioned cartridges filled with half-rosette blossoms on the sides. The border around the edge is decorated with diamond shapes connected to simple stars. Nasreddin Hodja wears his traditional garb with his long cardigan, his sash, and turban. He holds the donkey's tail with his right hand. The front and hind legs of the donkey are fused. The decorations of the base are repeated on its legs.



425

### FIGURINE OF NASREDDIN HODJA

Second half of the 20<sup>th</sup> century

h. 14.2 cm

Inv. no: PMK 317



White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, green, lilac, black, brown, and yellow decoration. It is the figurine of Nasreddin Hodja, sitting backwards on his donkey, placed on a base. Nasreddin Hodja wears his traditional garb with his turban, *shalwar*, and *kaftan*. He holds the donkey's tail with his left hand. His saddlebag, decorated with cross motifs, is full. The base and the head of the donkey are broken.

426

### FIGURINE OF A MAN

Second half of the 20<sup>th</sup> century

h. 12.2 cm

Inv. no: PMK 324

White/cream coloured paste, white slip, transparent glaze with underglaze black decoration. It is the bust of a man. He has a wide forehead, thick brows, a moustache and a beard. He wears a double-breasted jacket, with a collarless, buttoned shirt underneath. Despite having personal characteristics, it is not known who this bust depicts.



427

### FIGURINE OF A MAN

Second half of the 20<sup>th</sup> century

h. 8.2 cm

Inv. no: PMK 327

White/cream coloured paste, white slip, transparent glaze with underglaze brown, cobalt blue, green, and black decoration. It is the figure of a man sitting on a platform. Sitting cross-legged, the figure has a turban, a green cassock, and a *shalwar*.



428

### FIGURINE OF A PEACOCK

Mid-20<sup>th</sup> century

h. 24.5 cm

Inv. no: PMK 187

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, turquoise, and yellow decoration. Outlines are black. It is the figurine of a peacock perched on a round-based, cylindrical pillar. The peacock has a thin, graceful neck and a closed tail that hangs down to the bottom of the pillar. The feathers of the wings have been emphasised with gentle grooves, and embellished with colourful, small spots. The pillar is embellished with large leaves, stylised flowers, and branches of grape. The neck was broken in the middle and restored. Believed to have been made by "Abdurrahman Özer" (1924-1985).



429

### FIGURINE OF A BIRD

Second half of the 20<sup>th</sup> century

h. 14.2 cm

Inv. no: PMK 127

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, light brown, and yellow decoration. Outlines are black. The bird stands on an oval base, with wings closed. Its body is cobalt blue, with the wings differentiated in light brown, with feathers emphasised. The base is embellished with random brush strokes. There is a rectangular hole at the bottom of the base for throwing in money. Despite being an unsuitable object for such a purpose, it is thus reminiscent of a piggy bank. If it was indeed made for such a purpose it would have to be broken once filled.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 91 / K. 109).



430

### FIGURINE OF A BIRD

Second half of the 20<sup>th</sup> century

h. 14.2 cm

Inv. no: PMK 128

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, green, and black decoration. The bird stands on an oval base, with wings closed. Its body is cream coloured, with the wings differentiated in blue, with feathers emphasised. There is a *zencirek*-like motif on the back of the figurine. There is a rectangular hole at the bottom of the base for throwing in money. Despite being an unsuitable object for such a purpose, it is thus reminiscent of a piggy bank. If it was indeed made for such a purpose it would have to be broken once filled. The beak is broken.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p. 91 / K. 109).



431

### FIGURINE OF A SWAN

Second half of the 20<sup>th</sup> century

h. 17 cm, ç. 28 cm

Inv. no: PMK 296

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, and green decoration. The body of the bird, appearing to be a swan, is made in the form of a curved bowl. Has a thin and long neck. At the base of its neck there is the mask of man, squeezing his eyes and gritting his teeth. A crown of small circles is placed on his head. The edges of the piece have been painted randomly.



432

### FIGURINE OF A BIRD

Second half of the 20<sup>th</sup> century

h. 6.5 cm

Inv. no: PMK 284

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. It is the figurine of a bird; its wings closed. It stands on a cylindrical platform, wings delineated by lines and remaining areas decorated by carnation motifs. Parts of its beak and tail are broken. The body is cracked and has been repaired.



434

### FIGURINE OF A BIRD BY A POOL OF SNAKES

Second half of the 20<sup>th</sup> century

h. 13 cm

Inv. no: PMK 336

White/cream coloured paste, white slip, transparent glaze with underglaze turquoise, yellow, black, and green decoration. There are six intersecting snakes, heads visible in places. A yellow bird figurine stands atop this stack of snakes. It appears that the bird has fallen in the snakes' trap.



433

### FIGURINE OF A BIRD

Second half of the 20<sup>th</sup> century

(Kütahya?)

h. 5.6 cm

Inv. no: PMK 330

White/cream coloured paste. Bisque firing only. Shaped by hand. Standing on an amorphous base, the details of the bird figurine are given by grooves. There is a human mask on the back of the bird. Very primitively worked, the tips of the beak and tail are broken.



436

### FIGURINE OF A BIRD?

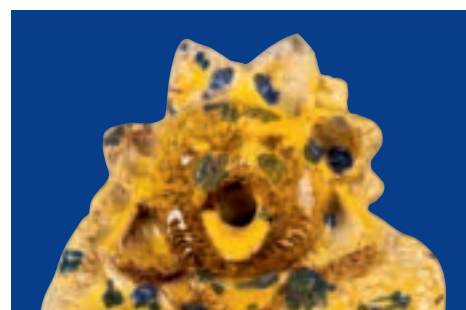
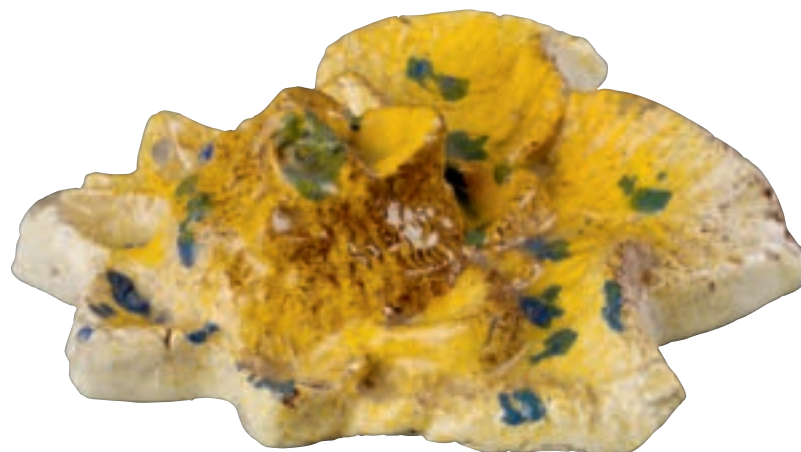
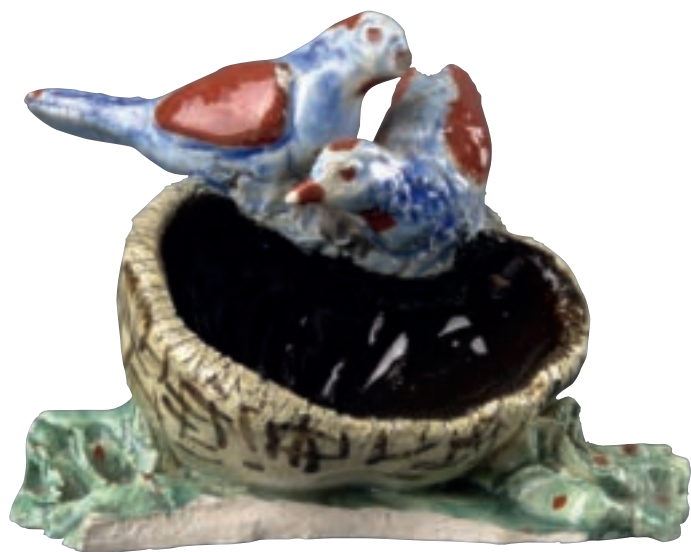
Second half of the 20<sup>th</sup> century

h. 5.3 cm

Inv. no: PMK 363

White/cream coloured paste,  
white slip, transparent glaze with  
underglaze blue, yellow, and green

decoration. This interesting piece is  
made in the form of a dahlia with  
leaves, presumably a candle holder.  
At the centre of the dahlia there is  
a figure with open mouth and ears,  
reminiscent of both a baby bird and a  
lion. At the side of the object "Kadri"  
is written in Turkish capital letters.



