

**REASONS BEHIND PRODUCTS: AN ANALYSIS ON TWO CULTURAL
PRODUCTS**

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ABSTRACT

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This thesis aimed to determine cultural, economic, political, technological and aesthetic reasons for material and form preferences of the “ince belli” teacup and Turkish coffee cup in Turkey context. The period that two cultural products go through until reaching customers were analyzed. The data collected from literature review, in-depth interviews and visual content analysis was presented in four chapters. In the first chapter; cultural, politic and economic reasons were determined in literature and explained over beverages. Following this in the second chapter, it was continued to give information about production technologies and market values of the selected products and tried to indicate the change on the forms of the cups via presenting the change and progress in timetables. The third chapter, which discusses the design process within five subtitles and created as a result of the interviews with designers, was an attempt to reflect the perspective of the designer. To define the representations of the products in mass media, video advertisements were analyzed using visual content analysis. The study revealed that the majority of the reasons in the product design process are related to economic concerns, and the ongoing productions of the “ince belli” teacup and Turkish coffee cup preferences were accepted and will be continued by both manufacturers and designers.

Keywords: Product Design and Culture, Tulip Shaped Teacup, Turkish Coffee Cup

ÖZET

ÜRÜNLERİN ARKASINDAKİ NEDENLER: İKİ KÜLTÜREL ÜRÜN ÜZERİNE BİR ANALİZ

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Bu tez ile ince belli çay bardağı ve Türk kahvesi fincanının, malzeme ve form tercihlerinin arkasındaki kültürel, politik, ekonomik, teknolojik ve varsa estetik sebeplerin belirlenmesi amaçlanmıştır. Kültürel iki ürün üzerinden yapılan çalışmada, bu ürünlerin tüketiciye ulaşana kadar geçirdiği süreç araştırılmıştır. Literatür taraması, derinlemesine görüşme ve görsel içerik analizi yöntemleri ile toplanan veriler dört bölüm altında tez içerisinde verilmiştir. İlk bölümde literatürden elde edilen bilgiler çay ve kahve üzerinden aktararak kültürel, politik ve ekonomik nedenler saptanmaya çalışılmıştır. Bilgi aktarımının devam ettiği ikinci bölümde ise seçilmiş olan kültürel ürünlerin üretim teknolojileri ve piyasa değerleri açıklanmaya çabalanmış, görseller ile düzenlenen zaman çizelgeleri üzerinden de formları ve değişimleri belirtilmek istenmiştir. Tasarımcılarla yapılan görüşmeler sonucunda oluşturulan beş alt başlık ile tasarım sürecinin tartışıldığı üçüncü bölüm, tasarımcıların bakış açılarını yansıtmak amaçlı düzenlenmiştir. Ürünlerin medyada temsil edilmelerini belirlemek amacıyla yapılan görsel içerik analizi ile de ürün tanıtım videoları incelenmiştir. Son olarak, ürün tasarım sürecindeki etkenlerin çoğunluğunun ekonomik kaygılarla ilişkili olduğu saptanmış olup, yıllardır aynı malzemeler ve benzer formlar ile üretilen ince belli çay bardağı ile Türk kahvesi fincanı için hali hazırdaki durumun hem üreticiler, hem de tasarımcılar tarafından kabul edildiği ve sürdürüleceği sonucuna varılmıştır.

Anahtar Kelimeler: Ürün Tasarımı ve Kültür, İnce Belli Çay Bardağı, Türk Kahvesi Fincanı

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İmza

İlknur Küçükođlu

**STATEMENT OF COMPLIANCE WITH ETHICAL PRINCIPLES AND
RULES**

I hereby truthfully declare that this thesis is an original work prepared by me; that I have behaved in accordance with the scientific ethical principles and rules throughout the stages of preparation, data collection, analysis and presentation of my work; that I have cited the sources of all the data and information that could be obtained within the scope of this study, and included these sources in the references section; and that this study has been scanned for plagiarism with “scientific plagiarism detection program” used by Anadolu University, and that “it does not have any plagiarism” whatsoever. I also declare that, if a case contrary to my declaration is detected in my work at any time, I hereby express my consent to all the ethical and legal consequences that are involved.

İmza

İlknur Küçüköğlü

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LIST OF ABBREVIATIONS

U.S.A.:	United States of America
UNESCO:	United Nations Educational, Scientific and Cultural Organization
IACA:	Inter-American Coffee Agreement
ICA:	International Coffee Agreement
ICO:	International Coffee Organization
Wi-Fi:	wireless fidelity
TGSR:	Turkey Glass Sector Report
US:	United States
USD:	United States Dollars
TGGPICSR:	Turkey Glass and Glass Products Industry Council Sector Report
ZÜCDER:	Züccacıyeciler Derneği (in Turkish)
OECD:	Organizations for Economic Co-operation and Development

1. INTRODUCTION

“Painters paint with pigment; writers paint with words; designers paint with materials (Karana, Pedgley, & Rognoli, 2014.)”. Even though this is generally correct, in some situations, designers may not have the right to choose the materials. If so, what/who determines material choices for products and how consumers are affected? The questions cover an exhaustive area to study on, therefore, this study has started by focusing on material choices on a small scale. This is a research about ongoing material and form preferences for products, which were narrowed in two products, and investigated with the reasons behind. The “ince belli” teacup and Turkish coffee cup were chosen as objects for the study because the material usages of these products have not changed since their first emergence, they are modified.

The main aim of this study is to determine cultural, economic, political, technological and (if there is) aesthetic reasons for material and form preferences of the “ince belli” teacup and Turkish coffee cup. To reach this purpose, a period that the products go through until reaching the customers, were analyzed. In the scope of the study, the products and beverages were researched in the literature provided in Turkish and English sources that covered the history of Ottoman Empire and Turkish Republic, cultural anthropology, food culture and design critics. To support the findings, a visual analysis has conducted concurrently. A visual library was collected for teacups and coffee cups.

To add more, this research has attempted to underline the importance of cultural effects, which are rooted in historical backgrounds, in design process. The given information about culture and products can lead similar studies in related fields. Because most of the resources about Turkish culture are written in the Turkish language, this study was intended to provide a limited guide to reach the sources and concepts in English.

The methodology used for the research was included three practices; literature review, in-depth interviews and visual content analysis. The literature review was conducted in two ways; scanning of sources verbally and visually. The outputs of written sources were used to give necessary information in the text, and the visual outputs were used to form timetables for products to observe their change in time.

The study is basically formed in two parts; information about beverages and products was given at the first and second chapters. The third and fourth chapters were composed of discussions within designers' perspectives and analysis on mass media.

In the first chapter, tea and coffee were explained with their worldwide and nationwide histories. In these historical parts, the drinks were discussed in economically, politically and culturally. After a retrospective of the beverages, the cups and their production technologies were expounded in chapter two. In connection with technology, the forms of the cups were visualized in timetables and criticized.

In-depth interviews with product designers were helped to develop chapter three which attempted to reflect designers' perspectives into the design process. This part of the study discussed the cups and their designs regarding class differences, economy, Turkish culture, innovation and aesthetic. It should be indicated that the study contains the products' processes up to the consumer. Thus consumer behaviors and product experiences were not researched as objectives.

Because the study included the period that products go through until reaching customers, promotions of the products were analyzed in chapter four. In this chapter, it was tried to examine the representations of the products in mass media, where the consumer meets the product for the first time. A visual content analysis was conducted on video advertisements that promote the beverages, cups and electrical devices for preparation of beverages. In conclusion, the findings of the research were summarized with personal interpretations of the author.

2. HISTORICAL ADVENTURES OF TEA AND COFFEE

2.1. The “İnce Belli” Teacup

The “ince belli” teacup, which can be referred as slim-waisted/tulip shaped tea glass, has become the national teacup in Turkey since 1935¹. The designer of the first glass is anonymous; yet its form is still an inspiration for many designers today. The success of the form can be related to its function. The form with a slim waist allows the hot drink to stay hot at the bottom of the glass and the wide brim lets the tea be cooler while drinking. The waist balances the heat interchange to sustain hot drinking. The glass material follows the form and function relation as well.

The form, the function and the material of the cup makes it an appealing product to customers in many aspects. However it became a real success when people started to use it to drink tea. In Turkey, it became a notorious symbol for tea drinking. In the following section, tea is explained as a consumable good, and its cultural, political and economic importance are clarified.

2.1.1. Tea as a drink: Its culture, politics, and economy

Tea is a kind of tree, which has 520 species that can grow in humid climates all around the world. The leaves of the tree are used to make a drink. Tea as a “beverage produced by steeping in freshly boiled water the young leaves and leaf buds of the tea plant, *Camellia sinensis* (http-1)”. *Camellia sinensis* is known as Chinese camellia, but mostly two principal varieties are known; *Camellia Sinensis Sinensis* which is small-leaved China plant and *camellia sinensis assamica* which is the large-leaved Assam plant. The leaves can be consumed in two ways basically. Green tea is made from the top leaves of the plant without processing. Black tea (known as red or brown) tea is made with a process which includes withering, twisting, fermentation, and firing (Reimertz, 2003, p. 46). The quality of the leaves affects taste, smell, and color of the tea, and the steeping technique differs as well.

¹ Şişecam Factory was opened in 1935 in Beykoz, Paşabahçe.

