



THE HISTORICAL DEVELOPMENT OF OPEN WORK METHODS IN CERAMIC

SERAMİKTE AJUR YÖNTEMİ VE TARİHSEL GELİŞİMİ

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ÖZET

Kumaş, mermer, taş, metal, ahşap ve seramik malzemeyi, çeşitli kesici aletlerle kafes gibi delikli olarak oyarak, boşluk bırakmak suretiyle süsleme, kafes gibi oyma işlemine ajur denilmektedir. Seramikte yüzeyde delikler açmak suretiyle sağlanan boşluklar şeklinde uygulanmaktadır.

Seramikte ajur yöntemi, tarihte pek çok kültürde kendine has özelliklerle uygulanan kafes gibi düzenli boşluklardan oluşan, delik işi veya kesme dekorları da denilen, bir oyma yöntemidir. Başlangıçta İran'da üretilen, sonrasında Uzakdoğu ve Çine yayılan bu yöntem Avrupa'ya gemiler yardımıyla taşınmış Almanya, İtalya ve özellikle İngiltere'de 18.yy. boyunca üretilen seramik sofa eşyalarında sıklıkla kullanılmıştır. Günümüzde ise modern seramik sanatçıların çalışmaları tercih ettiği zor ve zahmetli bir yöntem olarak karşımıza çıkmaktadır.

Bu çalışmada: seramikte risk taşıyan bir yöntem olmasına rağmen, yüzeyde açılan boşlukların ışık geçirmesi ve göze hoş görünmesi nedeniyle, pek çok kültürde uygulanan ajur yönteminin, Tarihsel süreçteki örnekleri ve yöntemle uygulamalar yapan modern seramik sanatçıların, ajur yöntemi ile yaptıkları çalışmaları örnekleriyle inceleyerek verilmeye çalışılmıştır.

Anahtar Kelime: Kesme, Süsleme, Dekor, Seramik, Ajur.

ABSTRACT

Fabric, marble, stone, metal, wood and ceramic material, various cutting tools, such as cage perforated by the hollow, by leaving a space ornament, engraving, such as the process is called openwork. It is applied in the form of gaps provided by opening holes in the surface in ceramic. The openwork method in ceramics is a carving method, also known as hole work or cutting decors, which consist of regular gaps such as cages applied in many cultures in history. This method, which was originally produced in Iran and then spread to the Far East and China, has been transported to Europe by ships. It is used frequently in ceramic tableware. Today, it is a difficult and demanding method which modern ceramic artists prefer in their works.

In this article, although it is a risky method in ceramic, it is tried to give examples of the openwork method applied in many cultures, examples of the historical process and the works of modern ceramic artists applying the method with openwork method.

Key Words: Openwork, Embelishment, Decor, Ceramic, Ajour

1. INTRODUCTION

Openwork, named hole work or cutting decors, is a kind of cutting method which is composed of regular lattices or cut-out on the surfaces. The openwork made with the use of perforated motifs, entered into our language in relation to fabric processing, is the name given to ornaments prepared with holes of different sizes (embroidered - porous) which are often used in most of the ceramics made during the 18th century. In general, openwork ceramics, which can also be defined as perforated motif ornaments,

are obtained by cutting decorative shapes placed on the pieces and working by puncturing them to produce various gaps (Ayta, 1976: 16).

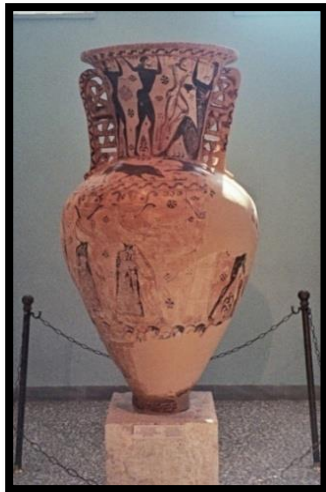


Fig.1. Proto Attic Amphora



Fig.2. Silla Kingdom



Fig.3. Gaya Confederacy

It is known that the oldest sample of the method is in the Eleusis Archeology Museum, a Proto Attic Amphora dated on B.C 650-657. (Janson,1991s.153) (Fig. 1) Another sample of openwork is a falcon figured, turquoise glazed disc produced at a late period in Egypt between(664-332).