435

### ORNAMENT OF BIRDS BY A POOL

Second half of the 20<sup>th</sup> century

h. 9 cm

Inv. no: PMK 323

White/cream coloured paste,  
white slip, transparent glaze with  
underglaze brownish red, blue,  
brown, black, and green decoration.  
Two birds perch next to pool placed  
on a rock-like platform. The front  
of the base is broken. The edges of  
the pool are embellished with cross-  
hatching.





437

### FIGURINE OF A ROOSTER AND CHICKEN

Second half of the 20<sup>th</sup> century

h. 19 cm

Inv. no: PMK 167

White/cream coloured paste, white slip, transparent glaze with underglaze red, blue, black, yellow, and green decoration. The figurines of a rooster and chicken stand on a base in the form of a hill. The rooster stands proud, whilst the chicken pecks at food on the ground. Believed to be the work of "Ahmet the Drunkard".

Another work by this artist:

Bilgi, 2005, p. 216, no: 267.



438

### FIGURINE OF A ROOSTER

Second half of the 20<sup>th</sup> century

h. 12 cm

Inv. no: PMK 307

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, brown, and green decoration. Standing on a cylindrical platform, the rooster pecks at the ground. Its feathers are given as lines. The base features a braided motif.

439

### FIGURINE OF A ROOSTER

Second half of the 20<sup>th</sup> century

h. 10.8 cm

Inv. no: PMK 306

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, brown, and green decoration. Standing on a cylindrical platform, the rooster pecks at the ground. Its feathers are given as lines. The base features a braided motif. The top part of its tail is broken.



440

### FIGURINE OF A CHICKEN

Second half of the 20<sup>th</sup> century

h. 8.8 cm

Inv. no: PMK 308

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, brown, and green decoration. It is the figurine of a chicken standing on a platform.



441

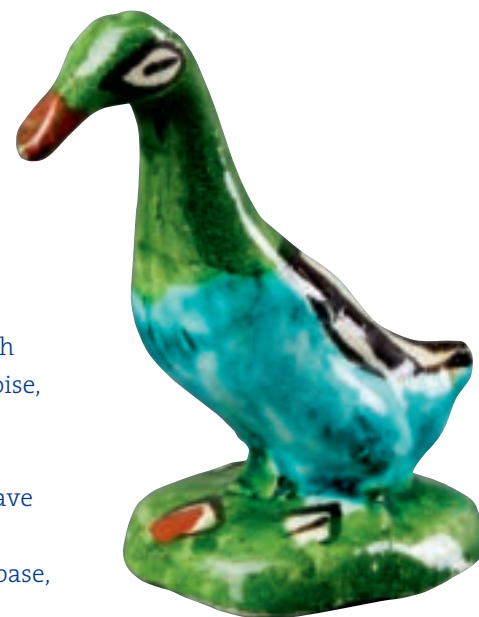
### FIGURINE OF A DUCK

Second half of the 20<sup>th</sup> century

h. 10.5 cm

Inv. no: PMK 311

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, black, and green decoration. The figurine of a duck stands on a platform. The mallard's wings have been denoted by lines. There is a droplet motif at the front of the base, with a red spot.



442

### FIGURINE OF A DUCK

Second half of the 20<sup>th</sup> century

h. 10.5 cm

Inv. no: PMK 312

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, black, and green decoration. The figurine of a duck stands on a platform. The mallard's wings have been denoted by lines. There is a droplet motif at the front of the base, with a red spot.



443

### FIGURINE OF A SNAKE

Mid-20<sup>th</sup> century (1953)

h. 27.5 cm

Inv. no: PMK 334

White/cream coloured paste, white slip, transparent glaze with underglaze black and yellow decoration. The snake figurine is coiled on a base. Its mouth is open and the top part of the body is embellished with black spots. The bottom part features black lines. "A: Özer 953" (Abdurrahman Özer) is written in Turkish capital letters on the part near the base.



444

### FIGURINE OF A CAT

Second half of the 20<sup>th</sup> century

h. 10.5 cm

Inv. no: PMK 325

White/cream coloured paste, white slip, transparent glaze with underglaze turquoise, black and yellow decoration. The figurine of a cat sits on its hind legs. Its tail is wrapped around its hind legs. It wears collar, and its body is embellished with thin lines.

445

**FIGURINE OF TWO CATS**

Second half of the 20<sup>th</sup> century

h. 13,5 cm

Inv. no: PMK 170

White/cream coloured paste, white slip, transparent glaze. Two cat figurines stand on an elliptical platform. The one on the front sits on its hind legs, with a curled tail. The one at the back is smaller in size and stands with legs slightly apart. This cat touches the other one with its tail.



446

**FIGURINE OF A DOG**

Second half of the 20<sup>th</sup> century

h. 9 cm

Inv. no: PMK 243

White/cream coloured paste, white slip, transparent glaze with underglaze black decoration. Figurine of a dog sitting on its hind legs, with long ears. It wears a collar.

447

**FIGURINE OF A DOG**

Second half of the 20<sup>th</sup> century

h. 11,3 cm

Inv. no: PMK 305

White/cream coloured paste, white slip, transparent glaze with underglaze green and brown decoration. Outlines are black. Figurine of a dog sitting on its hind legs, on a cylindrical platform. Given in 3/4 profile. Its ears are perked up and it wears a collar.



448

### FIGURINE OF A DOG

Second half of the 20<sup>th</sup> century

h. 11.2 cm

Inv. no: PMK 322

White/cream coloured paste, white slip, transparent glaze with underglaze black decoration. Figurine of a dog standing on its hind legs, on an elliptical platform. The right paw of the dog curves as it leans on its body, its left paw is up in the air.



449

### FIGURINES OF A DOG / WOLF

Second half of the 20<sup>th</sup> century

h. 9.5 cm

Inv. no: PMK 301, PMK 302, PMK 303, PMK 304

White/cream coloured paste, white slip, transparent glaze with underglaze green, brownish red, blue, and brown decoration. Outlines are black. Figurine of a dog sitting on its hind legs, on a base shaped like a rock, given in 3/2 profile. Its ears are perked up. The base is decorated with spotted circles and braided motifs.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalın-Bilgi 1997, p. 132 / 176; Bilgi 2006, p. 222 / 277).





450

### FIGURINE OF A LION

Second half of the 20<sup>th</sup> century

h. 6 cm

Inv. no: PMK 246

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple and brown decoration. The lion with a mane is depicted sitting down. Its front legs are stretched forwards. Its hind legs are gathered at the side, its tail is resting on its body.

451

### FIGURINE OF A FOX BY A POOL

Second half of the 20<sup>th</sup> century

h. 6 cm

Inv. no: PMK 326

White/cream coloured paste, white slip, transparent glaze with underglaze brown, blue, green, and black decoration. Figurine of a fox drinking from a pond or pool. Its curled tail stretches to the side.



452

### FIGURINE OF A CAMEL

Second half of the 20<sup>th</sup> century

h. 13.5 cm

Inv. no: PMK 239

White/cream coloured paste, white slip, transparent glaze with underglaze yellow and green decoration. Figurine of a camel standing on a rock-like platform. The rock is lined with yellow and green lines.



453

### FIGURINE OF AN ELEPHANT

Second half of the 20<sup>th</sup> century

h. 11 cm

Inv. no: PMK 240

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, green, and black decoration. Outlines are black. Figurine of an elephant standing on a straight, pentagonal base. The entire body of the elephant is decorated like a flower garden. There is a large chrysanthemum on its back, with curved stems, rosette blossoms, leaves and buds.



454

### FIGURINE OF AN ELEPHANT

Second half of the 20<sup>th</sup> century

h. 4.6 cm

Inv. no: PMK 329

White/cream coloured paste, white slip, transparent glaze. Figurine of a small elephant. It raises its trunk above its head. The spaces between the front and hind legs are filled.



455

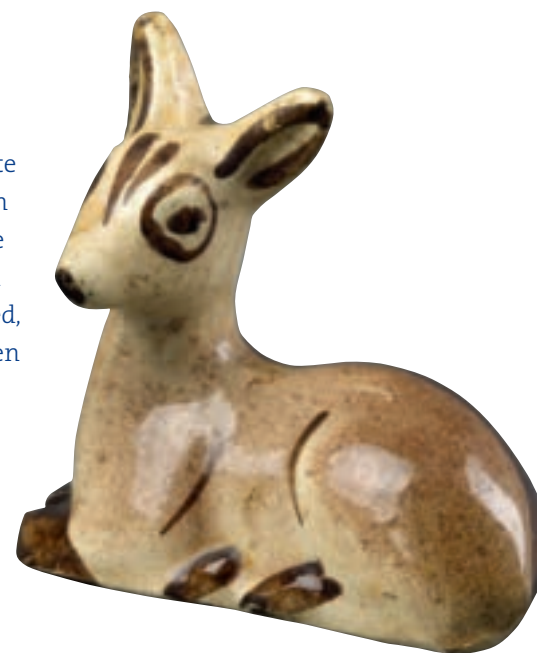
### FIGURINE OF A ROEBUCK

Second half of the 20<sup>th</sup> century

h. 8.5 cm

Inv. no: PMK 244

White/cream coloured paste, white slip, transparent brown glaze with underglaze brown decoration. The sitting roebuck has large eyes and ears. The front legs are embellished, whilst the hind legs have only been denoted by lines.