Tea is the World's second most consumed drink after water. However, Gürsoy (2005) gives it the first place by defining it as “the most consumed non-alcoholic beverage in the world (Gürsoy, 2005. p. 7)”. Due to its mass consumption, tea culture was enhanced, and creating an economy based on it. In the next sections, tea and its journey are explained to offer an image of tea culture, politics and economy, from Anatolia and around the World.

2.1.1.1.Around the world

According to Chinese sources, the first tea steeping happened in 2737 BC. A legend about tea was told as: one day the Chinese Emperor Shen Nong was sitting under a tree, he got thirsty and because of trust issues, his drinking water had to be boiled in front of his eyes. A wind blew, and a leaf fell into the boiling water. The tree in the story was a wild tea plant, and it was discovered by Shen Nong (Reimertz, 2003, p. 63). However, before this, tea was used as medicine in south-west China and as food in the regions of what today is Thailand. Declaring its discovery by an emperor was the first attempt to give status to tea in China. It should be consumed with respect and meticulously. Standage (2017) claims that tea consumption contributed to population growth in China (Standage, 2017, p. 174). It is a natural anti-oxidant, and its tannic acid kills cholera, typhoid, dysentery and other bacteria that were a major problems for population growth. It saved lives of commanders in the hands of healers and became a national drink for Chinese people in the 6th century BC, and started to be served during ceremonies in simple porcelain cups.

It can be said that in China two production areas were established from tea; tea plantation and porcelain manufacturing. Today, China still leads the market for tea plantation. According to the Telegraph news; China earned \$1.38 billion by exporting 325,000 tons of tea in 2015, amounting to about \$4.2 per kg, almost 40 percent higher than the price five years before ([http-2](#)).

Chinese also produce the finest porcelains which were invented to reproduce the colors of jade² on objects. For example, blue porcelain enamel was invented in south

² Jade is a kind of stone.

China, which changes the color of the beverage to green, and white porcelain enamel was invented in north China, which changes the color of the beverage to pink while drinking.

Chinese leaders developed tea culture with a philosophy in mind, and so rituals, and meanings are an important part of its symbolism. Today, Taoist monks still prepare ceremonies to drink tea. In Taoism, tea is a symbol of balance for having five phases³ in its preparation. In this discipline, tea leaves symbolize the wood, teapot symbolizes the earth, samovar symbolizes the metal, drinking water symbolizes the water and tea preparation becomes a ritual (Gürsoy, 2005. p. 28).

In China tea has many other meanings as well, it was accepted by Buddhist monks because of its stimulant properties. It contains thein, a substance that maintains people awake and makes easier to practice of meditation. Siddhartha Gautama, known as Buddha, recommended tea to his followers and tea spread in India and other parts of the World.

Japanese people started drinking tea around 519 (Emiroğlu, 2011. p. 360). Tea preparation and drinking became more ceremonial in Japan. After Zen Buddhism integrated tea into their discipline, tea ceremonies became a tradition. Equipment for serving and preparing was produced for ceremonies and developed as cultural virtues. The Book of Tea, was written in English by Okakuro Kazuko, introduced Japanese tea culture to the World (Duman, 2005. p. 15).

Moreover, tea was an important and valuable good for Chinese and Japanese. They used tea blocks like money because it was more durable than paper and lighter than gold and silver to carry away. Also, it can be consumed in critical situations like epidemics and famines during sea travels. After tea was spread in Europe, these tea blocks became more valuable than other trade goods.

The first shipping of tea to Europe was done in 1610 by Dutchmen. It is known that by 1630s, the French became one of the primary drinkers of green tea. Then, the British met black tea during the 1650s. According to Standage (2017), tea arrived to Europe before coffee, but it was five times more expensive than coffee (Standage, 2017, p. 180). However, tea gained a place in Britannia when Charles II married Catherine (daughter of Portuguese King Joao IV). She was a tea lover and brought a box of tea to the palace,

³The five-element theory of Chinese philosophy known as Wu Xing or the five types of chi dominating at different times.

and created the custom of tea serving to guests. The marriage ensured some trade advantages to England including tea trade harbors.

The owner of London's coffee house, Thomas Twining, opened a tea house next to his coffee house in 1717. This place only served and sold tea to women. Because women were not allowed in coffee houses, tea consumption propitiated a place for socialization of women outside their homes. The new concept of tea consumption got popular, and tea gardens emerged to British social life (Standage, 2017, p. 186). As it was an expensive drink and had a good reputation among women, tea became a symbol of the wealth associated with the aristocracy. British women drank tea at breakfast or as a morning beverage, and at afternoon gatherings. Tea sets appeared soon after tea trade started. The first cups and pots were brought from China. They were fine porcelains and had simple forms. Then, the form was reinterpreted with a handle and decorations. This form of cup and tea serving equipment had appealed to women's home fashion. Wedgwood was the first mass production factory for tea sets. The company made special tea sets for the Queen and used this in its commercials. This was the first celebrity endorsement on tea advertisements.

Tea sold by merchants became unsatisfactory to consumers because pure tea was blended with unknown ingredients to weight more and gain more profits. Also, shipment spoiled the taste of it because of the long exposure to moisture during sea travels. Therefore, Europeans were led on a search to shorter the ways by land, thus, colonization for tea in other countries was started. English spies gained knowledge about tea plantation from Chinese and stole tea seeds to make their own. Assam, Bengal, Java, and Ceylon were English tea gardens in Southeast Asia (Duman, 2005 p.19).

Overtaxes were applied to guarantee British tea trades, especially those traded to the American colonies. In 1773, The Tea Act was enacted and caused the start of the rebellion against the British colonial administration. Rebels attacked three ships of the East Indian Company and poured all the tea into the Boston harbor. This event took place in history as the Boston Tea Party which is counted as the first American act and explains reasons for Americans' coffee preference (Reimertz, 2003, p. 84).

Tea is a simple drink, but it had far-reaching influence in Europe and other continents. It created a considerable economy with trade and taxes. It led to develop a sector for tea equipment and packaging. Tea-bag and ice-tea have developed different

consumption cultures and can be counted as the most consumed products among other mass-produced tea goods. For decades tea economy handled with policy implications, and tea drinking culture evolved alongside this.

2.1.1.2. In Anatolia

In Anatolia, the first traces of tea can be found in Seyahatname written by Evliya Çelebi (Duman, 2005. p. 68). However, the first book about tea is “Risale-i Çay” written by Hacı Mehmet İzzet Efendi, in 1878. İzzet Efendi defined himself as a theic/tea lover for 30 years and gave extensive information about tea and its preparation (Kuzucu, 2012. p. 76). While he gave tea recipes, porcelain teacups and teapots were recommended for a good quality tea drinking. He explained different tea brewing techniques and their benefits to health. Because he was an Ottoman envoy and traveled much, his book was the first academic study about tea in Anatolia.

Tea followed the silk route to reach Middle Eastern regions, as far as is known. Mongolia, Tartary, Persia, and Russia are the countries that tea passed until it reached Anatolia. In the 19th-century, tobacco, coffee and tea were consumed widely in Persia. Russia had been trading for tea with Mongols and Tatars. In Russia, tea plantations started in 1864 in Batum. Some of the local people of the eastern black sea were seasonal workers in Batum and surrounding areas. They were familiar with tea drinking habits and took some tea for their families (Duman, 2005, p. 23).

In the Ottoman Empire, the Agreement of Baltalimanı⁴ with England reduced taxes to the minimum and imported products had spread easily (Bulut, 2012, p. 155). After that, the Rescript of Gülhane⁵ allowed foreign traders to sell their goods without surcharges and privileged them (http-3 & http-4). In this period, Chinese porcelain sets were traded with tea to Anatolia. However, these sets were too expensive and hard to reach, which resulted in national ceramicists starting to produce ceramic cups for sultans and the upper class. The craftsmanship for cups was hard work, but by using local clays it developed into a new working area, apart from the production of pots and pans.

Some rumors say that the first Turk who drank tea was Hoca Ahmet Yesevi⁶. After he sipped tea and felt better, he thanked this hot drink and wanted it to be drunk by others.

⁴ The Agreement of Baltalimanı was published in 1838.

⁵ Known as Tanzimat Edict was published in 1839.

⁶ He is the founder of Islamic Sufism; Yesevilik.

The story was told in *Fevakihü'l Cülesaadli*, written by Abdül'l Kayyum Nasiri (Güneş, 2012, p. 235). According to Güneş (2012), Turks have been drinking tea since the 19th century. There is evidence about tea trade in Anatolia. In the eastern and northeast regions, tea was known and used among people in places neighboring Russia. “İstikan,” “kıtlama,” “paşa çayı” and samovar prove the effects of Russian trade in tea consumption. In the western regions, tea was brought from England in small amounts. After the Crimean war, relations with Russia grew away, and England became the only supplier of tea. The symbol of tea was adopted from British culture as well (Sağiroğlu, 2014, p. 9). It was a familiar drink for writers, artists and high society who had access to high-quality trade goods. British tea, tea sets, and porcelains traded to Anatolia merged well with the Ottoman aristocracy.

