

## **A Study on Modern Jewelry Designed with Traditional Turkish Ceramics and Women's Acceptance of This Jewelry**

Önder YAĞMUR (\*)

Funda YEŞİLYURT (\*\*)

**Abstract:** Determining whether a product is satisfactory or not involves an evaluation period. Satisfaction absolutely depends on the customer's ideas related to product performance. This study was done to determine the degree of acceptance of test products with a modern design created through traditional ceramics art. The study was conducted through a survey on 102 women living in Erzurum, Turkey. Data from the study were analyzed using the SPSS statistics program. The data confirmed that jewellery was liked more by young women with high education and income levels. On the other hand, the general satisfaction level was high for jewellery. Being original, special design, being different, authenticity, and having historical and mystical meaning were important and effective features for women's appreciation of jewellery.

**Keywords:** Traditional Turkish Ceramic, jewellery, jewellery design

## **Geleneksel Türk Çinileriyle Tasarlanmış Modern Takılar ve Kadınların Bu Takılara Yaklaşımı Üzerine Bir Araştırma**

**Öz:** Bir ürünün tatmin edici olup olmadığını belirlemek aslında bir değerlendirme sürecidir. Memnuniyet tamamıyla, müşterinin ürün performansı hakkındaki görüşüne bağlıdır. Buradan hareketle çalışma, geleneksel çini sanatının modern tasarımla takıya uyarlanarak test amaçlı üretilen takıların tüketiciler tarafından ne derece kabul gördüğünü belirlemek üzere yapılmıştır. Araştırma Erzurum'da ikamet edip farklı kültürel değerlere sahip 102 kadın üzerinde çini, altın, gümüş, bakır ve yarı değerli süs taşları ile telkari, kabartma, mihlama gibi kuyumculuk teknikleri kullanılarak tasarlanmıştır. Araştırmadan elde edilen veriler SPSS istatistik programında analiz edilmiştir. Elde edilen sonuçlara göre, söz konusu takıların eğitim ve gelir düzeyi yüksek olan genç kadınlar tarafından daha çok beğenildiği tespit edilmiştir. Öte yandan takılara yönelik genel memnuniyet düzeyi yüksek olup, kişiye özgün oluşu, özel tasarım oluşu, farklılığı, orijinalliyi, tarihi ve mistik anlam taşınması kadınların beğenisinde etkili olan önemli özellikler arasında yer almıştır.

**Anahtar Kelimeler:** Geleneksel Türk Çinisi, takı, Takı Tasarımı

---

\*) Dr., Atatürk Üniversitesi Oltu Meslek Yüksekokulu Kuyumculuk ve Takı Tasarım Programı  
(e-posta: oyagmur@atauni.edu.tr)

\*\*\*) Arş. Gör., Atatürk Üniversitesi Güzel Sanatlar Fakültesi  
(e-posta: f.kocer@atauni.edu.tr)

### Introduction

Although the art of ceramics and jewelry of Anatolia dates back to old times, one has not found the examples of the jewelry in which tiles are used. Today, small pieces of tiles are being used as an element of jewelry in accessory production with simpler jewelry techniques. This approach is thought possibly to lead to a change in value judgment of women consumers about the art of ceramics and jewelry.

This study puts forth how value judgment and admiration of women consumers, in particular, is in jewelry design of the art of ceramics and jewelry, which has an important place in Turkish society, with its modern presentation.

There is considerable lack in the studies on the association of women consumer-oriented art of ceramics and jewelry. So, this study is thought to contribute to fill the gap in this field.

A tile is a product made up by forming the stuff obtained by mixing such raw materials as kaolin, chalk, clay and quartz in certain amounts, and then it is lined and exposed to the first firing, figured, glazed and exposed to the second firing (Atalay, 1983:8).

The similarities between the art of ceramics and tile embroidering initially started by Great Seljuks in Iran are regarded as the clearest evidence for the fact that this art was brought by the Turkish from Iran to Anatolia and these similarities are obvious in the examples (Yetkin, 1986:22).

The simplest tiles have been panels formed with monochromic glaze since Anatolian Seljuks. It has been stated that these panels are formed by using turquoise, green and purple colours (Aslanapa, 1965:11).