It is seen that the openwork was applied to the Earthenware plates which belongs to Silla period in Korea in B.C 935 and at the foot area of the unglazed crocks which is shaped with lathe. Similar characteristics were found between the examples.(Cooper,1972,s:96) It continued through Unified Silla (668-935 CE) and was followed by the magnificent open work created during the Goryeo Dynasty (918-1392 CE).

At Hun Art in Ordos, the openwork at the belt buckles of harness which belongs to Hiung-nu was made by using animal figures. The belt discs removed from esik crainare made of gold and good workmanship and they are found in 1969-1970 by Akişef.(Aslanapa,1993,s.19) At the example of an openworked jug which is made in Kas inn at Seljuk period in 1215, it is emphasized that openwork method is come from mine examples. The art of applying the contours of figures and embroidery on another material by cutting them have lived among the Turks for centuries. (Fig.4,5-6) By using openwork bringing about mine discs examples technic is applied over the ceramic after centuries is known.



Fig.4. Bronze Oil Lamp

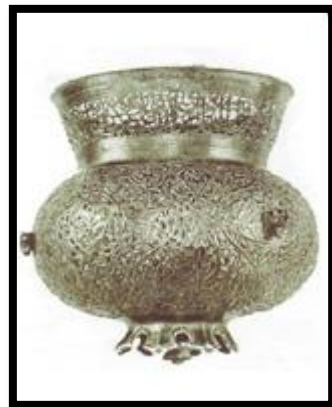


Fig.5. Bronze Lantern



Fig. 6. Thurible

In Seljuk Period, it is often found ornate metal works in 11, 12, 13th century which are made by hole technique work with tattoo technics appropriated to Anatolia. In this respect, the bronze lantern sample which is specified to be built in Konya by İbn Muhammed who is from Nusaybin is an important example. It is in Ankara Ethnography Museum now. The openwork samples which are generally consist of lantern, censer, thurible, belt buckle, and metal disc are found in 8th-9th centuries in Egypt and in 12,15,17th centuries in Iran.(Erginsoy,1988,s.157)

2. THE COUNTRIES WHICH APPLY OPENWORK METHOD ON CERAMIC

2.1. Iran

When we have a look at openwork ceramics which have been started to produce in Iran from 12th century we see that ceramics that is named 'Gambroon Ware' in English and 'A grains de riz' in French are applied by boring holes on the surfaces. (Cooper,1972 s.129) The first indications of Gambroon ceramics are appeared in Gambroon harbour in Iran Gulf where they were despatched to Europe and Far East. Their actual resources are unknown and they have almost semi-transparent and considerably hard body. (Fig. 7-8)



Fig.7. Gambroon Ware Bowl



Fig.8. Gambroon Ware Cup

The term "Gombroon Wares" refers to a group of Iranian ceramics dated to the early 17th century. Add Gombroon bir is the name given to a different class of Iranian ceramics with a thin, hard porcelain-like body, usually pure white. This white structure of Iranian ceramics dating to the beginning of the 17th and 18th centuries has a glass-like transparent appearance.

2.2. China

In China nice openwork models are found in Yuan (1271-1368), Ming (1368-1644), Cheng (1506-1521), K'ang Hsi(1662-1722), Quing (1736-1795) Ch-ien Lung eras. (Savage,1985, s.108-179). The forms of openwork produced in China are big, rich decorated crocks, ewers, vases and crockeries. The openwork is applied on the throat and the upper part of some of the teakettles' forms. Even though its difficult application, it is thought that double-hull openwork models are made in China.

The best models of the openwork in China was found at Ming era which were silvered with coloured gloss after firing cookies with patient and fast. The designs applied on the body is composed of dragon and flower patterns. (Fig. 9-10)

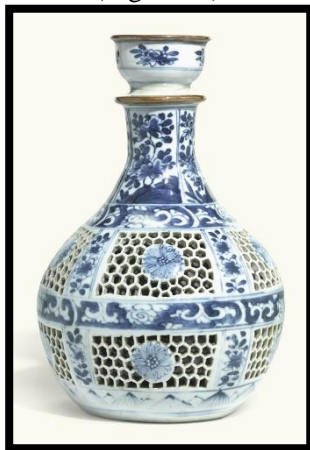


Fig.9. Blue-White Vase



Fig.10. Porcelain Orchid Pots or Cachepots

One of the other features of the openwork in China is the porcelain Chinese sanctuaries which were named porcelain pagoda. The sanctuaries which were made for Buddhist and Taoist Gods are produced with openwork from porcelain clay. At Ming era the openwork method which was named 'Devils Works' had given good models in China and after those models they were simulated in Selçuk, Iran and Europe.