Tea was accepted in the period of westernization of the Ottoman Empire. In this period, tea inclusion within breakfast was encouraged. Tea was served with breakfast at boarding schools for cadets, with the objective of reaching their families who were having soup as breakfast. After 1877-78 War, immigrants from the Balkans and Russia were settled in İstanbul (Gürsoy, 2005, p. 44). These people already had tea drinking habits and helped with the spread of tea. Also, one cup of Turkish coffee was four times more expensive than one cup of tea, people faced its consumption as an economic concern. In the 1900s, it started to become a public drink. Even, it was added to soldiers’ backpacks because of its pharmacological properties.

The first teahouse was opened by Turkmen immigrants in İstanbul in the middle of the 19th century. At the end of this century, tea consumption spread among Turkish people. People preferred tea houses to host their guests instead of their own houses. Entertaining a guest at home was expensive and only affordable for government officers and their families. As it included a well-prepared dinner served with good quality tableware, followed by the ceremony of serving Turkish coffee, which requires expensive equipment, too. However, tea houses provided a cheaper option for people to socialize in public sphere.

It should be stated that; because tea was adopted as a westernization element and accepted as a healing drink, it was not banned or restricted by the Ottoman Sultans. Tea houses also sold Turkish coffee, but these places were not affected by coffee prohibitions as much as coffee houses.

After the foundation of the Turkish Republic in 1923, tea was studied for agricultural plantation. Because of the war aftermaths, people were suffering from lost on trade routes and working regions, new employment areas were needed. In the region of Karadeniz (Black Sea), the situation was more critical because of climate and geographical features. Zihni Derin⁷ offered tea plantations as a solution and started growing seed and teaching the locals. In 1924, tea plantation was legally assured, and the proper regions for its growth were detected. In Karadeniz region, especially Rize and surrounding areas were documented as appropriate.

The plantation of tea started in the 1930s, the first harvest was done in 1938, and the first factory had been established in Rize by 1947. Tea growth was supported by governmental policies. After 1963, the grown amount provided the needs for Turkey's tea consumption. The General Directorate of tea authority⁸ was founded in 1971, and then in 1984, the laws for tea growth were changed, and private enterprises could be founded (Erbaş, 2016, p. 48). Tea became a way of living in Rize. During periods of war, young and middle-aged male population were on fight, and the labor force was composed by women. Their petiteness suited well with tea gathering and the small tea paths in tea gardens. In Karadeniz, tea harvest is still done mainly by women. (Erbaş, 2016, p. 53).

In Turkey, 16 constitutional acts were published for tea and its plantation since 2002 (http-5). Meanwhile, tea growth and processing had a transitional stage from being a government agency to a private sector employment. In this period, The Turkish Government and the U.S.A. signed the Economic Cooperation Agreement⁹ in 1948. "Turkey received a total of \$184.5 million dollars as part of the Marshall Aids between the years of 1948-1952 (Ozer, 2014, p. 430)". The aids were used to develop agriculture, transportation, security, mining and the private sector. Rize Tea Factory was improved within Etibank funds (Akgül, 2011, p. 19).

Today, Turkey is the fifth largest producer of tea in the world. Also, it is the only country that does not use agricultural pesticides in tea plantations, as every winter, snow and cold air naturally kill most vermin¹⁰. Therefore, Turkish tea differs in taste and quality from other tea producers. Every year an average Turkish person consumes

⁷ The head of general directorate of agricultural affairs

⁸ Today it is known as ÇayKur.

⁹ Known as Marshall Plan.

¹⁰ Insects and other harmful livings.

approximately 2,5 kilos of tea which is the highest consumption among other tea consumers (Erbaş, 2016, p. 53). It is a drink for socialization; people drink tea both in private sphere and public sphere. Inside the house, tea is consumed during the day; for breakfast, after meals or with a snack. Even Turkish women have developed their own five o'clock tea as "ikinci çayı." Outside the house, tea is served in every possible place. In restaurants it is given as a treat after a meal, coffee houses (even 3rd generation coffee houses) sell more tea than coffee. It is served while traveling on buses, trains, planes, and ferries. There is even a custom that involves drinking tea and feeding seagulls with a "simit¹¹" while passing the Bosphorus on a ferry. Tea is a national drink that appeals to all Turkish people without class differentiation. Just as Timur (2001) explained, tea "is not associated with aristocracy, or a sense of social stratification, in the first place and fairly today as well" (Timur, 2001, p. 101). However, Timur (2001) gave tea deeper meanings into society:

"So, it is necessary to differentiate between the household and the public consumption of tea, as the two domains from rather different meaning layers both in terms of their different rituals, but also being different markers of identity and social relations (Timur, 2001, p. 103)".

Tea has been used as an object in many works. In Turkish Literature, Orhan Veli defines the color of tea in his poems¹², Orhan Kemal writes about tea drinkers in his stories¹³, Salah Bırsel tells about tea as much as about Turkish coffee in his book¹⁴, Cevat Abbas narrates a memory with Atatürk and his tea parties that never happened¹⁵. Not only written literature but also oral literature present tea as an object. "I painted red, served to guest" (translation made by the author)¹⁶ is one of the riddles for tea in Turkey. Also, Karadeniz jokes related to tea are popular for fun. Hymns, tetrastichs, ballads, and rhymes mention tea as well. Even there are idioms and slangs, like "tavşan kanı" to define the color of tea, "çay parası" to ask for a tip, "alakaya çay demle" to tease inconsistency, "yal gibi çay" to define bad tasted tea, etc. (Gürsoy, 2005).

¹¹ Simit is a kind of bagel.

¹² The poems titled "Ne Kadar Güzel" and "Bir Şehri Bırakmak".

¹³ The story titled "Eski Gardiyan".

¹⁴ The book titled "Kahveler Kitabı".

¹⁵ The memoir titled "Atatürk'ün Gerçekleşmeyen Çay Ziyafeti".

¹⁶ In Turkish: "Kırmızı boyayı boyadım, misafirin önüne dayadım".

It can be said that tea has gained an undisputable place in Turkish culture, economy, and policy. Like in China, it created two production areas; tea plantation and tea glass manufacturing. In the above, it was attempted to clarify tea plantation and the importance of tea to Turkish people. In the following chapters, the “ince belli” tea glass is explained with its production and form.

2.2. Turkish Coffee Cup

Turkish coffee cup is a small porcelain/ceramic cup with a handle, and generally used with a plate. The form of the cups is inconsistent, but the containable quantity of the drink is consistent among different models. The cup includes three sips of Turkish coffee; the first sip refers conversancy, the second sip refers orientation, and the third sip refers agreement¹⁷. The real taste of Turkish coffee can be understood with these three phases, therefore, the amount of drink was kept small from the beginning. Turkish coffee cups have been used for centuries in Anatolia, and coffee drinking was unified with customs and rituals in Turkish culture. The cultural meanings made the cups more valuable, making the design and production of Turkish coffee cups a more laborious tasks, which require more time and care, likewise in preparing Turkish coffee. Special preparation and brewing technique of Turkish coffee was inscribed in 2013 into UNESCO’s Intangible Cultural Heritage List ([http-6](#)). The drink and its culture is explained in below with political and economic approaches.

2.2.1. Coffee as a drink: Its culture, politics, and economy

Coffee is a plant, which is a member of the Rubiaceae family. Two main species are known and used for coffee consumption. *Coffea Arabica* is the first discovered coffee beans. It grows in cool subtropical climates with moisture, sun, and shade. It is the most common found around the world, and it is preferred because of its taste and aromazz. *Coffea canephora* is known as Robusta and, it is easier to grow than *Coffea Arabica* and its caffeine content is double. These beans are cheaper, and used for instant coffees. It is grown mostly in Africa, Brazil, and Southeast Asia.

Coffee as a beverage “brewed from the roasted and ground seeds of the tropical evergreen coffee plant of African origin ([http-7](#))”. It is one of the most consumed

¹⁷ In Turkish: “tanışma, alışma, anlaşma”.

beverages in the world (the others are tea and water). The taste, aroma, fat and acid content depends on the growing area. Like tea, coffee is widely consumed, and has all its own economy and policies to control it. In Anatolia, coffee has a deep-rooted culture which is still respected.

2.2.1.1. Around the world

The origin of coffee is unclear; however, it is believed that it was first grown in the city of Kaffa¹⁸ which gave its name to the plant. The other rumor about coffee's origin comes from the beverage that were used during the rituals of Yemeni religions. According to the poetry of Yemeni Sufism, the drink was named 'bunn' which is similar to 'bean' in English. It is used to stay awake at the religious ceremonies (Yıldız, 2011, p. 13). The first appearance of coffee was around 570s; it was roasted for its fat and floured to make bread.

The first attempt to make a drink from coffee beans is told with stories as well. A shepherd realized that goats become more energetic after they ate fruits of a plant. After he told this to monks, they collected some beans and made a drink with boiled water. They stayed awake and energetic all night. Then the Sheik tried the drink and suggested it to his followers. One assumption for this story is that the sheik was the head of Shadhili Tariqa¹⁹, Ebu'l-Hassan Shadhili, therefore, most of the coffee houses had a signboard to thank him (Yıldız, 2011, p. 17).

According to Standage (2017), the coffee spread started in streets and bazaars; then coffee houses were opened in Arabia (Standage, 2017, p.137). First coffee houses were placed next to mosques in Yemen, so that after praying times; men started to gather in these places to drink coffee and socialize. Their small talks became critics about ongoing events and mismanagements of the government. In 1510, coffee reached Mecca and Cairo, and the first prohibition for coffee was announced in 1511 by religious leaders. As Gürsoy stated that:

“Scholars of Islamic law, however, opposed the drinking of coffee because of its pleasure-giving property and because the roasting of the beans destroyed its nutriments, so that it was harmful to the health (Gürsoy, 2006, p.164).”