456

### FIGURINE OF A ROEBUCK

Second half of the 20<sup>th</sup> century

h. 8.5 cm

Inv. no: PMK 245

White/cream coloured paste, white slip, transparent brown glaze with underglaze brown decoration. The sitting roebuck has large eyes and ears. The front legs are embellished, whilst the hind legs have only been denoted by lines.



457

### FIGURINE OF A RABBIT

Second half of the 20<sup>th</sup> century

h. 9.2 cm

Inv. no: PMK 297

White/cream coloured paste, white slip, transparent glaze with underglaze black decoration. Figurine of a rabbit sitting on its legs. Its hind and front legs, nails, ears, back and forehead have been emphasised with thin, long lines. The tops of its ears are deformed.



458

### FIGURINE OF A RABBIT

Second half of the 20<sup>th</sup> century

h. 10.8 cm

Inv. no: PMK 298

White/cream coloured paste, white slip, transparent green glaze with underglaze black decoration. Figurine of a rabbit sitting on its legs. Its hind and front legs, nails, ears, back and forehead have been emphasised with thin, long lines. The tops of its ears are deformed.





459

### FIGURINE OF A RABBIT

Second half of the 20<sup>th</sup> century

h. 10.8 cm

Inv. no: PMK 299

White/cream coloured paste, white slip, transparent green glaze with underglaze black decoration. Figurine of a rabbit sitting on its legs. Its hind legs, nails, and chest have been emphasised with thin, long lines. It has long whiskers.



460

### FIGURINE OF A RABBIT

Second half of the 20<sup>th</sup> century

h. 9 cm

Inv. no: PMK 300

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, green, yellow, and black decoration. Outlines are black. Figurine of a rabbit sitting on its legs. The rabbit has eyes with lashes, a star-shaped nose, and thin whiskers. There is a palmette / fleur-de-lis motif on its chest. There are plant-like motifs comprising of leaves and lines on the body, and "Hacer 18.10.1962 Hatıra Olsun" written in Turkish capital letters.



461

### FIGURINE OF A FISH (BOARD)

Last quarter of the 20<sup>th</sup> century

thickness: 1.9 cm, l: 32.5 cm, w: 20.5 cm

Inv. no: PMK 491

White/cream coloured paste, white slip, transparent glaze with underglaze red, turquoise, green, aubergine purple, yellow, and light pink decoration. Outlines are black. There are rosette blossoms, tulips and dagger-shaped leaves on the fish-shaped figurine. There is also a sun motif, decorated with palmettes and *rumi*, as well as small flowers with thin leaves. The eye, open mouth, and whiskers of the fish are painted, and its tail and gills are denoted in lines. On the bottom gill "Ö. Usta (Ömer Usta)" is signed in Turkish script. The back surface is plain.



467

### FIGURINE OF A MINARET

Second half of the 20<sup>th</sup> century

h. 13.3 cm

Inv. no: PMK 321

White/cream coloured paste, white slip, transparent glaze with underglaze blue, brown, black and yellow decoration. Outlines are black. It is the figurine of a minaret rising on a circular base. There are brick-like embellishments on the minaret's cylindrical body. On the conical tip there is an *âlem* (crescent). There are thin lines embellishing the base.

468

### ORNAMENT IN THE SHAPE OF A TOWN

Second half of the 20<sup>th</sup> century

h. 7 cm

Inv. no: PMK 364

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, aubergine purple, black and yellow decoration. The ornament depicts a town by the sea, with a mosque complete with minaret and garden, three houses, a man sitting on the beach, a small fountain, and a dock and boat. The white houses and mosque have red brick roofs. At the base "Hamdi Çinicioğlu Kütahya" is written in Turkish script.





469

**TILE**

First half of the 18<sup>th</sup> century  
18.3x18.3 cm  
Inv. No: PMK 409

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. The tile is square in form and has a connecting pattern. The daisy at the centre of the tile is surrounded by stylised seraphim motifs and spotted C curves. There are quarter-flower motifs at the corners, and wavy lines at the edges.

**Similar example:** Jerusalem St. James Cathedral (Carswell 1972 (II), plate 3/c, plate 5/a), Jerusalem Surp Hagop Cathedral (Demirsar Arlı 2007, p. 334 Photo. 5), İstanbul Kirkor Lusavariç Church (Aslanapa 1949, p. 64; Çini 1991, p. 47); İstanbul Rüstem Paşa Mosque (Carswell 1972 (II), plate 3/c), Kütahya Ali Paşa Mosque (Çini 1991, p. 35), Sadberk Hanım Museum (Carswell 1991, p.94 / K. 118), Suna and İnan Kıraç Foundation Collection (Soustiel 2000, p.114 / 62; Bilgi 2006, p. 66 / 62), İstanbul Rüstem Paşa Mosque (Aslanapa 1981-1982, p. 97), İstanbul Hekimoğlu Ali Paşa Mosque (Aslanapa 1981-1982, p. 103).

470

**TILE**

Second half of the 18<sup>th</sup> century  
18.8x18.8 cm  
Inv. No: PMK 407

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Outlines are black. The tile is square in form and has

a connecting pattern. There are stylised violets at the centre of the tile, issuing from a root with many leaves. There are quarter-flower motifs at the corners. The plaster at the back suggests it has been removed from a wall.

**Similar example:** Kütahya Tile Museum Inv. no: 2420.





471

### TILE

Second half of the 18<sup>th</sup> century (?)

19x19 cm

Inv. No: PMK 408

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. Outlines are black. The tile is square in form and has a connecting pattern. There are large leaves issuing from a stylised flower on the tile. There are quarter-flower and leaf motifs at the corners. The plaster at the back suggests it has been removed from a wall.

472

### TILES

18<sup>th</sup> century (?)

19.5x19.5 cm

Inv. No: PMK 439, PMK 440

White/cream coloured paste, white slip, transparent glaze with underglaze blue decoration. Outlines are black. The tiles are square in form and have a connecting pattern. There is a large sun motif at the centre, embellished with rosette blossoms and leaves, and

tipped with palmettes. Quarter-sun motifs are repeated at the edges. The back surface is unglazed and grooved.

**Similar example:** Jerusalem St. James Cathedral St. Minas and St. Sargis Chapel (Carswell 1972 (II), plate 3/d), Jerusalem St. James Cathedral (Carswell 1972 (II), plate 9/6, 6a-f), Kütahya Alo (Ali) Paşa Mosque, (Demirsar Arlı-Altun 2008, p.334, fig. 395).



473

## TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

20x20 cm

Inv. no: PMK 428

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, green, and yellow decoration. Outlines are black. The tile is square in form and has a connecting pattern. The surface is decorated with large *hatayi*, a tulip and dagger-shaped leaves.

**Similar example:** İstanbul Rüstem Paşa Mosque (Çini 1991, p. 40).



474

## TILE

First half of the 20<sup>th</sup> century

20.1x20.1 cm

Inv. no: PMK 430

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and green decoration. Outlines are black. The tile is square in form and has a connecting pattern. The surface is decorated with large half *hatayi* motifs, and a tulip, rose, carnation and leaves on branches. The back surface is unglazed and grooved.



475

### BOARD OF TILES WITH CONNECTING PATTERNING

Second half of the 19<sup>th</sup> century-beginning  
of the 20<sup>th</sup> century

l: 123 cm, w: 41 cm,

individual tiles: 20,5x20,3

Inv. no: PMK 14

White/cream coloured paste, white  
slip, transparent glaze with underglaze

cobalt blue, aubergine purple, yellow,  
and green decoration. Outlines are black.  
The piece consists of twelve square tiles,  
featuring floral decoration consisting  
of large roses, chrysanthemums,  
*hatayi*, and dagger-shaped leaves in a  
connecting pattern. The stems of the  
flowers connect to form star or diamond  
shapes. Two tiles are broken.

