

Our living handcraft meerschaum craftsmanship for the future

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Abstract

Meerschaum, which is an organic stone, has the appearance of soil or clay. It is white or similar to white in color. Meerschaum, which is a gemstone has absorbing characteristics, its color changes when exposed to open air, it is soft and easy to work magnesium silicate stone. New Works with high use and aesthetic values are produced from meerschaum, which is a completely unique material with its soft and sensitive structure as well as smoking material. Some of them are jewellery and accessories. The aim of this research is to introduce different meerschaum products in terms of aesthetic and use such as jewellery and accessories and to contribute to the development and introduction of this art. One of the places most suitable to mining and is determined as Eskisehir. Therefore, research sample is comprised of Eskisehir, meerschaum masters continuing to work in Eskisehir and their Works. Research is qualitative in terms of problem, data collection and analysis methods. Method of interview is used in collecting research data and Works are analyzed by being photographed.

Keywords: Meerschaum, handcraft, accessories, jewellery,

1. Introduction

The products made by mankind with dexterity have met many needs of the mankind for centuries. Handcrafts are an important part of cultural heritage which was transferred from generation to generation and in which especially the natural raw materials are used by using individuals' information and abilities. These cultural heritage parts are values which cannot be replaced and renewed because they connect past, today and future. However, mass production which has started after the industry caused traditional handcrafts get lost slowly (Satir, 1998; Timothy and Boyd, 2003; Coruh & Caparlar, 2012; Acar, 2006). Meerschaum of Eskisehir, which is about to disappear and which has an important cultural heritage value, is the best in terms of quality as well as it is one of the most appropriate places for meerschaum mining. It is usually white and rarely gray, yellow or reddish with porous and less sticky body in size of cherry or tuber in the form of cauliflower. Meerschaum, which is moist and soft when first extracted from the soil, loses its moisture and softness when it gets in contact with air. Therefore, it is kept in nylon bags in cool and damp places until processed (Baraz, 2000; Petrascheck, 1963). Masters who extract the meerschaum name it "pattal" or "aktas". Meerschaum is called with names such as "white gold", "sea foam", "Eskisehir stone" either. This stone's mining is extremely laborious and difficult. Meerschaum is not in form of large blocks and it is purely found stuck in clay soil (Alpman & Sezgin, 2009). This stone has different names according to size. These are; brocaded, birimbirlik, cotton, grain, medium, bulk and undersized (Baraz, 2000: 253). The smallest size is called "bulk" and it is used for making necklace, rosary, earrings and rings are used in the construction. "Medium" named meerschaum is made for making pipe, "grain" is used for making pipe and "cotton's" made for making big pipe. If the size of stone is the same with the size of ten cotton stones, it is named "birimbirlik" (in the size of punch). The large stone is called "brocaded". However it is rarely found in 30 and 80 cotton sizes. These are called "shouldering" and "pruning" (MEB, 2014).

Although there is not a certain information on the date when the meerschaum was extracted and processed for the first time, the following information were obtained as result of the research:

In the recovery excavations made in Eskisehir-Cavlum Necropolis area by Eskisehir Archeology Museum, a stamp which is made of meerschaum is shown as one of the oldest findings obtained (Figure 1.). Also, a piece of meerschaum dated back to B. C. 3000s in the excavations made in Demir Hoyuk. There is color and surface degradation on this piece which is in the shape of a broken small rectangular prism, what shows that it was subject to fire. This situation is the evidence that meerschaum has been known and processed for 5000 years. The work is still protected in Eskisehir Archaeological Museum (Erkoc, 2001:76, Bilgen, 2006).



Figure 1. Meerschaum Seal (Bilgen, 2006).

According to the records, meerschaum, which was also used in the Romans Period, was used in Anatolia at the end of 15th century. In addition to this, Ali Bin Abubakr-al Haravi, who came to Eskisehir in the year 1173 in the period of Anatolian Seljuks Period, mentions that this stone was processed here. However, this view has not been certain as he didn't mention the usage areas of this stone. Sources show that meerschaum trade developed with the usage of tobacco (Tekin, 1972; Bozkurt, 1989; Etibank, 1988; Togan, 1946; Korkmaz, 1987; Buyukakinci, 1967). The healthiest information about meerschaum, which was mentioned by the travellers, belong to the 18th century.