It is mentioned that a serious decoration style is formed in compositions with the use of Cufic and naskh in religious patterns, geometrical decoration, vegetal motifs and faience mosaic technique in Anatolian Seljuks (Akbaş Uyanık, 2006:8).

In the period of Beyliks, Seljuks tradition went on. While geometrical shapes, writing decor. Rumi and hatai maintained the understanding of composition of Seljuks tiles, the tiles in Bursa were enriched with vegetal motifs and naturalist flowers. Motifs belonging to Seljuks Period were handled with a new pleasure and understanding. It is stated that, in these tiles, vegetal motifs came to the forefront and geometrical shapes and writing stayed in the background (Aslanapa, 1993:154).

It is seen that single colour turquoise, green, dark blue and eggplant purple glazed tiles that covered the walls as well as Windows and their upper parts inside the construction in the 15th century Ottoman architecture were commonly used. These tiles are in geometrical shapes such as hexagon, square or triangle. It is stated that some of these tiles are decorated with vegetal motifs formed by gold leaf (Öney, 1995:91).

Basic colours used in the art of ceramics are iron oxide red, cobalt oxide dark blue, copper oxide or copper sulphate turquoise, green chrome oxide green, yellow obtained from antimony, manganese oxide eggplant purple, black obtained from calcined mixture of chrome oxide, iron oxide, manganese oxide or cobalt oxide.

As well as blue, turquoise, dark blue and black, white, yellow, gold bronze and pistachio green are also attractive among the colours used in the tiles prepared by coloured glaze technique. It is mentioned that contours are black and red (Öney, 1989:42).

Writing keeps its importance in decoration and sometimes appears in geometrical decoration. Rumi and hatayi which are essential style of decoration of the age, flowers including palmette and lotus and large stylized leaves are also seen (Aslanapa, 1961:97).

It is stated that tulip, clove, rosebud, rose, violet, jacinth, garnet, peony, sprigs, apple and cypreas trees, medallion, large thuluth, marbled spots and animal figures of Ottoman Period look like garden of eden in the compositions (Öney, 1995:98). In addition, the motifs of tree, nut, and fruit, imaginary and legendary motifs, nature-induced stylized motifs, cloud motifs, stuff motifs are the motifs used in the art of ceramics.

Moreover, the objects designed in various forms and materials for several reasons such as feeling good are defined as jewellery (Bilgin, 2006:3).

Jewellery dates back approximately 30,000 years, from before human cultural history. According to the data from archeological and anthropological studies, the use of jewellery results from the idea of being favoured (Bingöl, 1999).

People have instinctively adorned themselves throughout history. The origins of some sample gold objects, such as soft stones and animal teeth ornaments, are based in the Stone Age. However, jewellery made with gold and silver combined with colored stoned was first seen at the beginning of Bronze Age. Jewellery made up from gold and coloured stones is stated to have rarely appeared in funerals in ancient Near East in the years before 3000 B.C. (Scarisbrick, 1989: 3).

Samples of jewellery have come from Greece from the Archaic Era to the present. One of the sample groups consists of jewellery presenting the deity under the Artemis Temple, which is one of the Seven Wonders of the World. At the same time, the best jewellery involves extra filigree, as well as enamel and granule technique, but these were seldom used. Figured earrings occurred and came into fashion for the first time in this era. One fashion feature in this period was a pattern called the "Herakles Knot". The power of this pattern was that it was a symbol and expressed power with intelligence. Moreover, the color of the ornamental stones took part in the work of jewellery in this period again. Glass and enamel were used to give it a shining appearance. It is stated that common jewelries of the period are necklaces with human, bull and lion figures (Demirtaş, 1996:3).

The Romans also brought two new techniques to jewellery making. The first of these was the Opus interrabile technique, which consisted of engraving and repoussé; this appeared in the 11th century B.C. The first examples of this technique were simple and rough, but soon became elegant and pleasant; this technique was also used by the Byzantines. The second technique is the Niello technique, which used metallic sulfur.

In addition, coins and medallions of Empire or pieces of them are stated to have started to be used in such jewelries as necklaces, earrings, bracelets, pins since the 2nd century (Savaşçın and Türe, 1986, 12-14).