**Similar example:** İstanbul  
Eminönü Yeni Mosque (Demirsar  
Arlı-Altun 2008, p.304, fig. 353).



476

### TILE

First half of the 18<sup>th</sup> century

18,7x19 cm

Inv. No: PMK 457

White/cream coloured paste,  
white slip, transparent glaze with  
underglaze cobalt blue and turquoise  
decoration. The tile is square in form.  
There is a medallion at the centre,  
framed in a square, and embellished  
with a fish-scale motif. At the corners  
of the square there are stylised  
rosette blossoms with leaves. There  
is a crown in the middle of each  
edge, flanked by stylised plants  
formed out of leaved stems. The back  
surface is glazed. Completed through  
restoration.

**Similar example:** Jerusalem  
St. James Cathedral (Carswell  
1972 (II), plate 12/40), Cairo Arab  
Museum (Carswell 1972 (II), plate  
37/d), Kütahya Alo (Ali) Paşa  
Mosque, Isparta Abdi Paşa Mosque,  
(Demirsar Arlı-Altun 2008, p.334,  
fig. 395, p.347 fig. 413); Isparta  
Peygamber Mosque (Demirsar Arlı  
2007, p. 336 photo. 7).



477

**TILE**

First half of the 20<sup>th</sup> century

9.8x9.8 cm

Inv. no: PMK 436

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, and turquoise decoration. Outlines are black. The tile is square in form. There are small vervain blossoms and leaves at the centre, placed on thin branches issuing from rosette blossoms. These decorations are encircled by a cobalt blue circle. There small rosette blossoms with leaves at the corners. The back surface is unglazed and grooved. Parts of the tile's surface are damaged.



478

**TILE**

First half of the 20<sup>th</sup> century

9.9x9.9 cm

Inv. no: PMK 437

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, aubergine purple, and turquoise decoration. Outlines are black. The tile is square in form. There is a dahlia at the centre, surrounded by stylised palmettes and encircled in a segmented medallion. There are palmette motifs at the corners, surrounded by a border comprising of triangles. A corner of the tile is broken.





479

**TILE**

18<sup>th</sup> century

Edges: 10.2 cm

Inv. no: PMK 445

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, green, yellow, and turquoise decoration. Outlines are black. The tile is hexagonal in form. The are stems with *rumi* leaves at the centre, placed on a platform and ending in stylised seraphim motifs. Thin branches issue from this vase-formed embellishment, with roses, tulips, hyacinths, and liles on them. Thin stems connect at the top part, with two leaf motifs reminiscent of a seraphim. The edges and back are unglazed.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p.96 / K. 124).



480

**TILE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 431

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, yellow, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a

star and geometrical composition at the centre, surrounded by widening plant motifs. There are small fruit blossoms around the star. There are rosette blossoms and curled leaves around the borders. The tile has been broken and repaired. The back surface is unglazed and grooved.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125), Kütahya Tile Museum Inv. no: 1972-1974.





481

**TILE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 489

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, green, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a star and

geometrical composition at the centre, surrounded by widening plant motifs. There are small fruit blossoms around the star. There are rosette blossoms and curled leaves around the borders. There is a circular hole at the centre. The back surface is unglazed and grooved.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40), Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125), Kütahya Tile Museum Inv. no: 1972-1974.



482

**TILE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 432

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, green, yellow, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a segmented flower at the centre, surrounded by palmettes and rosette blossoms, all encircled by a segmented medallion, which is tipped by palmettes and stylised flowers. There are vervain blossoms and curved leaves around the borders. There are droplet shaped grooves on the unglazed back surface.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125), Kütahya Tile Museum Inv. no: 1972-1974.



483

## TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 451

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, green, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a segmented flower at the centre, surrounded by palmettes

and rosette blossoms, all encircled by a segmented medallion, which is tipped by palmettes and stylised flowers. There are vervain blossoms and curved leaves around the borders. There are droplet shaped grooves on the unglazed back surface, and a hole at the centre.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40), Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125), Kütahya Tile Museum  
Inv. no: 1972-1974.



484

## TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 488



White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, green, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a segmented flower at the centre, surrounded by

palmettes and rosette blossoms, all encircled by a segmented medallion, which is tipped by palmettes and stylised flowers. There are vervain blossoms and curved leaves around the borders. There are droplet shaped grooves on the unglazed back surface, and a hole at the centre.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40), Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125), Kütahya Tile Museum  
Inv. No: 1972-1974.



485

## TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9 cm

Inv. no: PMK 441

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, green, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There is a six-corner star at the centre, tipped with tulip motifs and

surrounded by eight *hatayi* motifs. The stems of the motifs connect to produce a star shape. The leaves issuing from the tips of the *hatayi* connect to end in a stylised plant motif. The borders feature spotted diamond shapes. The back surface and edges are unglazed, and there is a hole at the centre.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40), Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125).



486

## TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 9.5 cm

Inv. no: PMK 452

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, green, and turquoise decoration. Outlines are black. The tile is octagonal in form. It can be used on ceilings or as a table cover. There are branches issuing from rosette blossoms and the centre, topped with stylised tulips, buds, and leaves. There are palmettes pointing towards the centre at the border and their stems are connected. There are spots connecting to the palmettes at the top and the spots are also repeated in between the palmettes. The borders feature spotted diamond shapes. The unglazed back surface is also grooved.

**Similar example:** Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125).

487

### TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

Edges: 12.5 cm

Inv. no: PMK 442

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, yellow, and turquoise decoration. Outlines are black. The tile is hexagonal in form. It can be used on ceilings or as a table cover. There is a six-corner star at the centre, tipped with vase-like stylised motifs, from which curved stems, dagger-shaped leaves, and tulip motifs issue. More curved stems, issuing from the vases, connect to form a palmette motif. The tile is framed, with a large hole in the middle.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40), Sadberk Hanım Museum (Carswell 1991, p.97 / K. 125).



488

### TILE

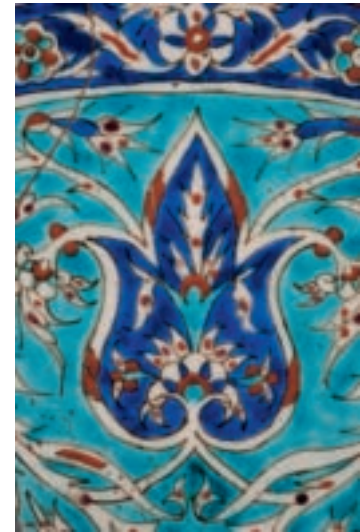
End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

l: 21.6 cm w: 24.5 cm

Inv. no: PMK 470

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, and turquoise decoration. Outlines are black. The tile is polygonal in form. It can be used on ceilings or as a table cover. There is a large and elegant palmette motif at the centre of the tile. It is decorated with plant motifs. Stems issuing from the two sides of the palmette feature small and large stylised tulip motifs, as well as flowers. The border at the top is decorated with alternating *hatayi* and rosette blossoms, tied together by curved leaves. 24 is written at the back surface in Arabic script.

**Similar example:** Kütahya Sakahane (Çini 1991, p. 40); Suna and İnan Kıraç Foundation Collection (Bilgi 2006, p. 152, 153 / 184, p. 157 / 187).



489

**TILE**

First half of the 20<sup>th</sup> century

16.9x19.9x10.2 cm

Inv. no: PMK 443

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, aubergine purple, green, yellow, and turquoise decoration. Outlines are black. The tile is pentagonal in form and has a connecting pattern. There is a segmented medallion at the centre, filled with flower motifs and surrounded by large palmette motifs. The border features stylised tulip motifs interspersed with *rumi*. The back and edges of the tile are unglazed.



490

**TILE**

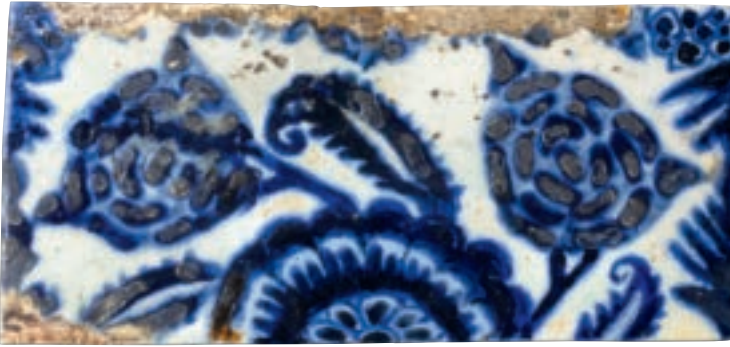
End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

l: 24.2 cm, w: 18.5 cm

Inv. no: PMK 469

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, yellow, and turquoise decoration. Outlines are black. The tile is polygonal in form and has a connecting pattern. The tile is comprised of a thin border around the edges and one main decoration. The border is made up of plaited, curved stems topped with daffodils and leaves, and bordered with two cobalt blue lines. The main decoration is also made up of bunches of daffodils. The back is unglazed.