Meerschaum lived its most spectacular term as of the second half of the 18th century. The first pipe made of meerschaum was made by Karon Kowates who got 2 pieces of meerschaum to process from Hungarian traveller Comte Andrasy who visited Ottoman Empire in the year 1723 and got these two pieces from the Sultan as present (Koncak, 1988; Bilim, 1997). Turkish traders, who joined various exhibitins in Europe in the 18th century, introduced meerschaum to Europe. Over time, meerschaum industry which was developed in various cities of Europe actuated the production in Eskisehir and this formation accelerated with the spreading European Markets (Tekin, 1972; Tasligil, and Sahin, 2011; Bilim, 1997). Thus, meerschaum started to spread rapidly in Europe. Meerschaum's recognition by the foreigners was the beginning of 300-year trade of meerschaum and the reason to establish "Meerschaum Way" from Eskisehir to Vienna (Reinhardt, 1911). Meerschaum, which is the first mine exported by the Ottoman Empire, was sold as raw in that period. However, meerschaum processing developed in Vienna and it was referred to as "Vienna Stone" in international markets for years (Bozkurt, 1989; Tasligil & Sahin, 2011).

Especially after the second half of the 19th century, great increase was observed in meerschaum pipe production due to the increase in tobacco consumption (Tasligil & Sahin, 2011; Bilim, 1997). Decrease in the demand for meerschaum after the First World War made this handcraft forgotten (Koncak, 1988).

Ali Osman Denizkopugu, who is known as the first person processing the meerschaum in our country, got information on meerschaum processing and the tools used in processing by going to Vienna in the year 1946. Denizkopugu, who turned back to Eskisehir, taught the details of these information to the people (Alkilicgil, 2000).

Meerschaum export has developed rapidly in 1960s. However, due to the reason that meerschaum processing is not developed much in Turkey, it was sold to the outer market as raw material. As result of the fact that raw export of meerschaum was blocked in the year 1967, meerschaum processing developed and it started to be sold processed to the outer market. Today, semi-finished and finished meerschaum products are exported (Bozkurt, 1989; Sanat Ansiklopedisi 4, 1982; Timur, 1989). (Figure 2.)



Figure 2. From the family album of İbrahim Besim Aktas (1967)

2. Method

This research is qualitative according to research problem and sampling determination and the data collection tolls and descriptive analysis of obtained data (Yıldırım & Simsek, 2006). "The interview can be examined by separating into very different classes. The interviews can be classified according to the interview purpose, number of attendees, solidity of rules in interview and the person to be interviewed" (Karasar, 2007). Accordingly, individual interview type was used in the research method. "According to solidity of rules that apply to the interviews: they can be separated as structured, semi-structured and not structured" (Karasar, 2007). In this research, semi-structured interview type was used. Survey interview form was prepared and some questions were developed according to the answers given by the research sampling.

The masters making the research samples were selected from Atlıhan bazaar in Odunpazarı which is the oldest region of Eskisehir with the most special architectural tissue. The importance of this bazaar

lies on the fact that it was restored and opened as Handcrafts Bazaar (Alpman & Sezgin, 2009). A large majority of the shops located in it are consistent of meerschaum producers. The criteria used in determining samples of this research are as follows:

1. Being master in sampling and continuing this work
2. Having a working workshop on sampling
3. Being master in meerschaum for long years (at least 30 years).
4. Allowing audio, video and photo shoot.
5. Being volunteer for making interview.

3 samples were identified according to these criteria. The data were obtained by individual interview, photography, video and voice records in the individual made in Atlihan Bazaar. This descriptive analysis method was used for solving the individual interview data from the obtained data. "The data obtained according to this approach are summarized and interpreted according to the themes determined before. The data can be presented by considering questions used in interviews and observations as well as they can be regulated according to the themes revealed by research questions" (Yıldırım & Simsek, 2006). In this direction, the data obtained with voice recorder and video camera were reported firstly. The data contained in the repaired report were grouped by considering the interview questions of research. Findings were identified and interpreted to get the research results with this grouping.