Jewellery came in plain and decorative forms in the Early Byzantine Period, and the pieces are distinct for their sizes and extremely brilliant images. Moreover, jewellery was also important at religious functions. The favored jewellery pieces in the Byzantine Empire were earrings; a brace and circle style was generally preferred. Byzantines carried all these techniques and materials to the places that Romans could not and helped in their applications (Demirtaş, 1996: 6).

The Turks, before the settling in Anatolia, affected most civilizations such as the Roman and Byzantine cultures. They produced original jewellery and ascribed religious, cultural, and structural functions to them. Jewellery and ornamental stones produced at the present, as well, and used by Turkish Clans such as the Uzbek and Turcoman people living in the various countries in Central Asia, introduced “public jewellery”: an unchangeable cultural product coming from Seljuk and before the Ottoman Empire to the present. There is a great similarity between that jewellery culture of Afghan Turcomen and jewellery using in Anatolia. It is stated that stone decoration was applied even on clothes and gold buttons were used (Türe, 2000: 18).

In ancient societies, women’s interest to jewellery had to do with their relationship with nature. Societies related to nature, and tried to live by working up signs belonging to power objects in nature and carrying them. These relations were based on determining and developing their identity. Being beautiful involves being unique, different, and powerful. The added value of originally designed jewellery is very high. The difference between the mineral and sale value of originally designed jewellery is 10-20 times plus quantity. This focus on quality, distinguished through design and craftsmanship in jewellery, contrasts with the behavior of the traditional gold customer, who thinks of gold as an investment vehicle. Therefore, there are two different types of customer of jewellery in the domestic market. Traditional customers give more importance to the investment value of gold jewellery. These customers think that jewellery will lose less value because they buy it for social occasions such as weddings, engagements, etc. In contrast, consumers who buy jewellery for ornamentation see it as providing dignity and take pleasure in its design; such customers prefer patented products. This subject identifies an area of important potential in the domestic market. Thus, firms working under a modern conception of production do not see jewellery as being produced only through artisan work; rather, they turn it into a comprehensive sector. It has passed from the workshop to the level of the factory.

In recent years, the customer-centered view in retailer competition is an indispensable strategy. In deciding to buy, customers pay attention to various standards in products or services. These standards and decisions vary according to the customer profile. Because of women entering business and rising standards of living, consumers have begun to want original products and services. To gain loyal customers in competition is quite important

for producers and retailers. Thus, more effort needs to be put into production, design, and marketing. A loyal customer is a customer who has experienced good service. These customers are the most profitable every time. They mostly buy current products. It is important to have a one to one relation with customers, as well as to know who they are and what they need (Anonymous, 2008: 50-52). Production or design according to the customer's wishes in the presentation of products or services, as well as taking suggestions in terms of product choices, affects customer satisfaction.

Nowadays, the basic factor of consumers preferences are not the price. Consumers' individual needs and expectations are more related to their satisfaction than price. Apart from price, social, psychological, and technological factors are also effective. For instance, while inexpensiveness in the supermarkets is considered primary choice, almost %70 of consumers goes to supermarkets under the influence of the opportunities except the prices (Anonymous, 2001: 56). In recent years, enterprises have tended to engage in market research and satisfaction analysis to meet consumers' expectations.

In this study, women's satisfaction and appreciation level related to jewellery produced under the Scientific Research Project, directed collectively by the Precious Stone and Metal Embroidery Programme and Marketing Programme in Oltu Vocational School, were determined. Jewellery was presented with modern designs in traditional ceramics. Beyond ceramics, precious and semi-precious minerals and stones were used. In the study, jewellery was presented to consumers, and their satisfaction levels were determined by means of a survey. According to study results, some suggestions were proposed to jewellery designers and producers.

### **I. The Importance and Aim of the Study**

Jewellery has been an indispensable component in completing women's elegance from prehistoric ages to the present. Jewellery has been used for many aims such as elegance, as mystic symbols, status indicators, and to display wealth and power in many phases of history. Ceramics making has generated important items in art history; ceramics have been produced as various ornamental goods and kitchenware, and jewellery has become more widespread in recent years. This study attempts to determine how female consumers perceive various features of jewellery made through traditional ceramics art that adopt modern designs. The aim of the study is to determine the satisfaction level of consumers.