¹⁸ Kaffa is a city in Ethiopia.

¹⁹ Shadhili Tariqa is known as Şazelilik: Another interpretation for Islamic Sufism.

The fact that, the prohibitions made with political concerns. In the beginning, coffee houses came to suggest a position as a meeting place, but then coffee drinkers started to be more aware of political relations and economic decisions that affected themselves.

There is a common expression of coffee that Europe learned about coffee from the Ottoman Empire. However before Ottoman envoys introduced coffee to European aristocracy, Venetian merchants met coffee in Arabia and carried coffee beans in small amounts to the homeland. When Pope Clemens VIII approved coffee in 1605, Europeans tasted coffee. The age of enlightenment made coffee spread among scientists, merchants and intellectual people in Europe. Because water was not safe to drink, beer was an alternative to water. With the emergence of coffee beans, coffee became an alternative to beer. It was the most reliable way to drink and stay awake on work.

The first coffee house was opened in Venice in 1645. When the Ottoman army failed at the Siege Vienna in 1683, they left 250 kilos of coffee beans among other provisions. Kolschitsky took over these beans for his spying success in the siege. He knew coffee brewing from his coffee house in İstanbul and opened a new one in Vienna (Kuzucu & Koz, 2015, p. 111). Because the Ottoman Empire limited the coffee trade after this failure, Europe started to search for other coffee sources. The first attempt to grow coffee away from Arabia, was done in 1699 in Holland. Then coffee was bought from Brazil for a while. Increasing coffee demand resulted in colonialism for coffee growth. Netherlands' East Indies were the first plantation area for coffee. Then the French started to grow in the West Indies. Around 1746s, Haiti, Cuba, Costa Rica and Venezuela were colonized for coffee plantation (Standage, 2017, p.147). Europe took control over coffee trades, and Arabian coffee beans were consumed less because they became expensive.

London's first coffee house was opened in 1650 by a British merchant, Daniel Edward for his American servant Pasqua Rosee. Rosee's coffee was appreciated by Edward's friends, then Edward decided to open a place for Rosee. They promoted coffee with leaflets and explained some of its effects like: prevents doziness, increase attention, painkiller for headaches, etc. Rosee became popular and favorite, but soon after local taverners made him leave the country because he was not a free citizen and could not have right to run a place. This can be counted as the first proof of discrimination over

coffee trade. However, coffee houses were popular places, and others were opened in England around 1650s. In 1663, there were 83 coffee houses in London. They became alternative places for taverns with clean, well decorated, reading spaces.

Coffee houses were visited mostly by male customers. Some European women reacted against coffeehouses. They distributed leaflets about how coffee made their men infertile. Some other stances against the houses led to prohibitions. There were documents negatively presenting coffee consumption. In Marseilles, some doctors claimed coffee was a disease maker and should not be consumed (Standage, 2017, p. 143). In *Schweigst Stille, Plaudert Nicht*, known as *Coffee Cantata* composed by J. S. Bach, criticized these oppositions against coffee (Gürsoy Naskali, 2011, p. 211).

Over time, coffee houses in London started to be specialized with their customers' professions. Some houses were preferred by writers, scientists, artists or merchants. The first manifests and theories were published in these coffee houses. The members of Royal Society²⁰ Hooke, Pepys, Edmond, and Halley²¹ continued their arguments in coffee houses. For some periods mathematic was thought in here as well. Regular customers of coffee houses became intellectual day by day. Soon after, information exchange was started and led the foundations of insurance agencies and stock markets. While England had these economic revolutions, French Revolution was started in coffee houses, as well. The idea of enlightenment was explained in *Encyclopédie*²² and sold under the counter. When Desmoulins read the speech in front of Café de Foy on 12 July 1789, the revolution had started (Standage, 2017, p. 165.). This can be counted as the most prominent effect of coffee politically and economically even culturally.

In the 20th century, Brazil burned tons of coffee beans poured most of them to sea to price out of the market. Then the U.S.A. and South American countries who are the biggest coffee producers signed Inter-American Coffee Agreement (IACA) in 1940. With this agreement, the export of coffee beans was regulated with quotas and controlled by those coffee producer countries. Another coffee agreement, International Coffee Agreement (ICA), was signed in 1962 but it was denounced when weather conditions affected coffee growth in 1975-77. The International Coffee Organization (ICO)

²⁰ “The world's oldest independent scientific academy, dedicated to promoting excellence in science”(http-8)

²¹ Edmond Halley who discovered a comet and named with his name in 1758.

²² The magazine was published between 1751-1772 in France.

regulated the ICA in 1994, 2001 and 2007. The quotas were defined unnecessary, and this agreement still protects the producers in direct trade (Dokur, 2016, p. 30).

Coffee was defined as the beverage of reason, as it helped in the creation of policies, science, philosophy, economy, even culture and more. Today the effects of coffee houses can be seen in people's coffee drinking habits. Cafes and specialty coffee houses²³ still provide information exchange via wireless fidelity (Wi-Fi). They are open offices for freelancers and meeting places for many others. Also, there is a branding movement based on specialization with customers' professions. Every brand provides different services to customers; even with local modification, such as Starbucks selling Turkish coffee in Turkey.

2.2.1.2. In Anatolia

Turkish people met with coffee in the Ottoman Era. After The Ottoman Empire conquered Egypt, Mecca, and Madinah, coffee reached Anatolia in the 16th century. Before this, coffee was carried by hajis who turned back from pilgrimage (Taştan, 2009, p. 61). Coffee spread among tradesmen and craftsmen. It is mostly preferred because of its illumination/eye-opening property and for pleasure (Gürsoy Naskali, 2012, p. 11). The first coffee house was opened in Tahtakale, İstanbul in 1554 by two Arabian men named Hakem from Aleppo and Şems from Damascus (Ayvazoğlu, 2012, p. 14). Before coffee houses, men drank coffee in street vendors or brewed at homes. At these times, coffee beans were brewed with water without processing. Soon after the preparation technique was developed because of religious concerns. For some religious leaders, like Ebussuud Efendi, coffee was prohibited for Muslims. However, the new preparation technique was developed, and coffee was approved by religious leaders.

The technique includes roasting beans to remove its pleasure-giving stimulants because the pleasure of coffee was misinterpreted by those leaders. After roasting beans, let the beans get cooler and then grind them to a fine powder. To prepare the beverage, a pot is necessary. Water, finely powdered coffee, and sugar (if it is needed) are boiled in the slow heat. The coffee builds a thick froth which is the symbol for good quality of coffee because only fresh coffee can build froth. Then the drink is served in small cups and a cup of water. One sip of water should drunk first to clean mouth from other tastes.

²³ Specialty coffee houses can be known as 3rd generation coffee houses.

After drinking coffee, the guest should not drink the rest of water for a while, because it means the coffee has tasted bad and it is a disrespect to the host.

In the Ottoman Era, coffee was first accepted by Sultan Suleiman I. He assigned a person to make coffee in the palace, known as ‘kahvecibaşı.’ Meeting with the palace, hold the most important status for coffee in Anatolia. The preparation and boiling of coffee evolved to a show-off for sultans and sultanas. The ceremony of serving got credit to coffee cups, serving trays and other luxurious equipment. The next sultan Selim II had no concerns about coffee consumption and the number of coffeehouses increased. According to Gezgin (2016), Evliya Çelebi noted that in 1630, 100 tea makers were serving at 55 coffee houses in İstanbul (Gezgin, 2016, p. 27). The miniature paintings which represent the circumcision feast of Sultan Murat III’s sons, include a passage representing coffee makers’ palanquin. Ayvazoğlu (2012) indicates that in this feast, the sultan removed the ban on coffee (Ayvazoğlu, 2012, p.20). To this respect, Şeyh-ül Islam²⁴ Bostanzade Mehmet Efendi gave a fetwa that coffee beans could be consumed if they were medium roasted. However, the next sultan Murat IV banned coffee and coffee houses in 1633 in all Ottoman cities. He executed nonobservant people and after that, the fire “İhrak-i Kebir²⁵” destroyed most of the coffee houses and coffee became secretly consumed the drink. Around the 1640s, coffee was valued as a trade good, and even grand viziers opened coffee houses to make a profit from it.

With the help of coffee houses, communication was increased, information exchange was accelerated and people spent more time in public sphere. It created social loyalty between people which is defined with an idiom “one incurs a forty-year debt of gratitude to the person who fixes you a cup of coffee” (Gürsoy, 2006, p. 194). Before the coffeehouses, Turkish culture did not have customs for eating and drinking. Yet coffee houses started to become in the center of social life. New employment opportunities and trade routes were developed in these places. They were intellectual places for authors, philosophers, scientists, and scholars. These places were specialized in architecture as well (Yerasimos, 2011, p. 263). It has an order for interior arrangements, and customers knew where to sit when they first came in. Some of the coffee houses had a scenery view to the Bosphorus, these were the preferred and represented in many paintings.

²⁴ Shaykh al-Islam

²⁵ It is known as the Great İstanbul Fire that destroyed one fifth of the city.