491

**TILE**

Mid-18<sup>th</sup> century

22x10.1 cm , 22.4x10.1 cm, 21.5x9.9 cm

Inv. No: PMK 411, PMK 418, PMK 419,

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. The tile is rectangular in form and has a connecting pattern. The surface is decorated with thin stems tied to a half-rose, topped with rose motifs. There are dagger-shaped leaves in between these rose motifs, with quarter-plant motifs in the corners. The plaster at the back of the tile suggests it was removed from a wall.

**Similar example:** Istanbul Rüstem Paşa Mosque (Carswell 1972 (II), plate 4/a; Aslanapa 1981-1982, p. 97), Kayseri Efkeri Church (Carswell 1972 (II), plate 32/c). Jerusalem St. James Cathedral (Carswell 1972 (II), plate 9/3), British Museum (Carswell 1965, figure I/no. 1; Carswell 1972 (II), pp. 35, Fig. 17/d).





492

### BORDER TILES

First half of the 18<sup>th</sup> century

22.6x9.8 cm, 21.7x10 cm

Inv. No: PMK 410, PMK 412

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. The tile is rectangular in form and belongs to a border. At the wide border in the middle, there are alternately placed stylised rose motifs on a curved line. These are surrounded by rosette blossoms. The wide border is delineated top and bottom by zigzag motifs. The plaster at the back of the tile suggests it was removed from a wall.

**Similar example:** Jerusalem St. James Cathedral (Carswell 1972 (II), plate 13/50), Kayseri Efkere Church (Carswell 1972 (II), plate 32/c), Sadberk Hanım Museum (Carswell 1991, p.95 / K. 120)

493

### BORDER TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

15x4.2 cm

Inv. no: PMK 474

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. The tile is rectangular in form and belongs to a border. There are daffodils and leaves placed on curved, plaited stems. The decoration is bordered by two cobalt blue lines.



494

### BORDER TILES

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

13.3x22.8cm

Inv. no: PMK 472, PMK 473

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. The tile is rectangular in form and belongs to a border. There are *hatayi*, carnations, tulips, buds, and rosette blossoms on curved, plaited stems. This decoration is bordered by upside-down palmette motifs.



495

### BORDER TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

22x15.7 cm

Inv. no: PMK 433

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, and yellow decoration. Outlines are black. The tile is rectangular in form and belongs to a border. There is a large rosette blossom at the centre, surrounded by *hatayi* and dagger-shaped leaves on curved

stems. On the short edge there are two half-sun motifs, filled with palmettes and *rumi*. The long edges are bordered with thick turquoise lines. There are droplet-shaped grooves on the unglazed back.

**Similar example:** Suna and İnan Kıraç Collection (Akalin-Bilgi 1997, p. 126 / 163; Bilgi 2006, p. 208 / 258), Sevinç Işık Yazan Collection (Çini 2002, p. 314), İstanbul Sokullu Mosque (Aslanapa 1949, p. 28).





496

### BORDER TILE

Beginning of the 20<sup>th</sup> century

14.7x18.2 cm

Inv. no: PMK 434

White/cream coloured paste, cream slip, embellished with coloured glaze in cobalt blue, turquoise, green and yellow. The tile is rectangular in form and belongs to a border. The border is decorated with curved branches and segmented cartridges. There are leaves on the branches. The unglazed back is thinly grooved.



#### Similar example: Kütahya

Hükümet Konağı Mescid (Çini 1991, p. 38, 39; Çini 2002, p.72), Suna and İnan Kıraç Collection (Akalin-Bilgi 1997, p. 125 / 161; Bilgi 2006, p. 209 / 259), Rifat Çini Collection (Çini 1991, p. 85), Kütahya (Aslanapa 1949, p. 47, Fig. 37).

497

### TILE

Mid-20<sup>th</sup> century

18.7x18.5 cm

Inv. no: PMK 458



White/cream coloured paste, cream slip, embellished with coloured glaze in cobalt blue, turquoise, white, and yellow. The tile is square in form and has a connecting pattern. Parts of a large *hatayi* and chrysanthemum flowers can be seen. There is also a polygonal area filled with half-rosette blossoms. There is a stamp at the back of the tile with “Metin Çini Fb. Hakkı Çinicoğlu Kütahya” written in Turkish capital letters. There is the number 3 in the corner.

502

### TILE

First half of the 20<sup>th</sup> century

20x20 cm

Inv. no: PMK 486

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. The tile is square in form. "Maşallah" is written at the centre in Arabic script. The writing is framed by a square and its top

corners are decorated by *rumi*. The wide edge has a border with intersecting *rumi*. The back is unglazed with holes. These holes appear to form the letters D and R. Remnants of plaster.

**Similar example:** Kütahya Ahievren Fountain (Çini 1991, p. 29, 37), Rifat Çini Collection (Çini 1991, p. 86), Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 127 / 165; Bilgi 2006, p. 210 / 261), Kütahya Tile Museum Inv. no: 3125.



503

### TILE

First half of the 20<sup>th</sup> century

20x20 cm

Inv. no: PMK 487

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, yellow, black, and green decoration. Outlines are black. The tile is square in form. "Maşallah" is written at the centre in Arabic script. The writing is framed by a square

and its top corners are decorated by *rumi*. The wide edge has a border with intersecting *rumi*. The back is unglazed with holes. These holes appear to form the letters D and R. Remnants of plaster.

**Similar example:** Kütahya Ahievren Fountain (Çini 1991, p. 29, 37), Rifat Çini Collection (Çini 1991, p. 86), Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 127 / 165; Bilgi 2006, p. 210 / 261).



504

### TILE

First half of the 20<sup>th</sup> century

20.1x20.1 cm

Inv. no: PMK 420

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue and turquoise decoration. The tile is square in form. "ya Hafız" is written on the surface in Arabic lettering. Bordered by thin, turquoise lines. The back and sides are unglazed.



505

### TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

20.1x20.1 cm

Inv. no: PMK 471

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, aubergine purple, yellow, and black, decoration. Outlines are black. The tile is square in form. There is a large Mevlevi coin at the

centre. There is a black cap at the top featuring the *tughra* of Sultan Abdülhamit II and "el gazi" and "ya Hazret-i Mevlana" written in Arabic script. There is also the Ottoman State crest at the bottom. Star-shaped medallions hang from the crest. The top part of the tile is decorated with a draped curtain, opened to the sides, with rosette blossoms and tassels.

**Similar example:** Bilgi 2006, p. 197, no: 245.

506

### TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

l: 32 cm, w: 16.4 cm

Inv. no: PMK 490

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, aubergine purple, yellow, green, and black decoration. Outlines are black. The tile is oval in form. There is the *tughra* of Sultan Abdülhamit II and “el gazi” written in Arabic script at the bottom. There is also the Ottoman State crest at the top. Below the crest there are rosette blossoms from which a medallion hangs. The back is unglazed and has been restored.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Kürkman 2005, p. 226 / 292, Bilgi 2006, p. 197 / 245).



507

### BOARD OF TILES

First half of the 20<sup>th</sup> century

l: 69.5 cm w: 24 cm

Inv. no: PMK 507

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and black decoration. Outlines are black. The framed, rectangular board is made up of three pieces. There are three segmented cartridges at the centre. On the one in the middle “Bismillahirrahmanirrahim” is written in Arabic script. The flanking, smaller cartridges are filled with palmettes and *rumi*, as well as curved stems with more *rumi*. These decorations are tied together by *rumi* forming a braided motif. There is a braided motif at the edges, geometric in character.

**Similar example:** Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 128 / 168; Bilgi 2006, p. 212 / 263).



508

### TILE SIGNBOARD

First quarter of the 20<sup>th</sup> century

l: 59.5 cm w 41.5 cm

Inv. no: PMK 508

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, blue, aubergine purple, green, and black decoration. Outlines are black. The framed, rectangular board is made up of four

pieces. "Mazlumzade ve Mahtumları Hasan" is written at the centre in Arabic script, with "Manifatura Ticarethanesi" (Haberdashery Shop) written directly below in plainer script. At the right corner there is a small "Kütahya Şark Çini Fabrikası" (Kütahya Oriental Tile Factory) sign. The writing is framed in a rectangle. The wide border is decorated with vine leaves, clusters of grapes, and curved stems.



509

### TILE SIGNBOARD

First half of the 20<sup>th</sup> century

Two square tiles. 20x20 cm.