### **II. Methodology of the Study**

12 pieces authentic jewellery were designed to be used in the reasearch and each of them was produced through hand workmanship. Silver and copper jewelleryes were made in the form of brooch and necklace through production techniques applied in jewellery making such as chinaware, lazuli, turquoise rocks, filigree, transfixing, welding and shining. The jewellery work which shown in figure 1 was designed through the

inspiration from a tulip pattern, copper and silver were used on its leaves, a chinaware with panj pattern was fixed in the middle of it through transfixing method. The jewellery on the chain part of which copper plates were fixed was made through the use of various jewellery making methods.

The jewellery work shown on figure 2 was made through the inspiration from water waves. The prepared handwriting chinaware was produced through transfixing method with filigree technique by the use of silver.

The jewellery work shown on figure 3 was designed through the inspiration from a jug. The chinaware with panj pattern was fixed into the slot made of silver through transfixing technique which was fixed in the middle of jug figure made through the use of combined usage of copper smithing techniques.

The jewellery work shown on figure 4 was designed through the inspiration from an abstracted figure. Formed silver material was joined through the use of welding technique. The chinaware was fixed into the slot through the use of transfixing technique. On the chain part, jewellery was made through the use of a combination of various jewellery making methods.

The jewellery work shown on figure 5 was made through the inspiration from the movements of tulip leaves. It was produced through chinaware transfixing method by using silver through filigree technique.

The jewellery work shown on figure 6 was made through the inspiration from a cut chinaware fish pattern transfixed with silver and copper metal. Sapphire rock was transfixed through transfixing technique in the free space. The jewellery work was applied through a combination of various jewellery making techniques. The jewellerys made through these methods and materials were presented to the taste of consumers.

Jewellery produced by this method was presented to consumers. A survey method was used in the study to determine consumer satisfaction. Before preparation of the survey, we got a group opinion with 9 women who were interested in and had knowledge about jewellery. Twenty-three main features that affect choice of jewellery were fixed after the focus group discussion. The survey consisted of 2 groups of questions. The first group of questions determined the demographic features of consumers. The second group asked about the buying behaviors of consumers and their attitudes toward jewellery. The amount of money spent buying jewellery, the frequency of buying jewellery, and favorite types of jewellery were determined in the questions on buying behavior.

A Likert scale was used as follows: 1. I certainly do not agree. 2. I do not agree. 3. I am uncertain. 4. I agree. 5. I certainly agree.

Snowball samplings were used in the research. People dealing with jewellery consumption were defined and the survey was conducted. Later, these people's offers reached the other consumers. Survey data from a total of 102 people were analyzed using the SPSS statistical program. The data analysis used frequency, Z test, and correlation analyses.

### III. Findings and Discussion

#### A. Demographic features of participants

Demographic features of the participants in the survey were determined using frequency; the results are shown in Table 1.

**Table 1.** Demographic features of participants

Number, Rate Demographic Factors		Frequency	Percent (%)
Age distribution	18-27	53	52
	28-37	35	34.3
	38-47	11	10.8
	48-57	3	2.9
Education level distribution	Primary school	2	2.0
	Secondary school	21	20.6
	High Education	79	77.4
Marital Status	Married	44	43.1
	Single	58	56.9
Occupation groups distribution	Officer	44	43.1
	Worker	4	3.9
	Self employment	16	15.7
	Farmer	2	2.0
	Housewife	6	5.9
	Student	26	25.5
	Retired	1	1.0
	Artisan	2	2.0
	Jobless	1	1.0
Income	0-500	5	4.9
	501-1000	20	19.6
	1001-1500	35	34.3
	1501-2000	17	16.7
	2001-2500	7	6.9
	2501 and over	18	17.6
<b>Total</b>		<b>102</b>	<b>100</b>

Woman participants were divided into the following groups: age 18-27 years, 52%; age 28-37 years, 34%; age 38-47 years, 10.8%; and age 48-57 years, 2.9%. Two percent had graduated from primary school, 20.6% from secondary school, and 77.4% from university. Of the participants, 43.1% were married and 56.9% were single. As for participants'

occupations were office workers (43.1%), were laborers (3.9%), self-employed (15.7%), farmers (2%), housewives (5.9%), students (25.5%), retired (1%), worked in trades (2%), and unemployed (1%). The monthly income distributions of participants were as follows: 4.9% earned 0-500 Turkish Lira (TL), 19.6% earned 501-1000 TL, 34.3% earned 1001-1500 TL, 16.7% earned 1501-2000 TL, 6.9% earned 2001-2500 TL, and 17.6% earned 2501 TL and above.