3. Findings

Descriptive analysis method was used in the analysis of data contained in research. Data obtained were depicted in accordance with the research questions. In this respect, the findings used in research are as follows:

1st Question: Your name and for how many years have you been doing meerschaum?

2nd Question: How did you learn processing meerschaum?

The first question asked in the interview is through knowing the persons making meerschaum. Burhan Yucel, who created the first sample among these, mentioned that he has been making this job since 1956 and he learnt it from his father and grandfather, the second interviewer İbrahim Besim Aktas mentioned that he has been making meerschaum since 1970 and his family has been in this job for 5 years and the third and last interviewer Ender Erdogan mentioned that he started this job in the year 1979 and he has been making since he was 10 and this job is his grandfather's job. According to these findings, meerschaum processing is transferred from generation to generation and they start this job when they are young or child.

3rd Question: Where in Eskisehir region meerschaum is extracted?

Burhan Yucel, who created the sample, said "We found it in Sepetci, Karatepe, Tagcılar and on the road to Kutahya but its unqualified; the qualified ones were found in Karatepe and Tagcılar. We don't have the old situation, there were many workers and we used to work in 30, 40 m of depth before but then they started to work with machines and it got modern but there are no workers, we just extract what we find. They are not in the form of rock, but in the form of potato, we can't find them as big masses". İbrahim Besim Aktas, who created the sample, mentioned that they work in Beyazaltın village in addition to Burhan Yucel. According to written sources, it is found in Sarisu, Yenisehir, Turkmentokat, Sogutcuk, Kumbet, Sepetci, Karahoyuk, Karatepe, Kepeztepe, Yenihoyuk, Yorukakçayır, Gokceoglu, Mondi, Nemli, Karacay and Basoren villages (Tekin, 1973: 17; Eskisehir Valiligi, 1993: 272; Bilim, 1997: 91).

4th Question: When was the first time of meerschaum processing and do you have any information about the subject?

Burhan Yucel, who was in the research sample, mentioned that it revealed in Ottoman Empire's period and then it was sent to Vienna. "I was in junior high school in 47s. It used to be sent to Europe as raw materials and they used to send us gold instead of money". Ender Erdogan mentioned that it started in the middle of 1700s. According to İbrahim Besim Aktas: "Meerschaum means pipe in Ottoman. It's principal name is 'Meerschaum' and it is also called as 'Sea Foam'. For 250 years, Europe bought it from us as raw materials and they sold it to the world, that's why it was known as Austrian Mine". According to sources, this mine was known and identified as "Vienna Stone" because it was sold to Austria and then processed and sold to the world from Vienna. (Tasligil and Sahin, 2011: 440).

5th Question: How is meerschaum processed and what products are made with it?

Burhan Yucel, who created the sample, told us about the products made of it as follows: "Meerschaum is extracted from the well. The stone is firstly soft but then it starts to get harder. Because of this, we put it on water and wait for its surface to absorb the water, it stays like this for one or two minutes and it absorbs 1-2 cm of water, not fully. We put it back to the water when it loses its wet. As it is covered with soil on top, we clean it with "takra" (hand brush hook) (Figure 3.). We used to make 'Turk's head' with the stone but the models got more in time, such as marmaid... All of us cannot make the same model, for example if one of us make Turk's head, then no one can make the same, it is handcraft; we make pipe, rosary, jewelry and trinkets from it." In addition to what is told by Burhan Yucel, İbrahim Besim Aktas said that they firstly rub the meerschaum and then they put it in boiled wax and the meerschaum absorbs the wax for 2-3 mm and even 4 mm within 5-10 minutes. "We rub it to remove sand and it passes from 30 hands for 30 times until the pipe is finished. We put it in the wax after rubbing and it absorbs the wax; it will not absorb it if it is not rubbed. It cannot shine like this without wax; it becomes like ivory and its strength increases in wax. It shines when wiped and it gets the color of amber". Ender Erdogan, as one of the interviewers, mentioned that they make the tobacco chamber of pipe and the hole in its stalk in lathe and then they shine it by putting brush. He also mentioned that they have very various models such as Viking, Indian, Knight, Bavarian, Zeus, Bacchus, Turk's Head, Cleopatra, Dionysos, Doctor Watson, Eagle, Eagle claw. İbrahim Besim Aktas and Ender Erdogan also mentioned that they make trinkets, pipes, jewelry and rosary in their workshop like Burhan Yucel. Pipes are generally made of meerschaum in size two cotton. Cotton is approximately in the size of one punch. It takes its name from the fact that it was sent in crates covered with cottons. Stones in bags and in smaller size than undersized are used for making necklaces, rings, bracelets and rosary and it is called bulk. Brooch is made of undersized stones. Equations and formula should be typed in Mathtype, and numbered consecutively with Arabic numerals in parentheses on the right hand side of the page (if referred to explicitly in the text). They should also be separated from the surrounding text by one space.