Coffee was consumed with tobacco, therefore every tobacco bans affected coffee. When Sultan Mahmud II abolished the “Yeniçeri Ocağı²⁶” in 1826, he closed coffee houses because they could meet in there. This time, the Sultan pulled down the buildings for decider (Gezgin, 2016, p. 28). However mobile coffee houses²⁷ were established. These places were disengaged because they were not suitable for socialization. They were only suppliers for coffee addicts (Yıldız, 2002, p. 1191). Coffee was an addiction for some Turkish people, and they suffered much in times of coffee lack.

The Ottoman Empire was the first coffee supplier for other countries. When demand for coffee increased, new plantation areas and sources were searched. The coffee from the island of Dominican and Brazil was known as “Kahve-i Efrenci²⁸.” Because coffee from Yemen was black marketed in the country, the only available coffee was imported coffee, and people preferred this coffee instead of the ones made by garbanzo²⁹. People used garbanzo, barley, thistle seeds and hackberry to make coffee. These ingredients were roasted like coffee beans and ground in mortars. Then people blended these floured ingredients with a small amount of coffee to have its smell and taste a little. These coffees were named “cavcav³⁰” among people to refer its shoddiness. However, the taste was never closed to the real taste of coffee, but this drink was used widely in times of coffee lack. During World War I, importation was stopped, and fake coffee was spread to the villages. Tea became an alternative to coffee in this period (Ayvazoğlu, 2012, p. 100).

It should be mentioned that coffee created new habits and customs among people. Breakfast was one of these habits. People needed to eat something before coffee because Turkish coffee was too strong to drink on an empty stomach. Therefore, in Turkish the word for breakfast can literally be translated as “before coffee.” Due to the lack of coffee, this habit was modified and replaced with tea drinking. Tea was started to be drunk on breakfast because they did not have coffee to drink after. Also, breakfast with tea was started to be encouraged as part of the westernization process of the Ottoman.

²⁶ Janissary corps.

²⁷ In Turkish “seyyar kahvehane” or “koltuk kahvehanesi”.

²⁸ It means European Coffee.

²⁹ In Turkish “nohut kahvesi”.

³⁰ The word was mostly used by one of the lead character of traditional shadow play Karagöz to call his friend Hacivat. The shadow play is known Karagöz-Hacivat Plays in Turkish culture.

While World War II, most of the foods were rationed, like bread, sugar, cooking oil and coffee. This period was tougher than before. Coffee was monopolized in 1941 and sold in package stores. The Republic of Turkey's economy was suffering because of the war, even though the country had remained neutral. Critical decisions were made on coffee import. Coffee was not proper for Turkey's climates, but tea was.

As the economic growth was a necessity, tea plantation was supported by laws and coffee importation was limited. After the economic crisis in 1974, coffee became too expensive. In 1976, price rise was accepted, and coffee was sold at 65 liras per kilos. In 1977, one-kilo of coffee beans was sold at 100 liras. Regulation for import regime decreased the ad valorem tax from 40 percent to 30 percent for coffee. However, coffee stayed expensive until the 1990s (Emiroğlu, 2011, p. 367).

Coffee was consumed in Anatolia for almost six centuries. It was unified with customs and habits. It is at first, a symbol of hospitality at first. A host serves coffee to guest as respect. Different coffee serving and drinking customs and meanings have evolved (Yıldız, 2002, p. 1190). Today, it is still served at family meetings that asking for the girl's hand in marriage. Coffee has been used as an object to Turkish literature as well. From divan to modern literature it was mentioned by almost every authors and poet. Laedri, Ayni, Ruhi, Mehmed Efendi, Poet Hevayi, Mehmet Akif Ersoy, Ahmet Midhat Efendi, Arif Nihat Asya, Hüseyin Rahmi Gürpınar and Cahit Sıtkı Tarancı and more used coffee in their poems, stories, and novels (Ayvazoğlu, 2012). Additionally, there are many idioms and proverbs in the culture subjected to Turkish coffee (Kuzucu & Koz, 2015, p. 265).

The Ottoman was known as a coffee lovers' country, despite of it, it was ranked in ninth among coffee consumers at the beginning of 20th century. In this period, pastry shops in Pera were serving different types of coffee and other drinks like a liqueur, raki, lemonade, and sherbet. These shops affected others, and coffee houses started to be modified. This can be counted as another step of change in coffee culture in Anatolia. The drink and its type of consuming have been changing and developing new habits and customs in Turkish culture. Today specialty coffee houses and branded coffee houses corner the market. They serve Turkish coffee to appeal to customers that persist on the traditions.

3. PRODUCTIONAL ADVENTURES OF THE CUPS

3.1. The “İnce Belli” Teacup: Its Production and Form

Known evidence indicate that, the “ince belli” teacup mass production was started to in the Şişecam Factory, when it was founded in 1935. Before this factory, it was produced in glasshouses and other small-scale factories in İstanbul. Sağiroğlu (2014) cites from the report of The İstanbul Chamber of Commerce; that in 1924, there were three operational glass factories in İstanbul. They were producing crystal glassware, but the products were not demanded by the market. The report suggested to not invest in glass, while giving the example of Fabricca Vetramini de Constantinople which was operational in İstanbul 30 years before the report (Sağiroğlu, 2014, p.38). However, Paşabahçe region became an industrial area after Fabricca Vetramini was founded in 1884. Thankfully, the government ignored the report and included glass sector on the first five years plan for the industry. The foundation of Şişecam Factory was funded by Turkey İş Bank.

The factory was incorporated after the association of Turkish Bottle and Glass Factory Anonymous Society (Translation made by the author)³¹ in 1936. In the first ten years, the factory went through a development process. Local employees collaborated with European engineers and glass-blowers and learned the techniques and machines. Also in this period, the factory bought an automated bottle production machine. With the help of Marshall Aids, four automated glass machines were purchased, and the factory and its facilities were improved. In 1960, after an automated blowing machine was integrated to the assembly line, vast amounts of cheaper tea glasses were produced. During this period, domestic grown tea supplied enough for Turkey’s tea consumption, and the “ince belli” glass and tea were advertised together. In Turkey, tea has gained its symbol with the “ince belli” which Paşabahçe claims in their advertisements that they gave the form to tea³² (Figure 2.1.). In the below, the first the production technologies of the “ince belli” is explained in the Turkish context, and then the form of the glass is criticized from the standpoint of design.

³¹ In Turkish “Türkiye Şişe ve Cam Fabrikaları Anonim Sosyetesı”.

³² In Turkish “çaya şeklini biz verdik”.



Figure 3.1. Paşabahçe advertisement

3.1.1. Production technologies

Generally, in factories glassware products have a six-phased production process. In the first phase, glass as a raw material is created by mixing the ingredients at elevated temperatures. The ingredients are basically sand (silicon dioxide), limestone (calcium carbonate or sodium carbonate) and silica (http-9). The next phase is melting that prepares the glass for shaping. In the third phase, melted glass is shaped in machines or by hand. To shape glass; to press, blowing, to centrifuge and some other mixed technologies can be used. After shaping, glass is let to cool or temper as fourth phase. Next phases are quality control and packaging.

The “ince belli” was produced by hand until the 1960s. Hand production is slower and high-priced. Also, this production needs a team of glass-blowers. The “ince belli” can be produced in two or three steps. The head of glass blowers, gaffer uses a blowpipe, which is made of iron/steel, and dips it into the furnace with a blowpipe and takes a gob of molten glass. He starts to blow the glass slowly and prepares the parison which is blown molten glass without shaping. He uses a large flat surface called marver to roll and shape the parison. A wetted wooden shaping block, called former mold, is used to form the pre-shaped glass to have the final form of the “ince belli.” He blows the glass into the mold if it is necessary. Heat shields and paddles are used to shield the gaffer from extreme heat. In the end, the residual glass is cut and the “ince belli” tea glass is ready to cool off in ovens. The process needs two glass blowers at least because once the shaping is started,

it cannot be paused to prepare heat shields or other equipment. A continuous spinning is necessary for shaping the glass. Different tools can be used during the process depends on gaffers' techniques.

In these days, most of the “ince belli” in the market, are produced in fully automated blowing machines. The most preferred press and blow machine is H28 glass machine in the world. H28 has 12 or 18 individual sections on a circular platform. Every individual section has two molds to shape the “ince belli”; external and internal molds. The circular platform constantly turns around itself. Because the “ince belli” is a small glass, H28 can drop three molten glass gobs at one time. Thus three glass can be produced at one time in this production. One H28 can produce 158 “ince belli” tea glasses in a minute in Paşabahçe Factory (Sağiroğlu, 2014, p. 48).

In hand production, a team of glass blowers can produce maximum 900-1000 tea glasses in one day, however, a fully automated glass machine can produce maximum 204.750 tea glasses in one day (Sağiroğlu, 2014, p.40). According to a personal interview with Malçok³³, Gürallar ArtCraft glassware factory can produce 2 million glasses in one day. Moreover, he pointed out that, they can produce up to 3 million glasses, but this speed affects the machines and creates technical problems (Malçok, personal interview, 2017).