Inv. no: PMK 510

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, and black decoration. Outlines are black. The framed, rectangular board is made up of two pieces. "Sulh Hukuk Yargıçlığı" (Magistrate Court Judge) is written in Turkish capital letters. At the right corner there is a small "Azim-Kütahya" sign. The writing is framed in a rectangle and there top corners of the rectangle are decorated with *rumi*. There are alternating palmettes and lotuses on the thin border around the edges. "Azim" is written at the back surface with small grooves.

**Similar example:** Altan Marçelli Collection (Kürkman 2005, p. 222 / 287).



510

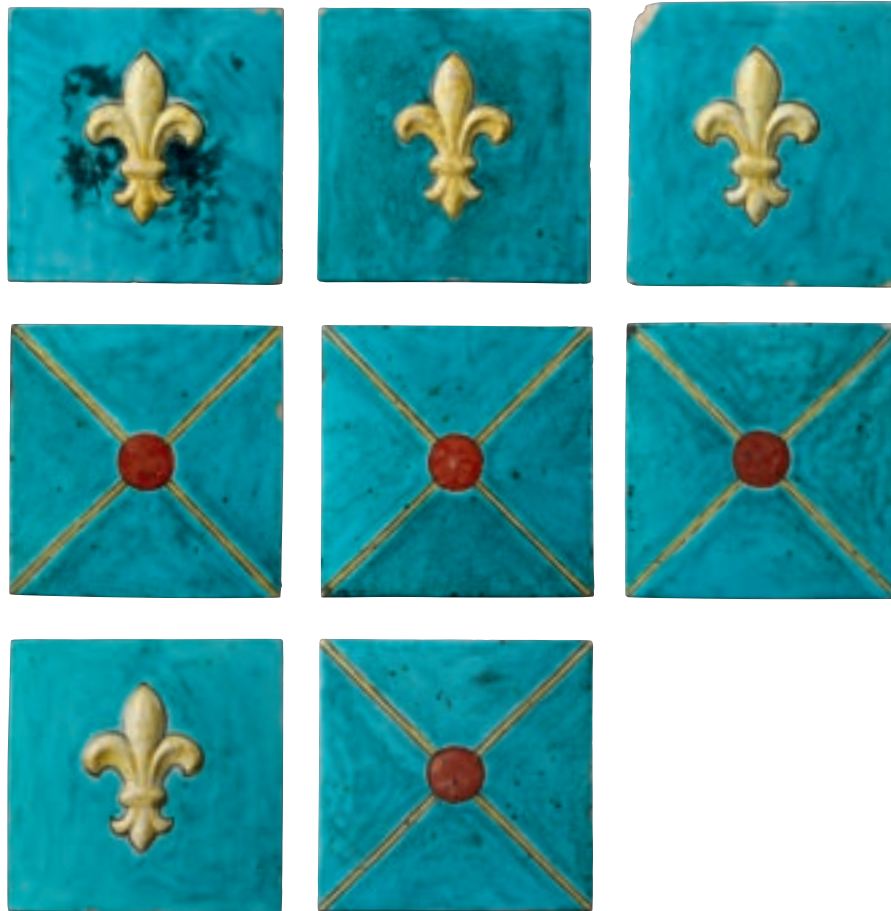
## TILE

Second half of the 20<sup>th</sup> century

15x15 cm

Inv. no: PMK 446

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, light blue, yellow, and black decoration. Outlines are black. The tile is square in form. There is a woman given in profile at the centre, wearing a uniform and a cap. She is shown marching. There are daisies on curved stems with leaves on either side of the woman. There are two holes on the top corners, and grooves on the unglazed back surface.



511

## TILES

First half of the 20<sup>th</sup> century (Kütahya ?)

18.4x18.4 cm

Inv. no: PMK 422, PMK 425, PMK 423, PMK 426, PMK 424, PMK 427, PMK 453, PMK 454

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, turquoise, and yellow decoration. Outlines are

black. The tiles are square in form and have a connecting pattern. At the centre of this group of tiles there is a large fleur-de-lis motif. There is a connecting pattern comprised of tiles with red spots and cross motifs, and fleur-de-lis motifs placed in large diamond shapes. The numbers on the backs, such as 22, 24, 36, 42, 96, 99, indicate that these tiles were made to cover a surface.



512

### BORDER TILES

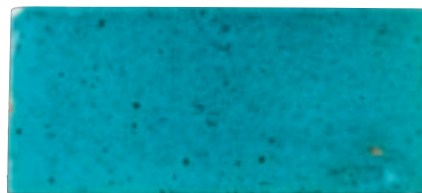
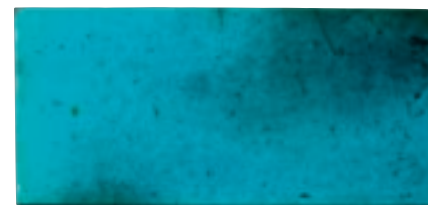
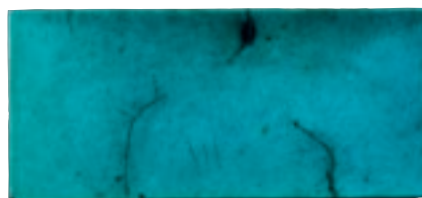
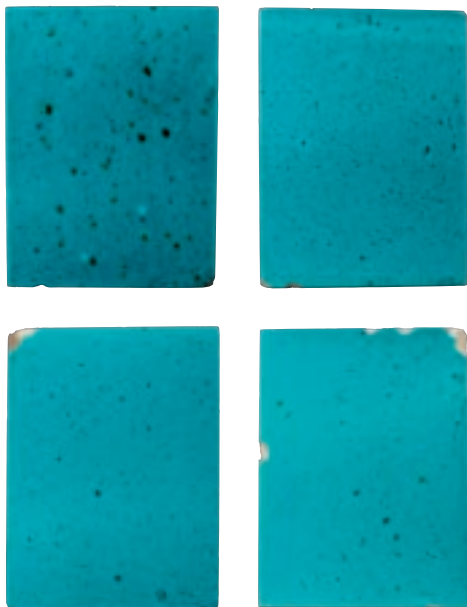
First half of the 20<sup>th</sup> century (Kütahya ?)

23.7x17.7 cm

Inv. no: PMK 403, PMK 404, PMK 405,  
PMK 406

White/cream coloured paste, cream slip, transparent turquoise glaze.  
The tiles are rectangular in form and undecorated. There are green spots staining the surfaces in places. The backs and sides are unglazed.

**Similar example:** Kütahya Tile  
Museum Inv. no: 3260.



513

### BORDER TILES

First half of the 20<sup>th</sup> century (Kütahya ?)

9.7x21.6 cm, 9.7x21.5 cm, 10.1x21.2 cm,  
10x21.5 cm, 12.7x22 cm

Inv. no: PMK 413, PMK 414, PMK 415, PMK  
416, PMK 435

White/cream coloured paste, cream slip, transparent turquoise glaze.  
The tiles are rectangular in form and undecorated. The backs and sides are unglazed.







# AUTHOR'S NOTE





Created through the meticulous efforts of Suna and İnan Kır aç Foundation and currently displayed at Pera Museum, the K utahya Tiles and Ceramics Collection has been expanded with new works acquired from national/international auctions and various collectors, thereby giving rise to an unprecedented and priceless collection both in terms of quality and quantity. Presented to viewers as such, K utahya tiles and ceramics stand testimony to the evolution of this particular art and its artists from the past into the present. This collection thus constitutes a concrete example of the ways in which tiles and ceramics of various functions, forms, and decorations reflect the social, cultural, and political life of the periods in which they were kneaded with countless different stories.

I would like to thank my dear professor G on ul  ney, one of the foremost researchers on the Art of Turkish Tiles and Ceramics, who encouraged me to undertake this endeavor, which I deeply enjoyed, and greatly supported me with her input and wide perspective throughout the entire process.

I would also like to extend my appreciation to  zalp Birol, General Manager of Suna and İnan Kır aç Foundation Culture and Art Enterprises, Edine S uleymanođlu, former director of the K utahya Tiles and Ceramics Collection and Anatolian Weights and Measures Collection, as well as all museum staff.

The views and ideas of many academics including artists, archaeologists, linguists, historians, and theologians were sought throughout this project. In this context, I would like to thank Nur Avlupınar, Prof. Selahattin Parlador, Assoc. Prof. Yervand Grekyan, Assoc. Prof. Vehbi G unay, Dr. Atilla Batmaz, Prof. Ersin Dođer, Dr. Mikail Acıpınar and Dr. M. Yasin Kaya for their important contributions, my dear teacher Ass. Prof. Őakir  akmak, who proofread the book and offered invaluable views for improvement, my dear friend Specialist Hasan U ar, as well as all the ceramic masters of K utahya, who provided me with their support and interest and gave life to ceramic with their skillful hands.