Figure 3. Meerschaum samples

Meerschaum is a material preferred in pipe production due to its nicotine absorbing feature. In addition to this, it is used for making rosary, figurines, home accessories, earrings, necklaces, brooches, bracelets and rings.

Earrings, necklaces and bracelets produced in the region can be directly meerschaum and they are produced with materials such as glass, metal, stone and textile. There are two types of earrings as clip-

on and shaky (Figure 4.). There are usually leave and flower patterned models processed on geometric patterns. Marbling and burning technics were used more.



Figure 4. (a) Earrings with clip - on ; (b) Earrings with shaky

There are models consisting of patterns made by sequencing round forms side-by-side, bead, glass and stone (swarovski) in different forms with metal frames (Figure 5.), direct meerschaum varieties (Figure 6.) made of flower motifs and models made of textile and metal materials (Figure 7.). Marbling and incineration techniques are used in necklaces made of meerschaum.



Figure 5. (a) Necklaces with sequenc round form; (b) Necklaces with metal frames



Figure 6. Necklaces made of flower motifs and models



Figure 7. (a) Necklaces made of textile; (b) Necklaces made of metal materials

Generally meerschaum or metal were used for making brooches produced in the region (Figure 8.). Stones own color, marbling and burning or baking techniques were used. There are geometric and floral motifs in brooches.



Figure 8. (a) Brooches direct meerschaum varieties; (b) Brooches with metal varieties

In bracelets made of meerschaum, there are models made with metal or marbling and baking techniques. (Figure 9.)



Figure 9. Different Bracelet Patterns

Bronze and swarovski stones were used in the rings produced in the region. Frames made of bronze are in geometric and floral form (Figure 10.). Marbling and incineration, baking and waxing techniques are used.



Figure 10. Different Rings Patterns

According to the sources, it passes from many processes until it is taken out of furnace and finished. These are whisk, saykal, coarse grinding, polishing, tan, whittling, intake, dirlama, wet aba, oily aba and polishing operations. In whisk process, the stone taken out of furnace is cleaned from the sides with a rough hammer. This is made for controlling whether the meerschaum has economic value. In Saykal method, the extracted meerschaum is sanded in processed workshops, side stone crumbs on it are cleaned with hand chopper and then the rough parts are sculpted on a wooden pillow. In roughhewing process, the outer part of stone (processed with Sayka method) is cleaned with a chisel named "tahra" and porous sides are cleaned with "rough knife" and it is sculpted according to the product to be made. Cracks or lines on the stone are controlled with this process. The stone loses its value in case of breaking. In the sculpting technique, firstly the artist makes appropriate pattern and motif selection according to the material's natural form. This provides least wastage in stone. Before or during the processing, the meerschaum waits in water or it is covered with a wet wipe in order for it not to lose its moisture. Sayka method is applied on the softened stone with rough knife. If the patterns to be applied with chisel are in round form, then the lines are determined by using turning machine. Turning machine is also used for opening tobacco chambers of pipes. Holes are opened with drill. Stone grinding process is made for removing roughness of products. After finishing the grinding

process, polishing process is made for shining the product and wax-perhydrol mixture is used for this process. This provides the stone to be cleaned from dirt and take its principal color (ivory). Meerschaum works which absorb wax from the surface are shined by rubbing with dry aba. Meerschaum can be dried in 45 degrees with a furnace in the room as well as it can be dried under sunlight (Ozdemir and Dudas, 2011:13; Taslıgil and Sahin, 2011:443; Baraz, 2000: 252; MEB, 2014: 250).

