

The Position of Traditional Anatolian Jewellery in the Jewellery Sector and Production Problems

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Abstract

Traditional jewelry is a symbol of Anatolian culture. Anatolia has a rich identity in respect to handicrafts and nearly all of Anatolia districts have its own identical handicrafts. Jewelry is among this handicrafts that is produced only in special area and symbolizes its own region. Unfortunately, technological achievements adversely effects the traditional jewelry production such as, reducing the demands of them and decreased interest. The jewelry industry prefers the mass production techniques and this leads to destruction of traditional jewelry preferences. Nowadays, traditional jewelry is about to be destroyed. In this research, the position of traditional Anatolian jewelry in the jewelry sector will be investigated. In this context, firstly the Anatolian's traditional jewelry will be introduced then, the position of traditional jewelry will be researched and the results will be explained, and suggestions for solutions will be presented.

Keywords: Jewelry, tradition, handicrafts.

Introduction

Traditional jewelry culture dates from ancient times to the present and it has accomplished different missions in every period. Some phenomena such as religion and adornment have been the main factors that shaped jewelry culture. Throughout its history, jewelry, produced from precious stones and metals, has served some functions such as protection from evil eyes, witching, or natural catastrophes, and has been the symbol of religion, wealth, and power.

During the nomadic life, human beings explored the environment where they settled and tried to be dominant in order to live in safety. Therefore, they made bracelets and necklaces which were made of natural stones, mines, and of the bones, teeth, and nails of animals which they hunted for food and profit. They shaped these materials through rubbing, scraping and eroding of the shells of sea creatures and strung up these beads to the ropes, made from vegetable fibers in order to make bracelets and necklaces.

Considering the common adornment culture of a society, some knowledge could be obtained from their technological, economical level and religious and aesthetic values of that society. When the jewelry, obtained from the archeological excavations, has been examined, they light on our present by informing us about the cultural, economic, technological levels of the civilizations to which they belong.

During the Neolithic age, human beings began to get more settled; thus, agriculture and animal husbandry became their main source of living and they were capable of producing proper tools according to their needs. So, they could attain the opportunity to shape and polish the natural beads and animal bones to design their own jewelry. Through the archeological excavations held in Cayonu, near Diyarbakir and Catalhoyuk, near Konya, some necklaces and bracelets made from stones, teeth and shells were engraved.

During this period, it is predicted that jewelry was used obligatorily because of the natural conditions. However, it was also used for the purposes of decoration and adornment, of which a mirror made of the volcanic glass found during the Catalhoyuk excavation is the best evidence.

During the Neolithic age, which covers a very long period of time, human beings began to shape metals such as copper and lead for making jewelry as well as the natural materials which they gathered from their environment. From the early years of 4000 BC., some metals such as gold and silver were used in jewelry and some vibrant colored ornamental stones such as agate and chalcedony were used in making jewelry design.

In the early years of Bronze Age, a major development occurred in Anatolian mining with the discovery of bronze which is an alloy of copper and tin. In a short period of time, bronze was used in jewelry making and in daily life. Parallel to the development of this metal art, some other developments were observed in the production of ornamental beads. Necklaces, which were decorated with the beads of gold and stones alternatively, reflect the aesthetics of the age. (MEGEP,2006).

In this period, it is obvious that rich ornaments, belonging to the Sumerian Culture engraved from the King UR's tomb, proved the fact that some jewelry techniques, including filigree, emboss and granulation were used. Together with these important works of jewelry techniques, some other jewelry forms were reached to Anatolia through commercial communications and migration path. During the first Bronze Age, rich source of jewelry in Anatolia were identified from the samples engraved from King Tombs in Troy at Alacahöyük. These obtained jewelries reflect the pleasure and advanced goldsmith of that period. It is also possible to find similar delicacy at the works of the bull and deer figures, which carried the signs of casting techniques, obtained from Alacahöyük excavations. Jewelry, belong to this period, was made of gold, silver, and electron. Casting technique, wire braiding, twisting, open work, stamping and relief techniques were applied on the chains, bracelets, precious stones and decorated needles, hairpins, and crowns. From this period on, diadems which were made in the form of flower and leaf, made of thin plates of gold, and usually decorated with printing techniques and oval gold plates, which were perched on the mouth and eye sockets, were found in the archeological excavations in Anatolia and different regions of Thrace (MEGEP,2006).