There are seven glass types which are used as material in the glass sector; quartz glass, technical glass, borosilicate glass, water glass, soda glass, lead glass and other specialty glasses. These types are named according to the chemical ingredients present on the glass. In tableware products; borosilicate glass, soda glass, and lead glass are preferred because of their properties. Borosilicate glass includes boron oxides instead of alkaline oxides. This glass' heat resistance is higher than other types. Thus, they are used mostly in laboratory tubes and chemical packages more than tableware products. Moreover, soda glass is the most used glass in household products. Sodium oxide and calcium oxide are the main ingredients apart from silica. Likewise, lead glass also known as crystal glass, is generally used to produce high-quality household products. The main ingredients of lead glass are lead oxide and potassium oxide (http-10).

³³ İsmail Malçok is one of the designers in Gürallar ArtCraft (known as Lav) glassware factory.

The essential inputs or ingredients for glass production are sand, soda, dolomite, and quartz. Due to the fact that Turkey is prosperous regarding these resources, 98% domestic raw materials are used in the Turkish glass industry. Flat glass, float glass, frosted glass, double glass, coated glass, security glazing, tempered glass, laminated glass, reflectors, and glass bricks are produced in Turkish glass industry, as well.

2014 Turkey Glass Sector Report confirms that, the global glass sector is growing at an average rate of 2-4% per annum in parallel with the global economy. World glass production was estimated to be around 120 million tons in that year. 45% of this production is in glass packaging, 37% in flat glass, 4% in glassware, 3% in glass fiber and 10% in other glasses. 34% of total production is done in Asia, 30% in Europe, 29% in the US and 7% in other regions. The production capacity of Turkey's glass industry is about 3.5 million tons. 90% of the production capacity of our country is covered by Şişecam Company. The total domestic and international production capacity of Şişecam is close to 4.7 million tons. Its current domestic capacity is 3 million tons in main production areas such as flat glass, glassware, glass packaging, and glass fiber. 50% of the domestic production capacity is flat glass, 32% is glass packaging, 16% is glassware, and the remaining 2% is glass fiber capacity. Şişecam which is known as Paşabahçe is the most prominent producer in the sector and exports to 150 countries. In 2013, Turkey's exports of glass and glass products amounted to USD 993.4 million, and imports amounted to USD 816.9 million (TGSR, 2014).

Paşabahçe, Gürallar ArtCraft³⁴, Denizli, Toprak, Arda, Akcam, Termocam are the most important glassware producers in Turkey glass sector. These production facilities were settled in Kırklareli, Mersin, Eskişehir, Kütahya, Denizli, Bilecik, and İstanbul. As far as it was stated in Turkey Glass and Glass Products Industry Council Sector Report (2012), Paşabahçe and Gürallar ArtCraft produce in automated assembly lines. Denizli Glass still produce glassware by hand production (TGGPICS, 2012, p. 38).

³⁴ Gürallar ArtCraft glassware products were started to be launched with Lav brand since 2014.

3.1.2. The “ince belli” teacup forms and its timeline

As it was stated before, the form of the “ince belli” follows a function which balances heat interchange to sustain hot drinking for tea. A similar explanation was accepted by an alcohol producer Cardinal Spirits (<http-11>). The company claims that the “ince belli” is a perfect cup to drink whiskey. Because alcohol vapor is lighter than other organic compounds, the form “allows the alcohol to escape up the sides while the heavier aromas continue upward and inward” and the drinker can “nose the center of the glass... with no alcohol burn”. It is a fact that, the function of the form can be preferred by many others for different reasons. Moreover, the glass material ensures a bond between the drink and the “ince belli” that appeals to all senses (Uhri, 2011, p. 146). In the case of tea, glass transparency allows to see the color of the tea; because glass has no material odor, only the tea smell can be felt; it has not gustatory properties as well and allows to get the real taste of the tea; the heat of the tea can be felt by touch; and while spinning with a teaspoon, the sound stimulates auditory perception. Tea drinking becomes a five-sensory experiment if it is drunk with the “ince belli.”

Additionally, the form of the cup has similarity with the cups called “maşrapa” which were used in traditional Ottoman tableware. “Maşrapa” is a handled cup made of metal, glass, and terra-cotta based materials. It can be defined as the most used cup in Anatolia kitchen. It was made in different sizes (Sağiroğlu, 2014, p. 15). The function of “maşrapa” is similar to the “ince belli.” However “maşrapa” was used mostly for cold drinks to keep the drink cooler. The form of the “ince belli” could be an interpretation of “maşrapa.” Nevertheless, Küçükerman (2009) explains that the tea glass first appeared in the 1850s after the Industrial Revolution. It had a handle and a foot ring which means hard and expensive to produce. In the 1900s, in Beykoz, the handle and foot ring were eliminated, and new glass was formed. It was similar to the regular form of the “ince belli” (Küçükerman, 2009, p. 36).

In the early stages, there were three basic forms of the “ince belli”; Kandilli, tulip-shaped, and Aida tea glasses (Figure 2.2.). Kandilli tea glass is used mostly in coffee houses and tea houses for quick drinking because it is small and thin-walled. Tulip shaped tea glass are preferred in warmer regions to drink cooler with a wide brim. Aida tea glass is preferred by housewives and Ajda Pekkan fans. The fact that, Aida tea glass was produced for Ajda Pekkan. Pekkan (2013) narrates that, in 1984-85, she was hiking in

Beykoz Grove two times in a week. Because Paşabahçe was in her way, she usually stopped by and rest a little or shop glassware if it was needed. One day, she asked the manager for bigger tea glasses, and he accepted to try. They produced 100 bigger tea glasses and sent them to Ajda Pekkan. She used some of them and gave the rest as gifts to her friends. A few years later, these tea glasses were on the market with her name. The company changed the name to Aida because of copyright issues and continued to sell (http-12).



Figure 3.2. Basic forms of the “ince belli”: a. Kandilli, b. Tulip shaped, c. Aida

In 1994, Paşabahçe Company had founded its design department and started to design new glasses. Today, Paşabahçe addresses three different sectors including home, catering, and industry also offers its customers over 20 thousand different product options. The “ince belli” is produced for home and catering sectors with different forms and decorations. Not only Paşabahçe but also other glass manufacturers in the market design teacup with a slim waist. The timetable for the “ince belli” reveals the forms that have been produced for the Turkish market (Figure 2.3.).

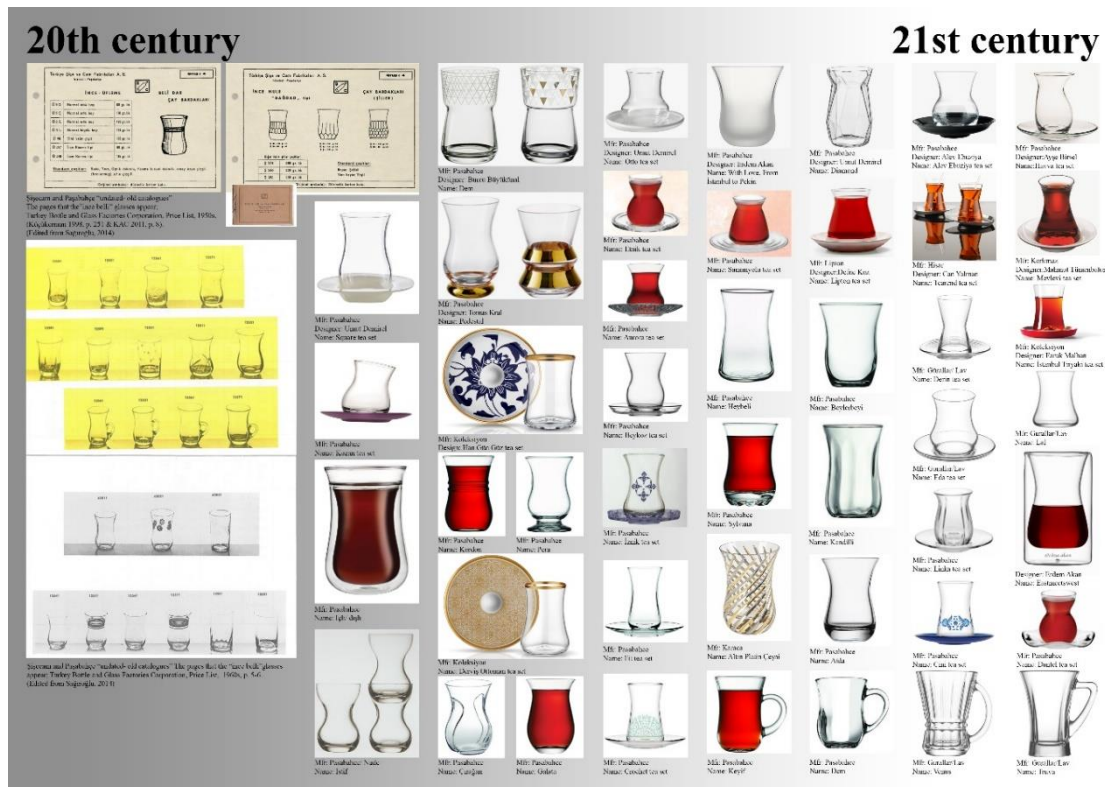


Figure 3.3. The timetable for the “ince belli” teacup

73 different slim waisted teacup can be observed in this timetable. The timeline starts from the foundation of Şişecam Factory, in 1935 and spans until today³⁵. It is an attempt to collect visuals of the “ince belli” forms in the market, therefore online and paperback catalogs were used to form this timetable. The first years of Şişecam Factory were researched and documented by Sağıroğlu (2014). Thus, the first 26 visuals were provided from her study because of a lack of visuals for that period (Sağıroğlu, 2014, p. 64). For some forms of teacups, colored and decorated alternatives are available in the market. Since this study concentrates on forms, a teacup was represented from such collections.