6th Question: Can you explain the staged of making jewelry and accesories from meerschaum?

7th Question: What are the tools for making jewelry and accesories from meerschaum?

Sixth and seventh questions asked in the interview are through provision stages of accesories and jewelry in meerschaum and the tools used in these stages.

Interviewers mentioned that they make the models by scuplting small stones. They said that these models are generally made by hand as well as using milling machines to open holes and ornaments.

Burhan Yucel, who was in the research sampling, said the following about the tools used in accesories and jewelry made of meerschaum. "The masters used to process until the veins of leave in Vienna. They had separate cutting tools for everything. We didn't have any special tools; we used to use milling machine and make knife-shape. We used our own instruments, for example we used to make eye knife from bicycle wire. But I brought from those tools later on. Now we have the knife, knife handle and separate chipping knife. Now we generally work with milling machines. You can make the motiff you want. Now everything is made in machines. Now there are milling pins as motiff and they do whatever pattern you want and you make the model while the miles change; you press twice and it makes rose shape on the third press, so all of them have different milling pins".

All of the three interviewers creating the sample mentioned that handcrafting is very important in meerschaum and the machines are used only for some objects. This situation protects the meerschaum products' feature to be special and it shows that mass production has not started yet.

Tools used in meerschaum products are as follows;

Tahra: This tool which is used from cleaning the rough soil on stone is big with wide mouth and it has curved or twisted nose part. *Gouge*: Tool used for processing wood, metal or stone. It is used for opening tobacco chamber in pipe production. (Figure 11.) *Coarse blade*: Thick and short-stalked knife type used for removing roughness on stones. *Handling Knives*: Flat and short kind of a knife used for making details of products. *Pliers*: A type of claw made of metal with pointy cones, used for twisting wires (tdk). Tool used for combining the parts and affixing to the clips especially for earrings (Ozdemir and Dudas, 2011:10 – 11- 12). (Figure 12.)



Figure 11. (a) Tahra ; (b) Gouge (18 and 20)



Figure 12. (a) Coarse Blade; (b) Handling Knives; (c) Pliers

Lathe: Impeller used for shaping wood or metal goods (TDK). *Drill*: Tool used for opening holes on wood, metal, meerschaum, concrete (Kusoglu,1994:107). (Figure 13.).

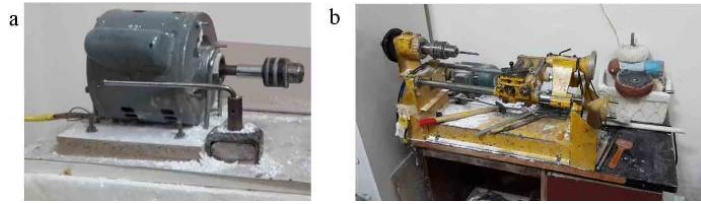


Figure 13. (a) Lathe; (b) Drill – Lathe

Milling and Tips: The tool used for widening the mouth of a hole in milling (TDK). Milling, cutting process is performed by turning the tool around itself and by making the part go forward. Milling is made by the teeth around tool. Is usually used for making embossments and geometric shapes on meerschaum products, generally on surface processing (Ozdemir and Dudas, 2011:12). **Necklace Knife:** Meerschaum which takes the shape of cube in milling machine is then brought to the shape of round with necklace knives. **Oven (Furnace):** A tool used for cooking, heating and burning (TDK). (Figure 14.)



Figure 14. (a) Milling; (b) Necklace Knife; (c) Oven (Furnace)

8th Question: What are the technics used for making jewelry and accesories made of meerschaum?

Participants of the interview sorted the technics used for making jewelry and accesories made of meerschaum as follows: Burning technique, wax technique, relief technique, mineral mud coloring technique and forming with milling technique.

Burning Technique:Burning technique can be done in several ways. One of them is burning with marbling paper. This technique is also called transfer. Marbling paper is wrapped around the meerschaum and incinerated. The patterns and colors on paper are absorbed by the stone (Figure 15.). This technique is used more in jewellery and accesories. Another burning technique is direct burn of the product sunk in wax. In this technique, the master burns the product until the requested color darkness is got (Figure 16.).