Due to Anatolia being on the road of silk and spice, cultural influence has become inevitable alongside the commercial relations. Anatolian jewelers compared and blended their own jewelry making methods and techniques with different jewelry making techniques, belonged to the different society and civilizations, and provided jewelry art come to a different point.

Hittites, arrived to Anatolia via Caucasus, first processed copper and then by using fire they enabled the development of forging and casting techniques by melting and shaping copper. Hittites settled in a very rich area of raw material, found in Anatolia and produced different types of jewelry products such as hair ornaments, earrings, brooches, necklaces, bracelets, rings, chest ornaments, neck bands, pendants, amulets, and bangles.

Established after the collapse of Hittite Empire, the Phrygians was one of the civilizations that inevitably carried the influence of Hittites civilization in their metal works. The most striking jewels of this civilization were fibulas. It has been clear in the excavations that animal headed bracelets and belts, belonged to the Phrygians, which were made with granulation technique reflected transition to a more advanced point in mineral processing.

The Lydians, located in the region of western Anatolia, were in close relations with the Greek and Persian culture. During the period, when the Persians conquered Lydia, they nearly got the possession of whole Anatolia. During this period, – Lampsakos (Lapseki) and Sardes – two important cities engaged in the production of jewelry came under the rule of the Persians. Geometric shapes such as triangular and diamonds, used in the jewelry of this period were considered to be linked with the religious beliefs of the Persians. In the period of Hellenic civilization, women wore jewelry most. During this period, large, flashy forms, subtle designs and semi-precious stones, glass imitation stones were begin to be used. (Antik Dekor, 2011). (Şentürk, 2007)

Brought into light by the Lydians from the excavations of the kings' tombs, the '*Treasures of Croesus*' includes a myriad of pots and pans, examples of jewelry, religious items, which were made of gold, silver, bronze and semi-precious stones and it has been displayed in Uşak Museum (MEGEP,2002).

When the Persians conquered Lydia in 547 BC., almost the whole Anatolia came under the rule of Persians. Lampsakos (Lapseki) and Sardes, as being two important cities engaged in the production of jewelry, remained significant jewelry centers for two years. During the period, when Anatolia acquainted with the Eastern art and drawing, the handling of precious and semi-precious stones increased. It was believed that each stone had a particular influence as well as they carried beautiful and striking designs and forms (MEGEP, 2002).

Along with the advancement in the art of jewelry techniques of natural stones, Anatolian Hellenic civilization also produced jewelry which reflected the influence of other civilizations as well as the diversity and innovation of its own era.

Human and animal headed earrings mostly carry the figures of a lion's head, lynx, calf, panther, deer, bird and heads of Eros and women. Also, bracelets, breast ornaments, pendants and necklaces carry the figures of chain weaves, Herakles

knot, the depiction of Dionysus, animal head and seeds. Snake-shaped bracelet and rings are new forms of jewelry of the Hellenistic period. Especially in the central part of the seal rings, colored stone or glass is used. The common feature in the jewelry of the Hellenistic period is big and flashy forms and figures filled with fine elaborately details. (MEGEP,2002).

The Seljuk Turks combined the techniques of Byzantine with the masters of eastern jewelers and created a new synthesis (Kırtunç, 1990, Şentürk, 2007).

Despite the Islamic period, in the era of the Anatolian Seljuk, along with the floral and geometric shapes the animal motifs were used in the decoration. During the Seljuk goldsmith, all of the techniques such as engraving, embossing (repoussé), the work hole etching, gilding, niello techniques and with the influence of Byzantine enameling techniques were successfully applied (Yaşayan Anadolu Takıları, 2004, Şentürk, 2007).

In the Ottoman period, the sultans were concerned with a branch of art. For example, Yavuz Sultan Selim and Kanuni Sultan Süleyman learned the art of jewelry making and they engaged with this art. This is why jewelry making is known as "the Profession of the Sultans" (Sakaoğlu, Akbayır, 2000, Şentürk, 2007).