**ASSOC. PROF. SEVİN  G K**





# GLOSSARY



**Drip Technique:** The ceramic object is fired, then embellished with coloured glazes and pigments. Melting during the firing process, the glazes or pigments mix and drip on the object, resulting in random drip decoration. Yellow, turquoise, blue, aubergine purple or green pigment is usually preferred in drip technique, at times used as a single colour and at times mixed together.

**Slip:** Used to cover the colour or irregular surface of the ceramic or tile paste. Made of clay and quartz, the slip is fine in texture and flawless. White or cream-coloured slips are usually used, to better showcase the embellishments and glaze.

**Barbotine Technique:** This technique is applied using two different methods. 1. Hand-shaped, wet ceramic paste is stuck onto the wet piece, and then fired. 2. Soft paste is placed into a cone-shaped bag with an opening at the end (such as those used in baking decorations) and squeezed onto the wet ceramic to form different decoration, and then fired. Barbotine technique is usually seen on large, unglazed water pitchers and jars.

**Censer:** This is an incense container in which fragrant materials and wood pieces are burnt. The censers have oval shaped bodies and raised bases, with holes in the top lid to allow the fragrant smoke to escape. Censers are usually composed of ceramic and metal material.

**Daldırma (Mug):** These are barrel-shaped containers with a single handle. This term is especially applied to Kütahya productions from the end of the 18<sup>th</sup> and beginning of the 19<sup>th</sup> centuries. We can assume that they were used to consume drinks such as water, *ayran* (a yoghurt based drink) and sherbet, and used by dipping into larger containers of the liquid.

**Fleur-de-lis:** A lily with three petals. As well as being the symbol of old French kings, it is used as the coat of arms of many different communities. It has a similar shape to the palmette.

**Beak-shaped Rim (Spout):** Seen when the rims of pitchers or ewers are shaped into long, narrow spouts bent slightly downwards. Used since prehistoric times, this form is remained popular in various eras, up until today.

**Hatayi:** A stylised flower with multiple layers and many petals. It is thought to have originated in China.

**Molding Technique:** This technique is applied using two different methods. 1. Wet ceramic paste is pressed into a negative mould. In this

way the decorations, given in negative on the mould, are transferred onto the paste in positive. After the paste has dried in the mould, it is removed and fired. 2. Pre-prepared embossed or negative moulds are pressed onto the wet ceramic paste, forming the decorations. The paste is then fired.

**Chrysanthemum:** A large and layered flower.

**Pseudonym:** A nickname used by writers and poets. Ottoman sultans often add their pseudonyms next to their *tughra*.

**Palmette:** A stylised plant motif with plump leaves pointing downwards and a connecting leaf on top, placed symmetrically around a stem. Used since early ages, there are many different variations of the palmette motif.

**Pedestal Base:** Used to describe the base of objects such as sculpture and columns, the term is also used for the ceramic bases that form a splayed, outward form.

**Rumi:** A long, stylised leaf with an arched, plump middle. Accepted as a half-palmette motif, it is also thought to represent the wings of birds or fantastical creatures.

**Seraphim:** Accepted as the loftiest of the nine types of angels, these are usually presented in a highly stylised fashion, with three wings.

**Glaze:** A glassy substance used to cover the surface of tiles and ceramics, which melts at high temperatures to cover the object. It contains glass, fine sand, alkalis such as borax and carbonate, as well as metal oxides for colour (such as iron and manganese).

**Underglaze Technique:** After the tile or ceramic is fired for the first time, it is decorated with patterns and pigments. After the pigments have dried the ceramic is covered with a transparent colourless or coloured glaze and fired once again. This seals the patterns under the glaze. The decorations can be applied onto the slip or the plain surface.

**Single Colour Glaze Technique:** After the tile or ceramic is fired for the first time, a single colour, transparent glaze is applied and the piece is fired again. This technique does not use pigment decorations.

**Tughra:** The signature of Ottoman sultans. Prepared in the form of a monogram, the *tughra* features the name of the sultan in Arabic script.



 BIBLIOGRAPHY



- Akalın-Bilgi 1997 Ş. Akalın-H. Yılmaz Bilgi, *Yadigâr-ı Kütahya, Suna ve İnan Kırac Koleksiyonunda Kütahya Seramikleri*, İstanbul.
- Altun (undated) A. Altun, *Osmanlıda Çini ve Seramik Öyküsü*, ed. Ara Altun, İstanbul.
- Arlı (undated) H. Arlı, "Mehmed Emin Efendi-Çanakçı Emin", *Osmanlı'da Çini ve Seramik Öyküsü*, İstanbul, p. 257-265.
- Aslanapa 1949 O. Aslanapa, *Osmanlı Devrinde Kütahya Çinileri*, İstanbul.
- Aslanapa 1981-1982 "Kütahya Keramik Sanatı", *Atatürk'ün Doğumunun 100. Yılına Armağan, Kütahya*, İstanbul, p. 69-82.
- Atasoy-Raby 1989 N. Atasoy-J. Raby, *Iznik: The Pottery Of Ottoman Turkey*, London.
- Bakla 2007 E. Bakla, *Tophane Lüleciliği Osmanlı Tasarımındaki Yaratıcılığı ve Yaşam Keyş*, İstanbul.
- Bilgi 2006 H. Bilgi, *Suna and İnan Kırac Foundation Collection Kütahya Tiles and Ceramics*, İstanbul.
- Carswell 1965 J. Carswell, "A Minor Group of Late Turkish Pottery", *Sanat Tarihi Yıllığı, 1964-1965*, İstanbul, p. 1-15.
- Carswell-Dowset 1972 J. Carswell-C. J. F. Dowsett, *Kütahya Tiles and Pottery from the Armenian Cathedral of St. James, Jerusalem*, I-II, Oxford.
- Carswell 1991 J. Carswell, "Kütahya Çini ve Seramikleri", *Türk Çini ve Seramikleri, Sadberk Hanım Müzesi*, İstanbul, p. 49-100.
- Çini 1991 R. Çini, *Türk Çiniciliğinde Kütahya*, İstanbul.
- Çini 2002 R. Çini, *Ateşin Yarattığı Sanat, Kütahya Çiniciliği*, İstanbul.
- Demirsar Arlı (undated) V. B. Demirsar Arlı, "Kütahya Çini ve Seramikleri", *Osmanlıda Çini ve Seramik Öyküsü*, ed. Ara Altun, İstanbul, p. 237-255.
- Demirsar Arlı 2007 V. B. Demirsar Arlı, "Kütahya Çiniciliği", *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Ed. Gönül Öney-Zehra Çobanlı, İstanbul, p. 329-345.
- Demirsar Arlı-Altun 2008 B. Demirsar Arlı-A. Altun, *Anadolu Toprağının Hazinesi Çini, Osmanlı Dönemi*, İstanbul.



- Erskine Clement 2004 C. Erskine Clement, *A Handbook of Legendary and Mythological Art*, Kessinger Publishing, p. 118-120.
- Evlıya Çelebi 2005 *Evlıya Çelebi Seyahatnâmesi*, 9. Cilt, Hazırlayan Yücel Dağlı-Seyit Ali Kahraman-Robert Dankoff, İstanbul.
- Gregory 1991 T. E. Gregory, "Pelagianism", *The Oxford Dictionary of Byzantium*, S. 3, p.1617-1618.
- Gülaçtı 2011 N. Gülaçtı, *Günümüz Kütahya'sında Seramik-Çini Üretimi ve Durum Tespiti*, Anadolu Üniversitesi Güzel Sanatlar Enstitüsü, Sanatta Yeterlilik Tezi (unpublished), Eskişehir.
- Gök Gürhan 2012 S. Gök Gürhan, "Smyrna (İzmir) Agorası Kazılarında Bulunan Osmanlı, Uzakdoğu ve Avrupa Seramikleri Üzerinden Osmanlı Ticaret Hayatı", *Uluslararası Katılımlı XV. Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu, Anadolu Üniversitesi, Eskişehir 19-21 October 2011*, Volume I, Eskişehir, p. 429-438.
- Korre Zographou 2000 K. Korre Zographou, *Ta Kerameika tou Tsanakkale (1670-1922)*, Athens.
- Kum 2000 L. Kum, *Kütahya Seramiklerinde Kompozisyon (19. Yüzyıl İkinci Yarı-20. Yüzyıl İlk Yarı)*, Mimar Sinan Üniversitesi, Sosyal Bilimler Enstitüsü, Geleneksel Türk El Sanatları, Eski Çini Onarımları Programı, Yüksek Lisans Tezi (unpublished), İstanbul.
- Kürkman 2005 G. Kürkman, *Toprak, Ateş, Sır; Tarihsel Gelişimi, Atölyeleri ve Ustalarıyla Kütahya Çini ve Seramikleri*, İstanbul.
- Öney 1976 G. Öney, *Türk Çini Sanatı*, İstanbul.
- Öney 2002 G. Öney, "Çini ve Seramik", *Osmanlı Uygarlığı*, Volume II, ed. Halil İncılık, Günsel Renda, İstanbul, p. 699-736.
- Öney 2007 G. Öney, "Çanakkale Seramikleri", *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, ed. Gönül Öney, Zehra Çobanlı, İstanbul, p. 365-375.
- Öney 2009 G. Öney, *Akdenizle Kucaklaşan Osmanlı Seramikleri ve Günümüze Ulaşan Yansımaları*, ed. Sevinç Gök Gürhan, Antalya.