2.3. Japan

The openwork models found at the 19. century and later in Japan are produced with excellent labor and porcelain. (Fig. 10-11)



Fig.11. Japanese Pagoda



Fig.12. Incense Burner



Fig.13. Hirado Ware Incense Burner

The porcelain sanctuary samples which we saw in China are produced in Japan in 20th century. The samples on which the openwork is used are applied to a dot with an excellent technic and with patient. The thruibles are good samples of openwork method.(Fig. 11-12)

In Japan, in Nagazaki the porcelain sanctuary samples which are produced in Gyukusen Seito factory plant are named Wachi Wares. And they are composed of openwork samples diligently from stairs to balcony railing and from the tiles of the roof to the lanterns hung with chains.

2.4. England

The openworked ceramics which are moved from Far East to Europe in 17th and 18th century are named Wedgwood Cream ware series, and produced in the factories in Chelsea and Worcester. (Fig. 13,14-15)



Fig.13. Wedgwood, a Reticulate Creamware

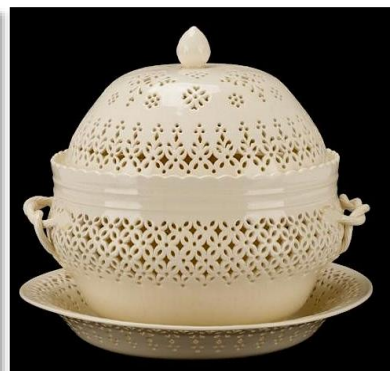


Fig.14. Leeds Ware Creamware



Fig.15. Creamware teapot

In 1775 with the partnership of William Hertles to the corporation and his directions, the ceramics changed for the better and its commercial field is improved by large exports. The white and multicoloured ceramics brought from Holland are drawn a sample and with small changes their colours

are matted. The production is made up of elaborate designs and lattice form openwork designed samples. (Fig. 16-17-18)



Fig.16. Creamware Plate
Hartleygreens



Fig.17. Fruit Creamware Dish Plate



Fig.18. Creamware Bowl

In this period, the underglaze blue and multicolor samples with the pictorial decor in 1780s and also the decal prints were used and numbered " Leeds Pottery ". (Ayers -Charleston, 1981, s.794)

2.5. Germany

The products with openwork decors found in Germany in 17th and 18th century are generally produced in German Meissen and in four factory in Meissen China, in the North of Germany. (Charleston, 1978, s.201) The manufactured productions became very popular and they were simulated in Wedgwood, Chelsea, Worcester. The developed designs are composed of plates, vases, jars, spoons, casters and panniers at serial production. (Fig. 19-20-21)



Fig.19. Meissen Plate



Fig.20. Meissen Plate



Fig.21. Meissen Platee

The openwork productions in Germany were moved to England with exports and similar productions were made in England. Because of the whiteness of the porcelain at the German productions the glaze was not used much, by using flower and landscape decors good productions were made.

2.6. Italy

The Italian openwork samples are consist of the samples found in Vienna, Sansulo, Faenza, Bologna' da in 16th, 17th, 18th centuries. The plate belongs to Faenza, is consist of decorations of fluid expressive paintings decors named Compendiario style beside openwork decors. The openworked area and the surface is tin-glazed and has a whiteness like dense milk.(Fig.25-26)



Fig.22. Compendiario Plate Faenza



Fig. 23. Compendiario Plate

In order to increase the purity of the figure used, little embellishment and limited palette glaze was used. The centrum of the sample which was produced as wall plate is illustrated by figures and the side surfaces are cut rigorously. (Charleston,1981, s.155) At the plate which was produced at Italian Finck factory, openwork is used at the side framings as the samples produced in Europe and decorated with flower motifs.(Fig. 22-23)

2.7. Turkey

In our country openworked samples are found in Çanakkale and Yıldız Porcelain in 18th century and in Kütahya in 19th century. The samples found in Çanakkale are the baskets at which spaces are used. The method used at baskets is not cutting method, the basket is formed by holes through weaving baskets.(Fig. 24-25-26)



Fig.24. Çanakkale Openwork Basket



Fig.25. Yıldız Porcelain



Fig.26. Çanakkale Open Work Basket

Generally, star porcelain samples consist of lighting equipments and sawbucks are decorated with golden gilt by using openworked decors. For star porcelain sawbucks that produced in big size and made from porcelain glaze, overglazed, underglazed decore and golden gilt was used.(Fig. 25) The spaces of the sawbucks legs In Kütahya oil lamp, censer and tombac forms were decorated with openworked. (Altun-Carswell-Öney,1991, s.62)