### B. Buying attitudes of participants

The buying attitudes of participants were handled in terms their choice of jewellery type, monthly spending amount, and frequency of buying jewellery. The results of the analysis are shown below.

### C. Jewellery choices of participants

Participants' selections are shown in Table 2.

**Table 2.** Jewellery choice of participants

Quantity and Ranking	Average	Favourite Kind
Diamond	1.7083	1
Brilliant	1.8542	2
Gold	3.5196	3
Imitation	3.5204	4
Silver	3.9500	5

The most favored jewellery was made from diamonds, with an average of 1.7083. Brilliants are found in the second row with an average of 1.8542. Gold is the third row; its average is 3.5196. Imitations are the fourth row, with an average of 3.5204. Finally, silver is the fifth row, averaging 3.9500.

### D. Buying frequency of participants and monthly spending amounts

The average monthly spending amount was 29.3431 TL for jewellery; the buying frequency is shown in Table 3.

**Table 3.** Buying frequency of jewellery

Buying frequency of jewellery	Number	Percent
Often	6	5.9
Generally	35	34.3
Sometimes	46	45.1
Seldom	15	14.7
Never	-	-



As shown in the table, 5.9% often, 34.3% generally, 45.1% sometimes, and 14.7% seldom buy jewellery. There were no participants who said that they never buy jewellery.

**E. Level of participants' satisfaction with the jewellery produced in the study**

To determine the satisfaction of participants with the jewellery produced in this study, averages and standard deviation values were calculated and the results are shown in Table 4.

**Table 4.** Satisfaction averages and standard deviation values

	Variants	Average	Standard Deviation
1	Being suitable for long-term usage and everlasting	3.4412	1.0952
2	Being attractive	4.2549	0.7404
3	Being different from classic jewellery, being original	4.2059	0.6942
4	Being changeable into money	2.5392	1.2794
5	Having symbolic and mystical meaning such as luck, etc.	4.1275	0.6846
6	Being useful for body health	3.4510	0.8280
7	Being not allergic	3.8922	0.7565
8	Having stone embroidery	3.9314	0.8704
9	Being valuable for price	2.8922	1.2179
10	Having embroidery with precious metal such as gold, silver, etc.	3.9706	0.8899
11	Being utilizable with other jewelleryes	3.1765	1.0937
12	Having historical, cultural motives	4.3333	0.5687
13	Being suitable to fashion	3.4510	1.0495
14	Being expensive	2.4314	1.2065
15	Being special design for you	3.9510	0.9268
16	Being authentic	4.2745	0.5828
17	Refelcting historical values	3.9804	0.9225
18	Being a set	2.9706	1.0850
19	Reflecting your personality	2.9412	0.9731
20	Reflecting your position and statute in the society	2.8039	0.9231
21	Being suitable to your age	3.5686	0.9282
22	Being suitable to your vocational statute	3.0980	0.9699
23	Being suitable to your phsical appearance	3.4216	1.0477

The average general attitude of the participants toward the test jewellery was 3.5264. To determine whether or not the variants were statistically different from the general average, the Z test was used. Seventeen variants showed a statistical difference from the general average, while 6 variants showed no difference. Ten of the 17 variants showing

difference were positive, while 7 of them were negative. The test jewellery positively affected the participants in terms of being attractive, original, hypoallergenic, having a special design, being authentic, having symbolic or mystical meaning, having stone embellishment with precious metals such as gold, silver, etc., and having historical and cultural significance.

Changeability into money, being valuable for the price, price appeal, use as a set, reflecting personality, being suitable to status in society, and the vocational status of jewellery affected the participants negatively. Participants were uncertain about other features of the jewellery.

#### F. The relations between demographic features and satisfaction from jewellery

A correlation analysis was done to understand whether or not there was a relation between the satisfaction level and demographic features of the participants. The results are shown in Table 5.