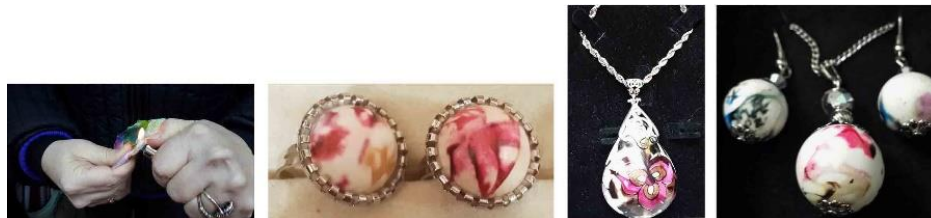


Figure 15. Burning with Marbling Paper



Figure 16. Burning after Wax Technique

Embossing Technique: This technique is the technique of sculpting with processing tools based on the imagination of master. *Ornament with Milling Technique:* Apparatus mounted on the tip of milling machine creates different ornaments on meerschaum products. Also, this technique is used for production of pipes and jewelry named lacy. (Figure 17.) *Wax Retention Technique:* With this technique, color and durability can be obtained in meerschaum products. The natural color of wax changes from yellow to brown. If a white polish will be made, 1 kg of peroxy is boiled in 5 - 6 kg of wax. If darker colors are wanted, then the natural form of wax must be used. Product is hold in wax in various durations. The more you hold it, the darker colors you will get. *Mineral Mud Coloring Technique:* In this technique, the soil of mine from which meerschaum is extracted is brought to mud form and wearing is made by covering it on the product. (Figure 18.)

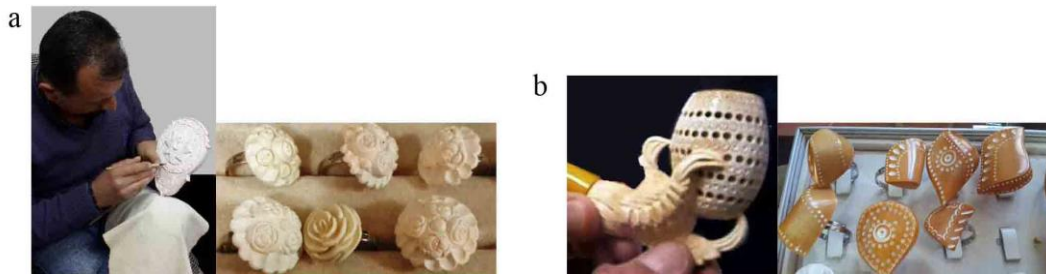


Figure 17. (a) Embossing Technique; (b) Ornament with Milling Technique

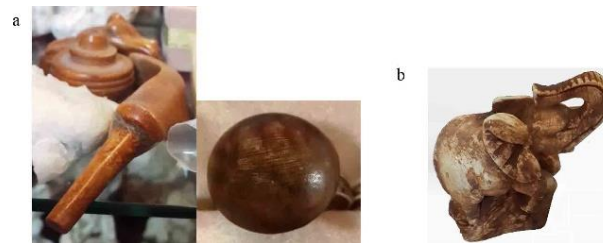


Figure 18. (a) Wax Retention Technique; (b) Mineral Mud Coloring Technique

9th Question: What is the current situation of meerschaum processing in terms of economy?

Burhan Yucel mentioned that the current situation of meerschaum processing is weak and this is due to fake products: "... they made it from plaster and sold it with very cheap prices. They took our models and we didn't even realize it. For example, I made earring in rose shape and sent it to China and they made its mold to make it with plaster; this really harmed us because it costs 10 - 15 liras for us while they make it for 1 lira and sell it for 5 lira". İbrahim Besim Aktas mentioned that they have problem because they cannot find sponsors: "Our biggest problem is to find sponsors. Wood pipers have many sponsors and this situation is totally destroying us. We don't have many advertisements as we don't have sponsors. We don't have a professional magazine or newspaper about this job. However, the wood makers have magazines and newspaper. We founded Eskisehir Meerschaum Artisans Association. However, it is not very functional. And we cannot make our art and extract

meerschaum like in the past. Despite all this, the Ministry gave us State artist document. Now we are the artists of Ministry of Tourism and Culture. After becoming Culture artists, the Ministry invites us to exhibitions and festivals at home and abroad".