The collected visuals were first categorized by their manufacturers’ name and labeled with years. However, there are anonymous designs which are sold in the market. Their production year is unclear as well; they were not used in this study to prevent copyright problems. All visuals are presented with their manufacturer and/or designer, and the name of the design under the visuals in the timetable.

³⁵ Visuals were collected in 2017.

When the timetable is analyzed, the slim waist form is widely used, as it was previously explained that the syllogism form follows its function applies to it. The timetable supports this statement, when it is observed as an evolution. The slim waist is used as a design principle in tea glasses. Even extraordinary designs have the slim waist like “eastmeetswest” tea glass designed by Erdem Akan. He explained how the design was inspired by the personal interview. When he was talking with the manager of Paşabahçe, he was told; “...there are some things you cannot change and touch like this “ince belli” tea glass.” After this conversation, he started to think how it can be changed while flying on an airplane. He finished the design when the plane had landed. Next six months he tried to produce the glass with different production technologies and succeeded (Akan, personal interview, 2018). Akan defines the glass as:

“A contemporary interpretation of traditional Turkish tea glass: Looks European feels Oriental. Thanks to its double-sided walls, eastmeetswest keeps the content longer hot, without burning your fingers and has a visual effect as if the fluid floats on the air (http-13).”

The design was first criticized for having a slim waist inside a tumbler, but it was accepted over time because it follows the function and it is made with the material for tea drinking, glass even if it is borosilicate glass (Figure 2.4.).



Figure 3.4. The *eastmeetswest* tea glass designed by Erdem Akan

As it was stated before, the “ince belli” has been produced in colored, decorated, handled, crystalized, thin-walled, thick-bottomed, double waisted and more. In general, for its shape of the design, the “ince belli” is designed with curvilinear lines. Straight

lines are also used, yet these lines are softened because of glass production process. Today different forms can be easily produced in short times. However, the most used forms are replicated to sell on the market. Household glassware companies produce similar products with different names. The similarity between Lipton tea glass³⁶ and Samanyolu³⁷ tea glass is obvious in the timetable of the “ince belli” tea glass (Figure 2.5.). The other example can be observed between Derin tea set³⁸ and Tearend tea set³⁹ (Figure 2.6.). Not only, the different companies’ products, but also one company’s products look like each other even if they are from different collections. The Dantel tea set⁴⁰ and the Etnik tea set⁴¹ are produced in Paşabahçe Company, but if they are criticized by the forms, both tea glasses are almost the same (Figure 2.7.).



Figure 3.5. a. Lipton tea glass b. Samanyolu tea glass

³⁶ Lipton tea glass is designed by Defne Koz and produced in Gürallar ArtCraft Glass Factory.

³⁷ Samanyolu tea glass is a product of Paşabahçe Company.

³⁸ Derin tea set is a product of Lav/Gürallar ArtCraft.

³⁹ Tearend tea set is designed by Can Yalman and produced by Hisar Company. This tea set was rewarded as Good Design in Design Turkey: Industrial Design Awards in 2010.

⁴⁰ Dantel tea set is a product of Paşabahçe Company.

⁴¹ Etnik tea set is a product of Paşabahçe Company.



Figure 3.6. *a. Derin tea set b. Tearend tea set*

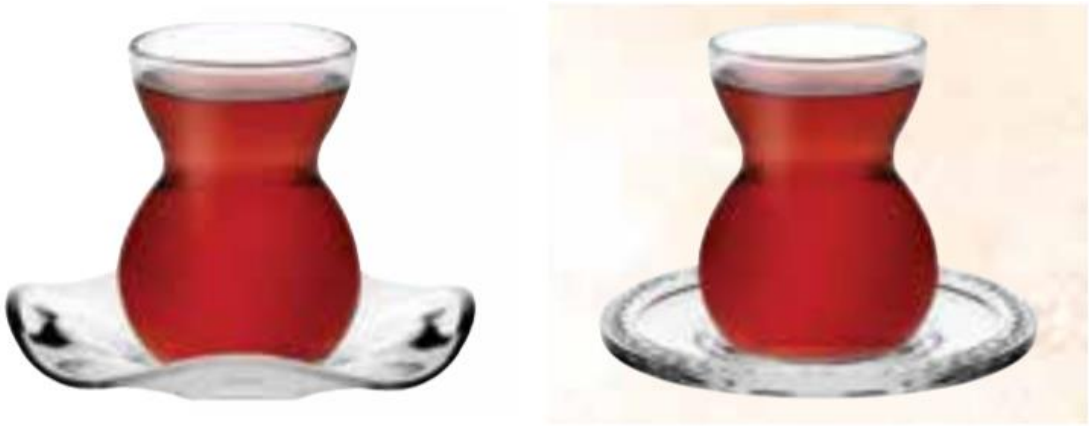


Figure 3.7. *a. Dantel tea set b. Etik tea set*

3.2. Turkish Coffee Cup: Its Production and Form

Turkish coffee cup was first produced with terra-cotta based materials, mostly porcelain and ceramic were preferred. At the end of the 19th century, porcelain and ceramic production had almost disappeared from Anatolia. European porcelains were preferred over local production because they were cheaper. To boost the ceramic industry, Yıldız Çini Fabrika-i Hümâyûnu was founded in 1891 by Sultan II. Abdulhamit. The factory was placed in the garden of Yıldız Palace. It started to produce ceramic and porcelain products immediately. The equipment, materials and other technology were bought from Serves and Limoges factories in France. Also, the Sultan send some of the artists to learn the techniques to Serves Porcelain Factory. The factory produced fine

porcelains which were used to decorate the palace interiors and gifts to foreign guests in the Ottoman period. After the Turkish Republic was founded, the factory was controlled by Sümerbank. In 1994, it was transferred to the Directorate of National Palaces. Today the factory is still operational as museum-factory. It is the oldest factory which produces porcelain Turkish coffee cups ([http-14](#)).

Porcelain Turkish coffee cups were not common in Anatolia because local ceramicists did not know how to make kaolin⁴². Therefore ceramic Turkish coffee cups were spread in Anatolia. These cups differ from porcelain cups in its translucency and wall thickness. Ceramic cups are opaque and thick-walled in contrast with porcelain cups. Additionally, there is a sound difference with porcelain. However, local ceramicists produced decorated and colored Turkish coffee cups with different materials. In the below, first the production process and technologies of Turkish coffee cup is explained in Turkish context and then the forms of the cups are criticized from perspectives of design and function.

3.2.1. Production technologies

In the first instance, heat resisting porcelain was produced by German Konigsbronn Company in 1788. Whereas the myths of China claim that the production goes back to 4000 BC, today the oldest porcelains are dated from the 4th century (Emiroğlu, 2011, p.124). Besides it, Europeans could not produce porcelain until the 17th century. After French and Italian porcelains were spread to the European market, importation from China was stopped. Therefore the Ottoman Empire started to import European porcelains instead of Chinese.

In Anatolia, ceramicists started to produce Turkish coffee cups after coffee emerged in the 16th century. Because Chinese porcelains were rare and European porcelains were expensive, local coffee cups were produced. The size of the cups was kept smaller than the one of imported cups because, coffee was luxurious to serve in bigger cups. Basically, in hand production, the cups were created manually by spinning the pottery wheel. The formed coffee cup was heated at high temperatures in kilns⁴³.

⁴² The main ingredient of Porcelain which vitrifies during firing and become translucent.

⁴³ A kind of oven to heat ceramic products in process.

Then the process was followed by cooling, decorating and repeated firing to ensure a beautiful end-product. Additionally, cup holders, plates, and lids were designed and produced with different materials to serve Turkish coffee comfortably. In Turkey, porcelain industry was developed at Sümerbank facilities which were settled in Yıldız, İstanbul, and Yarımca. As a result, exportation of porcelain and ceramic products was stopped in 1967 (Emiroğlu, 2011, p.124).

At present time, two main manufacturing processes are used; pottery wheel method and slip casting method. The pottery wheel method is a developed version of the old hand production. In this method, pottery wheel spins automatically and the mud is prepared with different ingredients to create desired qualities and forms. After the mud was cut for the forming process, the mud was shaped in the pottery wheel with molds which are used to form the final shape. Handles are glued after the main body of the cup was formed. The connections are cleaned with brushes and sponges. The next step includes first firing that evaporates rest of the moisture in the mud. After the cups are dried; decorations, colorings, and glaze can be applied. Quality control is done after glazing. The cups can be decal if it is desired. Final firing is still needed to stabilize decorations (Figure 2.8.).