**Table 5.** Relations between satisfaction level and demographic features of participants

Variants		Total satisfaction level to jewelleryes
Age	Correlation Coefficient	-196*
	Significance (p)	0.013
Education	Correlation Coefficient	0.172*
	Significance (p)	0.036
Marital Status	Correlation Coefficient	0.095
	Significance (p)	0.256
Income	Correlation Coefficient	0.156*
	Significance (p)	0.037

\*:p<0.05

There was a negative relation between participant age and satisfaction with jewellery, at the 0.05 significance level. As their age decreases, their satisfaction level increases. In other words, the satisfaction of young women is higher than that of old women. There was a positive relation between satisfaction and the income of participants at the 0.05 significance level. According to the results, as the educational level of participant's increases, satisfaction increases. There was no relation between the marital status of participants and the satisfaction level for jewellery.

#### G. Relationship between buying attitudes and satisfaction with jewellery

Correlation analysis was done to determine whether or not there was a relation between the buying attitudes of participants and satisfaction level; the results are shown in Table 6.

There is a relationship between buying attitudes of participants and satisfaction level for jewellery. According to the results, as spending amount for jewellery increases, the satisfaction level increases. This result is parallel to the satisfaction increase of high-income participants. The satisfaction level of participants buying jewellery is often high.

**Table 6.** Relations between buying attitudes of participants and satisfaction for jewelleryes

Variations		Total satisfaction level for jewelleryes
Spending amount for jewelleryes	Correlation Coefficient	0,296**
	Significance(p)	0,000
Buying frequency for jewelleryes	Correlation Coefficient	0,163*
	Significance (p)	0,024

\*\*: $p < 0.01$  and \*: $p < 0.05$

### Conclusion

According to results obtained from the research, the following recommendations were developed.

It is seen that women are generally interested in precious jewellery. They prefer jewellery created with precious stones and metals such as diamonds and gold. However, women prefer imitation jewellery to silver. Jewellery producers and designers should address women's preferences by using precious minerals and stones in extraordinary jewellery production. According to the results, the monthly average spending on jewellery among women is 30 TL. If we take into consideration present economic conditions, this amount is quite significant. It will be useful if jewellery producers and designers produce especially extraordinary design and engage in low-cost production to attract customers. This will increase the buying frequency of jewellery. Paying attention to features of the jewellery such as being attractive, original, having symbolic and mystical meaning, being hypoallergenic, having stone embellishments, historical and cultural significance, and a special design, being authentic, reflecting historical values, will result in buying activity. Negative attitudes of participants will be altered into positive ones if the jewellery is changeable into money, has price appeal, can be used as a set, has special figures reflecting the consumer's personality, and work as a status symbol. When the relations between the demographic features of participants and their satisfaction level with jewellery are assessed, it is found that the interest levels of young women are higher than those of older women. Thus, the target consumer group for this jewellery is young women. Advertising and presentation campaigns of this jewellery should also be created to attract women in the older age group.

Women with a high income level prefer this jewellery. Because of the special design, prices are high, and therefore to the products are not geared toward low-income women.

For this reason, designers and producers should create products for low-income women by decreasing costs. Women with a high educational level prefer this jewellery because mystical and historical symbolism is perceived by women with more education. Thus, presentation and advertising campaigns should be arranged for women with a low educational level. The satisfaction level of women buying frequently and having a high spending amount for this jewellery was high. As a result, jewellery designers and producers should increase this satisfaction through various promotional services for these people. Ultimately, most of the participants liked the jewellery's ceramic designs. By producing and marketing jewellery using effective presentation and advertising campaigns, lots of people will be able to buy it. If the cost can be decreased, everyone will buy it. On the other hand, young women with high education and income levels should be chosen as a target group and marketing should be arranged. It is thought that it will firstly be a good marketing strategy to appear to this target group.