During the Ottoman period, Istanbul has been one of the most important jewelry centers in the world and precious stones have been transported to the Empire from Asia and Africa via caravans (Savaşçın ve Türe, 1986, Şentürk, 2007).

Anatolian Jewelry Culture

Coming to the present, Anatolian jewelry culture was a rich synthesis that combined the natural materials and metals that the Anatolian civilizations received according to their geographic and economic characteristics with the inspiration of the cultures of other civilizations that hosted.

Jewelry constitutes the source in many ways in that, giving information about culture, economy, technology and geographical situations of that society. Although wearing jewelry in Anatolia was firstly used for basic life requirements, religious rituals, celebrations, indicator of the power and authority, it was used for adornment and decoration purposes in the subsequent periods. Wearing jewelry in today's Anatolian culture reflects similar purposes such as adornment, a sign of wealth, religious beliefs, and protection from evil eyes and in many parts of Anatolia it has been used for non-verbal communication tool by the Anatolian women because they could not verbalize their thoughts and feelings.

Each jewelry used by the Anatolian women, fashion and utility are integral elements. Anatolian women tell their ancestral stories with motifs. Jewelleries which are adorning the Anatolian women's heads, chests, backs and hands sometimes symbolize luck and their patience and sometime symbolize blessing or warding off eye (Payzın, 1985). Peasant women wear stylized snake-shaped silver necklaces in the fields made with embossing techniques because they believe that it protects them against snake bites (Payzın, 1985). For a period, dervishes also wore buckled agate stones belts and these belts were considered to be the signs of their cult (Kuşoğlu, 1994).

In Anatolia, it is a tradition to give the gift of hilly to the married girls. The sequence of the abundance of gold which worn on the bride's hilly symbolizes both the dignity of the groom and the bride's family and the bride prides herself with this view on the community, shows her own power to public. However, the gold materials are regarded as a kind of the assurance of the woman's life (Tansuğ, 1991).

Anatolian women girded a bangle on the ankle of her child so that she could know whereabouts of her child with the sound of bangle (Kuşoğlu, 1998, Şentürk, 2007). In ancient Turks, the gold belt that the king wore at his waist was the sign of his reign. During the same period, gold earrings were worn by Turks men and reflected their bravery and manhood (Tarih Boyunca Türklerde Altın, Şentürk, 2007).

Sometimes hanging jewelry had been the symbol of belonging to a member. The rings especially worn to the index finger and used as the seal rings were the symbols of the communities of statesmen, sultans, and kings to which they belonged (Kuşoğlu, 1998, Şentürk, 2007).

Since the antiquity to present in Anatolia, amulets have been a kind of object used against bad souls and evil eyes.

Jewelry In The Traditional Jewelry And Manufacturing Techniques

2.1.1. Engraving Technique: in this technique, steel pens are used in different type of thicknesses. The pen is pushed or grabbed hammer over a pattern so that graving can be seen on the surface. This is called graving. It is embellishing of metal works with deep lines.

2.1.2. Niello Technique: The first step of this technique is engraving. The surface of the inner line is filled with niello mud.

2.1.3. Repousse Technique: In this technique, special kind of hand tools and hammer are used. It is also known as embossing. Firstly, the metal plate is fired then metal is ornamented by hammering from the reverse side of metal to create a design in low relief.

2.1.4. Granulation Technique: Gold or silver particles are formed by soldering side by side on the surface of the jewelry. (Erginsoy 1978, Savaşçın-Türe 1986)

2.1.5. Filigree Technique: Gold and silver wires are arranged side by side in a specific order then they are soldered (Sözen 1983). Thin silver or gold wire curls are wrapped or woven and then these wires are arranged to form various patterns and soldered onto a metal base. The surface looks like lace and this is called filigree. Today, Mardin is the city where most production of filigree technique is conceived. Moreover, Trabzon and Ankara are other cities where filigree techniques are used extensively. Filigree jewelry contributes largely to the economy and tourism of the regions.