Nowadays, the problems are lack of meerschaum raw materials, lack of masters, demand to earn money in easy way. Selling the plaster-made products with cheap prices causes financial problems for the meerschaum artists. Meerschaum artists cannot make many advertisements and magazine or newspaper because they cannot find financial sponsors. It is thought that if the meerschaum artists have the support of state and their own magazines or newspapers and the possibility to introduce their art in events at home and abroad, this art will be encouraged and known more.

10th Question: How do we understand if a product is plaster or meerschaum?

Burhan Yucel stated the difference between plaster and meerschaum as follows. "Meerschaum pulls the lip dice when you paste it on your lips. Its suction power is much. And plaster is always heavy. Meerschaum is light" İbrahim Besim Aktas said "Meerschaum is cold when you touch it. Plaster is not like that. Plaster is both heavy and hot. Plaster deforms the hand more than the meerschaum. Because there is asbestos in plaster." Ender Erdogan, who participated in the interview, said "Plaster is drawn when you notch it. You cannot draw on the meerschaum. For example there are meerschaum made boxes here. None of them are the same. Every work of ours is unique in the world. None of them look like each other and they are not the same because they are handcrafted. We give numbers to each box for them not to lose their covers. However, you cannot find any numbers behind the boxes made of plaster". According to these information, it can be said that plaster is heavier and hotter than meerschaum and it can be differentiated by notching.

4. Conclusion and Suggestions

Handcraft is one of the most important cultural heritages reflecting the traditions of people as well as their joys, sorrows and hopes. All handcrafts with different raw materials are heritages reflecting the soul of our nation. This heritage coming from generation to generation is a part of our profound civilization (Surur & Surur, 1994; MEB, 2014).

Today, rapid development of technology and the possibility to obtain many products in short time created the danger of being destroyed for the handcrafts (Doganoz, 1994; Eraslan, 2009). The results obtained in the research made by contributing to continuation of handcrafts, remembering the masters and artists and targeting the meerschaum processing by revealing the unique structure of Turkish handcraft are as follows:

Marbling and embossing techniques are used more in accessories and jewelry made of meerschaum. Side materials used in jewelry made of meerschaum are swarovski stones, bronze, metal and fabric. Usually geometric and floral forms are seen in stone ornamentation.

Meerschaum processing is transferred from generation to generation and they start this job when they are young or child. However, direction of the new generations to another occupational areas causes this art to be forgotten. According to the statements of interviewers, the artists of meerschaum in Eskisehir region are not more than 25-30 and middle-age generations continue more. Unfortunately, meerschaum processing is in danger as no new generation masters grow. This situation shows the emergency of measures that must be taken for continuing meerschaum art and traditional culture heritage.

Nowadays, the problems are lack of meerschaum raw materials, lack of masters, demand to earn money in easy way. Selling the plaster-made products with cheap prices causes financial problems for the meerschaum artists. The meerschaum masters cannot get the earnings they deserve because of both genuine meerschaum products cannot compete with the fake ones and they have been sold with very cheap prices. It is thought that the hard situation of meerschaum artists must be examined by

officials and measures must be taken and it is believed that the local people will make more production and this art will be learnt more if they start to get earnings they deserve.

Meerschaum artists cannot make many advertisements and magazine or newspaper because they cannot find financial sponsors. It is thought that if the meerschaum artists have the support of state and their own magazines or newspapers and the possibility to introduce their art in events at home and abroad, this art will be encouraged and known more. Eskisehir Governowhip and Eskisehir Municipality made meerschaum festival, competition and museum for these purposes. Moreover, the establishment of the Association of Eskisehir Meerschaum Artisans and presentation of state artist certificates to the masters by the Ministry of Culture and Tourism and invitation by the Ministry to these masters to join exhibitions and festivals at home and abroad are seen as significant improvements in terms of meerschaum.

For this stone in Eskisehir region, which is one of the most appropriate places to extract it, to be brought to its deserved place, the youth must be informed and encouraged to learn the art.

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