- Öney 2011 G. Öney, "İznik Olarak Tanıtılan Kütahya Seramikleri", *Kütahya'dan Dünyaya Çini ve Seramiğin Öyküsü Sempozyumu, Pera Museum*, 10 December 2011 (presentation).
- Öney 2014 G. Öney, "Paris Écouen Şatosu Koleksiyonunda İznik Olarak Tanıtılan Kütahya Seramikleri", *Uluslararası Katılımlı "XVI. Ortaçağ Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları" Sempozyumu Bildirileri, Volume 2, Sivas*, p. 565-576.
- Roding-Theunissen 1993 M. Roding-H. Theunissen, *The Tulip: A Symbol of Two Nations*, Utrecht.
- Soustiel 2000 L. Soustiel, *Osmanlı Seramiklerinin Görkemi, XVI.-XIX. Yüzyıl. Suna ve İnan Kıraç ve Sadberk Hanım Müzesi Koleksiyonlarından*, İstanbul.
- Şahin 1981 F. Şahin, "Kütahya'da Çini-Keramik Sanatı ve Tarihinin Yeni Buluntular Açısından Değerlendirilmesi", *Sanat Tarihi Yıllığı, IX-X, 1979-1980*, İstanbul, p. 259-286.
- Şahin 1981-1982 F. Şahin, "Kütahya'da Çinili Eserler", *Atatürk'ün Doğumunun 100. Yılına Armağan, Kütahya*, İstanbul, p. 111-170.
- Şahin 1988 F. Şahin "Cumhuriyet Dönemi Kütahya Çini ve Keramik Sanatı", *Sanat Tarihi Yıllığı, XIII*, İstanbul, p. 131-151.
- Watson 2004 O. Watson, *Ceramics From Islamic Lands, Kuwait National Museum, The Al-Sabah Collection*, Thames&Hudson, United Kingdom.
- Yetkin 1981-1982 Ş. Yetkin, "Kütahya Dışındaki Kütahya Çinileri ile Süslü Eserler", *Atatürk'ün Doğumunun 100. Yılına Armağan, Kütahya*, İstanbul, p. 83-110.
- Yenişehirlioğlu 2012 F. Yenişehirlioğlu, "Fincanınızda Ne Var?: Osmanlı Döneminde Günlük Yaşam, Sosyal Değişimler ve Fincan Tipleri", *Yemekte Tarih Var. Yemek Kültürü ve Tarihçiliği*, Tarih Vakfı Kurumu Yayınları, İstanbul, p. 91-124.
- Yenişehirlioğlu Çalışlar 2012 F. Çalışlar Yenişehirlioğlu, "İstanbul Arkeolojisi ve Çini/Seramik Üretim Merkezleri", *İstanbul Araştırmaları Yıllığı, I*, İstanbul, p. 77-99.







462

### FIGURINE OF A FISH (BOARD)

Last quarter of the 20<sup>th</sup> century  
thickness: 1.7 cm, l: 38.5 cm, w: 26.3 cm  
Inv. no: PMK 492

White/cream coloured paste, white slip, transparent glaze with underglaze aubergine purple decoration. The ornament is shaped like a fish. It has an open mouth, concave eye, and its body has been embellished with fish-scale motifs. The fins and tail are given in segments, embellished with lines. "Ömer Usta 96 Tek" is written on the back surface in Turkish script.



463

### FIGURINE OF A BEAR (BOARD)

Last quarter of the 20<sup>th</sup> century  
thickness: 1.3 cm, l: 35.5 cm, w: 27 cm  
Inv. no: PMK 500

White/cream coloured paste, cream slip, transparent greenish yellow glaze. The ornament is shaped like a bear. The bear is depicted leaning forwards to eat something from the ground. Depicted intricately with its claws, ears, brown eyes and small tail. Its entire body is embellished with daisies and spots. At the plain back surface "Siner Köylü Ömer Usta Kütahya 96" (Craftsman Ömer from Siner Village Kütahya 96) is written in Turkish script.



464

### WALL ORNAMENT IN THE SHAPE OF A BULL'S HEAD

Last quarter of the 20<sup>th</sup> century  
thickness: 4.1 cm, l: 31.5 cm, w: 30 cm  
Inv. no: PMK 505

White/cream coloured paste, white slip, transparent glaze with underglaze red, blue, brown, and dark green decoration. It is a bull's head with large horns, flared nostrils, and large eyes. The back surface is also painted and "Siner Köylü Ömer Usta Kütahya 96" (Craftsman Ömer from Siner Village Kütahya 96) is written in Turkish script, along with his signature. There is a braided rope between the two horns.



465

### SHOE FIGURINE

Second half of the 20<sup>th</sup> century  
h. 4.2 cm  
Inv. no: PMK 332

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, green, and yellow decoration. Outlines are black. It is the ornament of a heeled shoe with a long point. Decorated with carnations, buds, and rosette blossoms. There is a hole at the top part of the shoe.



466

### FIGURINE OF A MINARET

Second half of the 20<sup>th</sup> century  
h. 14.7 cm  
Inv. no: PMK 320

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, blue, green, black and yellow decoration. Outlines are black. It is the figurine of a minaret rising on a circular base. There are rosette blossoms and leaves on the minaret's cylindrical body. The balcony has been decorated with squares. On the conical tip there is a sphere. There are triangular embellishments on the base.



498

**BORDER TILE**

20<sup>th</sup> century (?)

19.2x9.5 cm

Inv. No: PMK 417

White/cream coloured paste, white slip, transparent glaze with underglaze cobalt blue decoration. The tile is rectangular in form and belongs to a border. There are roughly painted palmette motifs and leaves on curved branches on the surface. The back and edges are unglazed.



499

**TILE**

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

20x20 cm

Inv. no: PMK 429

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, and green decoration. Outlines are black. The tile is square in form and has a connecting pattern. The entire surface is decorated with intersecting dodecagons, six-corner stars, and polygonal motifs. The back surface is unglazed and grooved. Has been repaired.



500

### TILE

End of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century

20.8x17.7 cm

Inv. no: PMK 421

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and blue decoration. The tile is rectangular in form. Two stems with thin leaves connect at the centre to form an ellipsis. “Fe’llâhu hayrun

hâfızan ve hüve erhamü’r-râhmîn” (Allah is the protector; He is the most merciful of the merciful) (Qur’an 12 (Yusuf) / 64) is written inside in Arabic script. There are primroses with thin leaves and stems in the corners of the inner rectangle. There is an elegant embellishment around the edges, comprising of curved leaves connected by spots. This rectangle has rosette blossoms with leaves in the inner corners. The back and sides of the tile are unglazed.



501

### TILE

First half of the 20<sup>th</sup> century

d. 25.6 cm

Inv. no: PMK 504

White/cream coloured paste, white slip, transparent glaze with underglaze brownish red, cobalt blue, turquoise, and green decoration. Outlines are black. The tile is round in form and slightly convex. There is a large medallion at the centre with “maşallah” written inside in Arabic script. There are alternating palmettes

surrounding the medallion, filled with rosette blossoms and stylised flowers, or palmettes and *rumi* motifs. The first of the thin borders around the edge has a crowsfoot motif; the other a zigzag motif. There are two holes on top with a hanging rope.

**Similar example:** Kütahya Ahievren Fountain (Çini 1991, p. 29, 37), Rifat Çini Collection (Çini 1991, p. 86), Suna and İnan Kıraç Foundation Collection (Akalin-Bilgi 1997, p. 127 / 165; Bilgi 2006, p. 210 / 261).