3. THE ARTISTS WHO OPENWORK METHOD IN CERAMICS

3.1. Angela Mellor

The English artist Angela Mellor had gained her thin hull works by filling foundry clay to gypsum cast and right after releasing it. Then the work make waited for a few hours to take from the cast and to dry. This process gains foundry a feature like an eggshell thinness. The artist used Bone China porcelain at

her works. They were cooked at 1080 °C and then made cutting or pricking after that it was sandpapered and painted.(Fig.27-28)

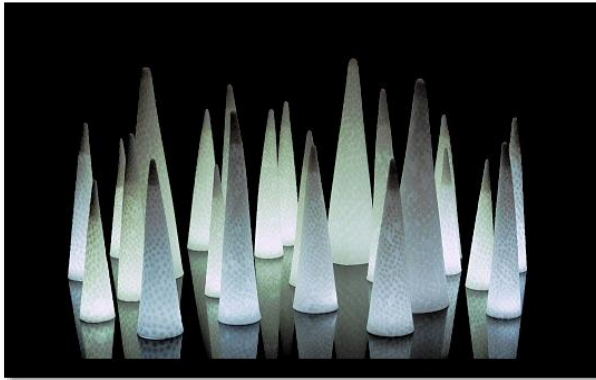


Fig.:27 Angela Mellor



Fig.28. Angela Mellor

3.2. Sandra Black

Australian ceramic artist Sandra Black has used one piece cast at her works which she applied openwork and when the Bone China clay come to skin hardness, she made cutting and pricking



Fig.29. Sandra Black Bowl



Fig.30. Sandra Black Bowl

The vases whose cutting process completed are put into cookie at 800 °C then dampen with water and sandpapered. They were fired at 1280-1290 °C heat in the gas cooker.

3.3. Dorothy Fiebleman

The artist who made mosaic style works with coloured ceramic structure has applied openwork method at her works beside coloured clay technics. The artist who used multi-pieces casts, embellished the coloured clay structures with coloured coatings after die-cut stamping them. (Fig. 31-32)



Fig.31 Dorothy Fiebleman Bowl



Fig.32 Dorothy Fiebleman

The early times works of Dorothy Fiebleman's is consist of thick striped models which control the natural stress between the leaves. Her near works are gained from volcanic structures.

3.4. Peter Lane

The artist generally used porcelain clay at his works, at his early works he has used openwork for the crockery forms. Peter Lane's crockeries has carefully edited and spaced tree branches view. The intertwined tree branches' fibres are attached to one another and after embodied side surfaces are cut carefully. (Fig.33-34)



Fig.33 Peter Lane



Fig.34 Peter Lane

The porcelain crockeries which openwork methods used are applied dull white glaze and the firing of the pieces are made in electric cooker at 1260 oC.

3.5. Zehra Çobanlı

Zehra Çobanlı who was born in Bandırma, in 1958, completed her university education at Applied Fine Arts Academy in 1981, master of arts education at Mimar Sinan University in 1987, proficiency at arts education at Marmara University in 1987. The artist has reconnoitred in Japan and Avustralia and besides these she has attended a lot of exhibitions, symposiums and activities both at home and abroad.1995 Mino Ceramics Competititon Honor Prize, Japan, 2001 Korea Ceramics Biennial Honor Prize are between the awards that the artist has taken. The artist is still the dean of the Faculty Fine Arts in Anadolu University. (Fig. 35-36)



Fig.:35 Zehra Çobanlı



Fig.:36 Zehra Çobanlı

The works of art which the artist composed by using calligraphic components are started because of the celebration of the Ottoman Empires 700th year. The openwork decorated works of the artist which are found at the white era are generally consist of reading the existing natural objects again.

3.6. Oya Turay Uzuner

She was born in Ankara, in 1966. She graduated from the Ceramics Department of Applied Fine Arts High School in Anadolu University in 1991. She completed her master's degree in the Institute of Social Sciences in Anadolu University, in 1994. And she completed the Proficiency of art at the same institution in 1998. Oya Uzuner who exhibited two private exhibitons and participated lots of group exhibitons has works in public and private collections.