2.1.6. Nailing Technique: The nailing technique, in the jewelry production techniques, is a processing through which precious and semi-precious stones are embedded in the predetermined gap on the surface of ring, earring, bracelets, necklaces or belts. (Sözen 1983).

2.2. Traditonal Anatolia Jewelry

2.2.1. Silver Jewelry with Niello Technique: Thin channels are opened on the silver surface with steel pencil and then, a mixture of copper, lead and sulfur mixture are introduced into these channels. Thus, the motif becomes apparent (Er, 2010). In Anatolia, especially near Van, Eskisehir, Bolu, Bitlis and Sivas this technique is used extensively.



Niello Jewelry

<http://www.arkofcrafts.com/tr/>

2.2.2. Filigree Jewelry: Soft wires such as gold, silver and copper are buckled to form a composition then welded to the metal, this processing are known as filigree technique (Büyükyazıcı, 2008). In Anatolia, especially near Mardin, Trabzon, Ankara – Beypazarı are cities where filigree techniques are used extensively.



Filigree jewelry

<http://www.dogankuyumculuk.com/>

2.2.3. Straw Weaving And Kazzaz Jewelry: Straw weaving is included in the filigree art. It is processing in which soft gold, silver, and copper wires are weaved like straw by the use of hand tools.

Kazzaz is another important traditional jewelry in Anatolia and Trabzon is the center of this art. Silk thread braiding with the metal threads created with very fine wire of gold and silver.



Straw weaving and kazzaziye

<http://www.gumusbox.com/trabzon-el-ormesi-gerdanlik-ve-bileklik-takim-set>

2.2.4. Maras Bracelet: It is a traditional bracelet produced in Kahramanmaraş in Anatolia. In the production of the bracelet, nails are disposed between the gold wires then it is woven. It is woven by two people and it has its own system. (Coşkun,2012).



Maras Bracelets

[.kahramanmaraskulturturizm.gov.tr](http://kahramanmaraskulturturizm.gov.tr)

2.2.5. Kisti jewelry in Kastamonu: This jewelry is produced only in Kastamonu in Anatolia. There are only two masters maintaining this traditional jewelry art. Gold plate is embossed and it is filled with leads. Because of lead, its preciousness is getting low but masters say that they do not have any other options.



Kastamonu Kisti

2.2.6. Cebe Bracelet and Sivrihisar Earring in Eskişehir City: Manufacturing of Cebe Bracelet is entirely based on manual laboring. It is woven with 55 micron wires and gold or silver version is available. It consists of four lines of weaving. Production of Cebe Bracelets takes two whole days of its masters and it is a very difficult craftsmanship (<http://sivrihisar.web.tr/geleneksel-takilar.html>)

Sivrihisar earring is three-dimensional. Gold pieces on the edge of the earring are classified six-eight and twelve lines. In the original form, there is a red natural bead at the center of the earring. A pair of earring takes two days of its master. (<http://sivrihisar.web.tr/geleneksel-takilar.html>)



Cebe Bracelet and Sivrihisar Earring

<http://www.eskisehirkulturizm.gov.tr/>

2.2.7. Erzurum Curly Twisted Bracelet: Oltu natural stones which obtained from Erzurum is used on the center of the bracelets which is known as 'kaş.' This is the part of the lock of the bracelet.



Erzurum Curly Twisted Bracelet

<http://www.rizvanoglu.com.tr/>

2.2.8. Frenk Bagi Necklace And Urfa Akitmasi: The name of the traditional women jewelry in Sanliurfa is "hışır". Frenk bagi necklace and Urfa Akitmasi are the most demanded traditional jewelry in ceremonies.



Frenk bagi Urfa akitmasi

<https://www.altinaymucevherat.com>

2.2.9. Diyarbakir Coriander Necklace Set: Coriander necklace set is the traditional jewelry produced in Diyarbakir. The necklace, produced in the form of a sphere hanging from a chain, is made by an analogy with the coriander.