#### References

- Akbaş Uyanık, Z. (2006). Çinilerde Kullanılan Klasik Kütahya Çini Desenleri. (Yayınlanmamış Yüksek Lisans Tezi). Ankara: Gazi Üniversitesi Sosyal Bilimler Enstitüsü.
- Türkiye Esnaf ve Sanatkarları Konfederasyonu. (2001). Esnaf ve Sanatkar Raporu Mevcut Durum Sorunlar Öneriler. Ankara: Türkiye Esnaf ve Sanatkarlar Odası Birliği Yayınları.
- Türkiye Esnaf ve Sanatkarları Konfederasyonu. (2008). Esnaf ve Sanatkar Raporu Mevcut Durum Sorunlar Öneriler. Ankara: Türkiye Esnaf ve Sanatkarlar Odası Birliği Yayınları.
- Aslanapa, O. (1961). Türk Sanatı Selçuk ve Osmanlı Halıları Çini ve Minyatür Sanatı. İstanbul: Doğan Kardeş Yayınları.
- Aslanapa, O. (1965). Anadolu Türk Çini ve Keramik Sanatı. İstanbul: Baha Matbaası.
- Aslanapa, O. (1993). Türk Sanatı El Kitabı. İstanbul: İnkılâp Kitapevi.
- Atalay, M. (1983). Kütahya Çinicilik Sanayinin İncelenmesi. Eskişehir: Anadolu Üniversitesi Yayınları.
- Bilgin, M. (2006). "Takı Sektör Profili". İstanbul Ticaret Odası Dış Ticaret Uygulama Servisi, Aralık, 3.
- Bingöl, I. (1999). Anadolu Medeniyetler Müzesi Antik Takıları. Ankara: Kültür Bakanlığı Yayınları.
- Demirtaş, P. (1996). Takı Kültürü ve Tasarımı Üzerine Bir Araştırma. (Yayınlanmamış Yüksek Lisans Tezi). İzmir: Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü.

- Öney, G. (1995). "Çini ve Seramik". M. Özel (Ed.). *Geleneksel Türk Sanatları* (pp. 79-111). İstanbul: Cenk Ofset Yayınları.
- Öney, G. (1989). *Beylikler Devri Sanatı 14. ve 15. Yüzyıl*. Ankara: Türk Tarih Kurumu Basımevi.
- Scarlsbrick, D. (1989). *Jewellery: Makers, Motifs, History, Techniques*. London: Hudson and Thames Publications.
- Savaşçın, Y. and Türe, A. (1986). "Roma Takıları". *Antika Dergisi*, 14, 12-14.
- Türe, A. (2000). *Kuyumculuğun Doğuşu*. İstanbul: Goldaş Kültür Yayınları.
- Yetkin, Ş. (1986). *Anadolu'da Türk Çini Sanatının Gelişmesi*. İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları.

### Figures

Jewelleries were used in this study.



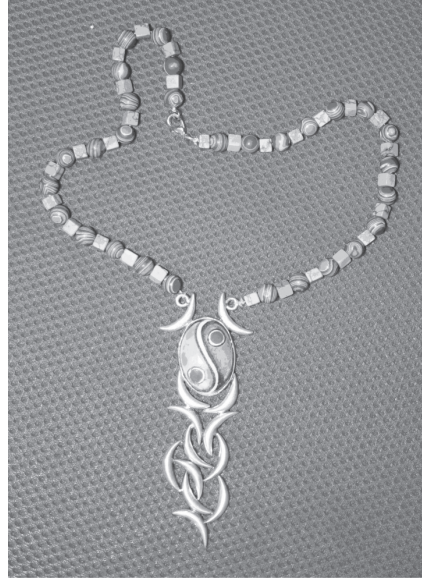
**Figure 1.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Tulip Necklace 2008, Silver, Copper,  
Turkish Ceramic, Lapis Lazuli



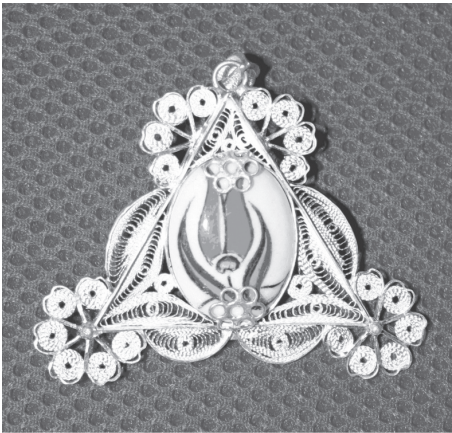
**Figure 2.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Necklace 2008, Silver, Turkish Ceramic



**Figure 3.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Necklace 2008, Silver, Turquoise, Turkish  
Ceramic



**Figure 4.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Necklace 2008, Silver, Copper, Turkish  
Ceramic



**Figure 5.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Necklace 2008, Silver, Turkish Ceramic



**Figure 6.**  
Önder YAĞMUR, Funda YEŞİLYURT,  
Necklace 2008, Silver, Copper, Turkish  
Ceramic