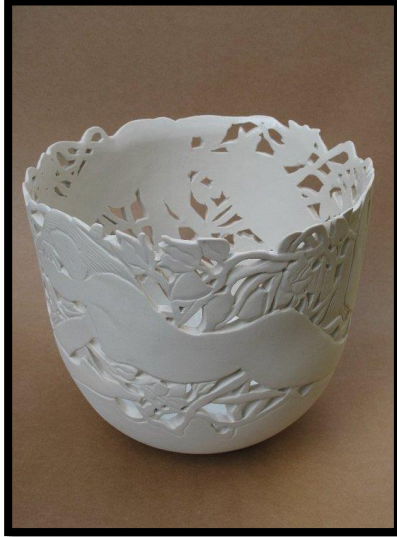


Fig.37. Oya Uzuner Bowl



Fig.38. Oya Uzuner Vase

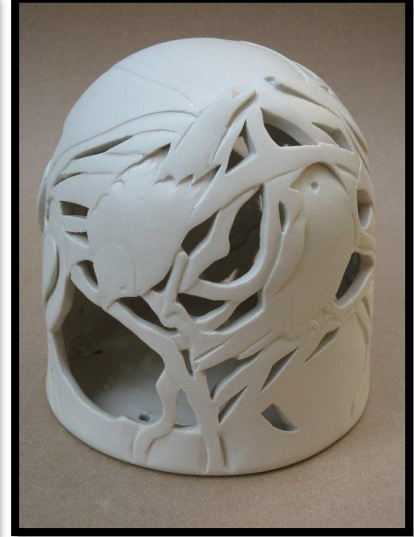


Fig.39. Oya Uzuner Bird House

Member of Association of Turkish Ceramics, taken two awards at Ceramics Branch Uzuner, serves as Assistant Professor, at Department of Ceramics at Anadolu University Faculty of Fine Arts. After styling works with colored ceramic structures with a decorative method the artist uses the technique of mosaic and marble at her works. At her recent studies the artist openworked bird and human figurative forms with porcelain clay.

3.7. Mine Aktaş Poyraz



Fig.40. Mine Poyraz Tors



Fig.41. Mine Poyraz Tors

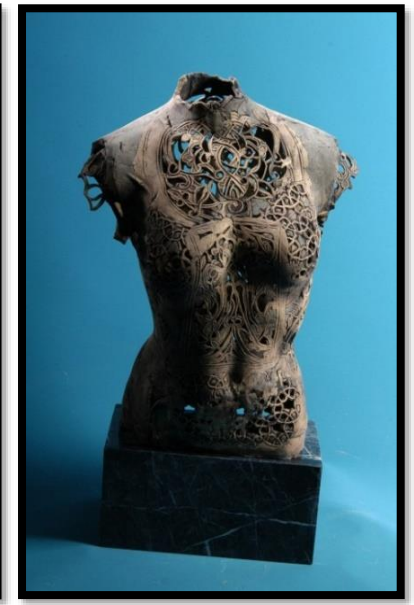


Fig.42. Mine Poyraz Tors

She was born in Eskişehir in 1972. She completed her Primary and secondary education in Eskişehir. She graduated from Anadolu University Faculty of Fine Arts Ceramic Department in 1996. She

completed her masters degree programme in Anadolu University Institute of Social Sciences Department of Ceramics. Poyraz whose works are exhibited at a variety of personal and group exhibitions and competitions at home has two special awards in the field of ceramic.

The artist make geometric designs to women's bodies by using Anatolian Seljuk's embellishments with a high degree of cooking clay and used openwork method at his works. This geometric embellishments wrap the woman's body like a fabric pattern. Poyraz contravened the stagnation with the openwork method used at figures. She has given act to her figures by the gaps she created

4. CONCLUSION

The definition and the historical development of the openwork method in ceramic surface measurement is exemplified with picture, the openworked method. The countries which gives openworked productions are illuminated with the examples made in Far East, Europe, Mediterranean headings Iran, Japan, England, Germany, Italy and Turkey.

The ceramic artists who gave productions with openwork method as Angela Mellor, Sandra Black Dorothy Fiebleman, Peter Lane, Zehra Çobanlı, Oya Uzuner, Mine Poyraz's works are given with pictures.

The open work method that requires attention and patience at each stage offers different surface assessment opportunities although its risk because of difficult application because of the holes. As a result of the researches it is tried to emphasize that the method which is not much undertaken in our country gives productions abroad and the openwork method is an important way in ceramic surface measurement.

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