Kışnişli kolye seti Hasır örgü kolye

<http://www.altinelkuyumculuk.com>

2.3. The Position of Traditional Anatolian Jewelry In The jewelry Sector

Adornment and wearing jewelry during the wedding ceremonies in Anatolia is a very common and important tradition today. Jewelries presented to the bride both reflect the power and wealth of the family and reveal the importance given to the bride. Moreover, close relatives and guests of the both families wear golden jewelries as important signs of adornment.

Gold has a particular place in the lives of Anatolian people. Throughout the history, especially in rural areas, gold was seen as the safest means of saving. During the economic uncertainty and crisis, gold is again the most confidential investment vehicle, and it is preferred especially by the women consumers.

Due to the fluctuations of the economic crisis, the companies found different ways in order to increase the value of their brands and tried to become traditional jewelry manufacturers with the form of producing special collections. Thus, individuals are encouraged to use gold and continuation of the traditional jewelry is ensured. Although today's manufactured jewelry has not been used for the similar purposes and reflected the original forms of the past, they are produced by gaining new forms and designs, inspired from those of the past.



Traditional jewelry collection of Atasoy Gold

<http://www.atasay.com/tr/markalar/myras/karadeniz.html>



Traditional jewelry collection of Altinbas Gold

<http://www.altinbas.com/sultanlar>

Today, the use of gold jewelry is more common on the western regions in Anatolia. Both wearing gold jewelry as a symbol of wealth and the use of traditional jewelry techniques in these regions are distinctive features of jewelry culture in Anatolia. It is known that jewelry belongs to woman in the Anatolia and traditional jewelry is not used as a tool of investment; gold jewelry is an important element of the dowry which passes to from mother to her daughter. However, in the western parts of Anatolia, gold jewelry is regarded as a means of investment and it is not usually worn in everyday life.

Fashion varies quickly and correspondingly this affects the consumers' preferences. For this reason, corruption influences the production of traditional jewelry. Traditional forms should be changed according to the needs of fashion in order to continue the production. The deterioration and corruption in the pattern designs and the techniques should be prevented. Therefore, both to respond the needs of customers and to keep its stability in the jewelry sector, manufacturers in the gold markets should be observable in order to produce special series of traditional jewelry without destroying the traditional forms.

However, today, political changes, economic crisis, unforeseen internal and external developments, the volatility of exchange rate, terrorism is taking a back seat to jewelry and the jewelry sector. Thus, future anxiety in humans reduces the interest in use of traditional jewelry.

Conclusion

Jewelry, emerged in the early periods of history, had been used for protection initially, however, over the time it manifested itself with symbolic meanings such as transferring culture, identification of people in a society, representation of religious beliefs, and so on. During the Paleolithic era, when human beings were not permanently settled, the first use of jewelry was used in the name of talisman for the purpose of protection and hunting.

All the civilizations who lived in Anatolia designed different types of jewelry according to their religion, culture, and art. The Hittites, Urartian, Phrygians, Ionians, Lydians, Romans, Byzantines, Seljuks and Ottomans who lived in Anatolia influenced

each other and they created different types of jewelry by the use of different decoration techniques. These jewelries are the cultural library of Anatolian culture.

Thanks to rich cultural history, Anatolia has the different handicrafts. Traditional jewelry is regarded one of these handicrafts. There are different types of jewelry in almost every region of Anatolia. However, limited facilities of tourism, economic crises, and unceasing variability of fashion have reduced the interest in traditional jewelry. Nowadays, traditional jewelry has come to the point of being almost nonexistent and it has a small share in jewelry industry.

Exclusive jewelry brands in Turkey have been manufacturing special series of traditional jewelry to maintain their presence in the market and to keep the market alive as well as to keep alive the traditional jewelry. This situation encourages the use of traditional jewelry and motivates the craftsmen who have nearly left the profession.

However, special collections have been manufactured in the workshops of big cities and traditional jewelry craftsmen could not associate with these collections. Thus, it does create enough motivation and encouragement for these craftsmen to return their professions to deal with their works. The application of casting and printing techniques in the production of traditional jewelry based totally on manual laboring, causes deterioration of the actual form of traditional jewelry and keep the craftsmen away from their working conditions. This also hampers the training of new apprentices. For this reason, special workshops should be created for special collections and the production should be based on master and apprentice relationship.

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