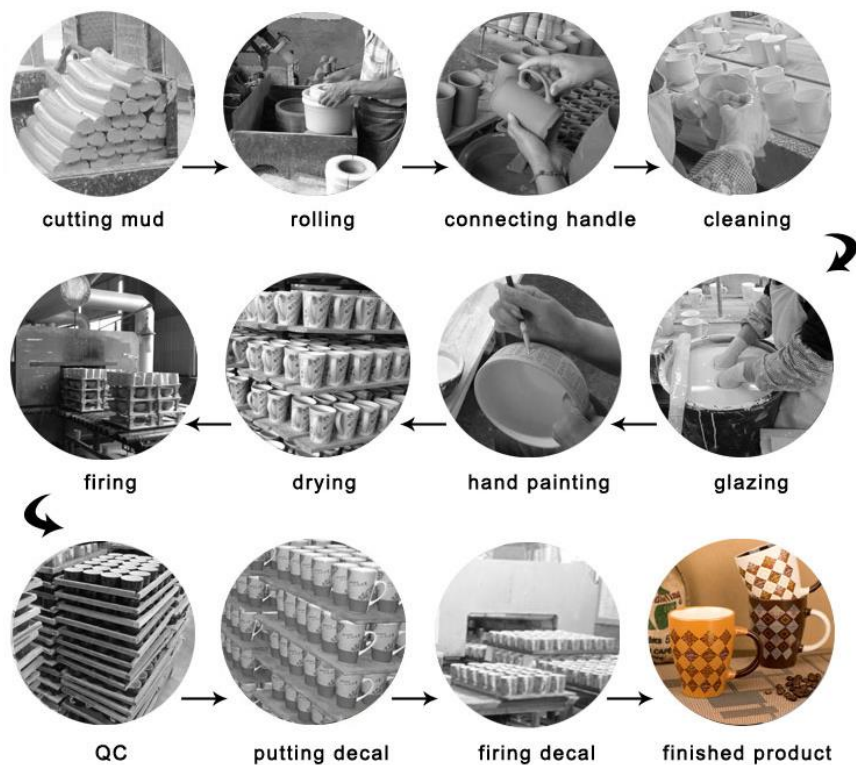


Figure 3.8. Pottery Wheel Method (<http-15>)

The slip casting method differs in shaping of the mud. This process starts with prototyping which is known as making biscuits and creating molds for the biscuits. At least two pieced molds are necessary for a cup. If the cup is designed with handles, they are cast in other two pieced molds. Stoneware⁴⁴, Earthenware, and porcelain materials are diluted with water until the clay turns into a liquid which is called slurry or slip. Next, the slurry is poured into the plaster molds because this liquefaction makes the forming of different geometric shapes easier. The clay is left to harden, and the excess moisture will be extracted from the plaster. This creates a thin layer in the walls of the molds. After the clay is hardened, the drain valve is opened, and rest of the slurry was drained. The molds are left together for a while to dry the inner part of the slurry. Then the molds are plugged and separated from the cup. The cup is dried into an oven; then it can be fired in a kiln to have its final shape (Figure 2.9.).

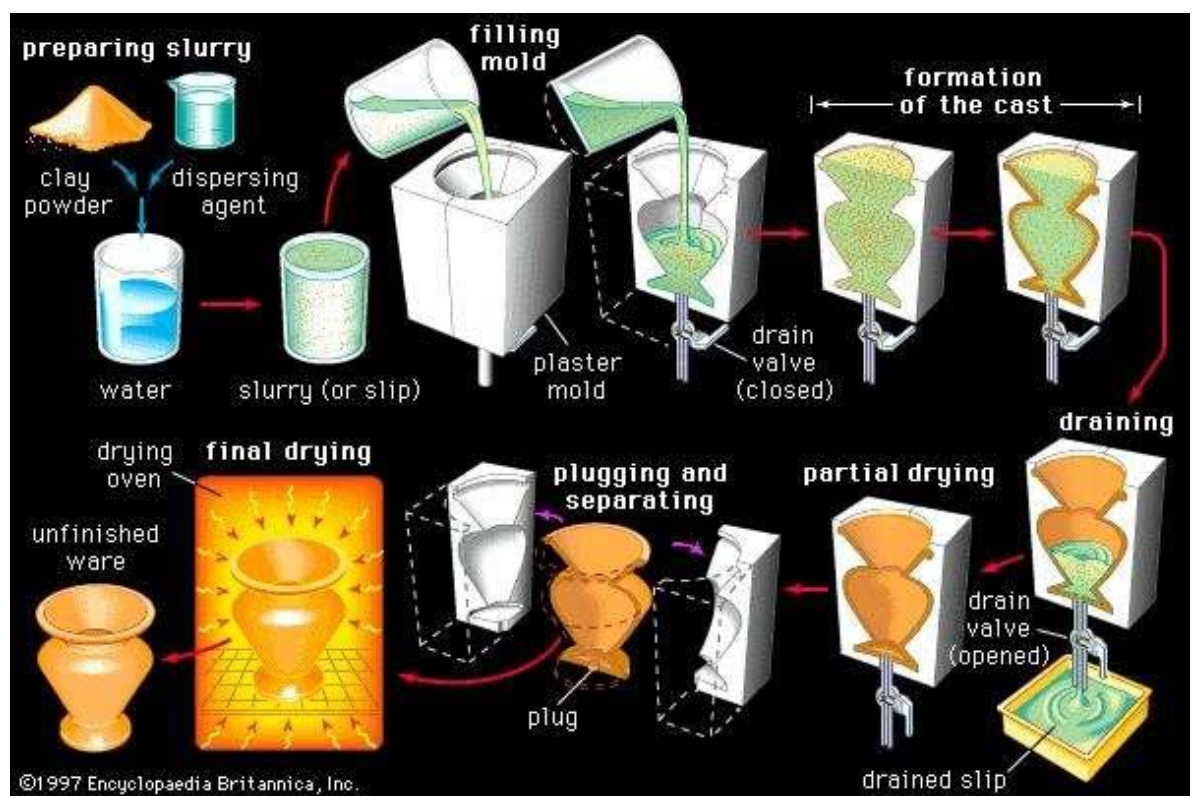


Figure 3.9. Slip Casting Method (<http-16>)

⁴⁴ Stoneware is a type of pottery mud whose firing temperature between 1423-1553C.

These two methods need one single ceramicist to continue the process, but the process needs a wide area to settle into, therefore most of the ceramic and porcelain factories were settled in thousands square meters. One of the biggest producers of Turkey is Güral Porcelain Factory which has settled in 275.000 m² in Kütahya ([http-17](#)). The other porcelain producer is Kütahya Porcelain Company which has six different tableware production factories in the World ([http-18](#)). According to the personal interview with Duman, one of the porcelain factories of Kütahya Porcelain Company can produce 10.000/15.000 product in a day, the production number depends on the form of the product. They are using mostly pottery wheel methods for mass production. For some designs, slip casting method is preferred, but this production technique raises the price of products, therefore, it is used to provide added value (Duman, personal interview, 2017).

In the Turkish market, there are three types of porcelain products can be found. Depending on the composition of the mud, these are categorized as; hard paste⁴⁵, soft paste and bone china. Hard-paste porcelain is a kind of ceramic mud which is made from a compound of kaolinite, feldspar, and quartz. The hard paste products are fired at very high temperature, usually around 1400°C to have porcelain of great strength, hardness, and translucency. It is the most common used porcelain in the world. Soft paste porcelains are also made of kaolin with quartz, feldspar, nepheline syenite or other feldspathic rocks. They are fired at lower temperatures around 1100°C, thus these porcelains are less harder than hard paste porcelains. The other type of porcelain is bone china which is a type of soft-paste porcelain. It is composed of kaolin, bone ash, and feldspathic material. Bone china is the strongest of the porcelains and known in the market its translucency and whiteness quality.

In Turkey, ceramic mud is used to produce tableware products as well. Kütahya Porcelain uses ceramic muds for their brand, Naturacream (NC). The NC products are not categorized as porcelain because of their low-temperature firing (Duman, personal interview, 2017).

According to 2017 ZÜCDER⁴⁶ International Trade Report, in 2016, exports of porcelain tableware and kitchenware products were \$ 67.7 million, which went up 77% on the last ten years and up 1% on the previous year. Imports of these products have

⁴⁵ Paste is an old term for both the unfired and fired materials but today generally used for unfired materials.

⁴⁶ Abbreviation for Turkish Tableware Association in Turkish “Züccacıyeciler Derneği”

increased by 44% in the last ten years and by 35% compared to the previous year. It is stated in the report that, the import unit price was \$ 4.13 per kilo. It was 1.5 times more expensive than the export unit price which was \$ 2.75 per kilo. The most significant reason for this price difference is the import of thinner, more durable, transparent Bone China porcelain made from bone powder, which is not produced in Turkey. On the other hand, the export unit price of ceramic tableware and kitchen utensils has remained constant for the last two years as \$ 1.70 per kilo. In 2016, exports decreased by 25% compared to the previous year and doubled to \$ 23.4 million compared to the last ten years.

Kütahya Porcelain, Güral Porcelain, Karaca Group, Porland Porcelain, Kar Porcelain and Porser Porcelain are the most familiar porcelain producers among Turkish people. These factories and their facilities were settled in Kütahya, İstanbul, Bilecik, Gebze, and Kocaeli. Apart from these producers, glass manufacturers produce porcelain products because glass and porcelain share a common market, tableware sector. Also, the “ince belli” tea glass and porcelain saucer are a beloved combination such as Acem saucer with Aida tea glass (Figure 2.10).



Figure 3.10. *Acem saucer and Aida tea glass.*

3.2.2. Turkish coffee cup forms and its timeline

Turkish coffee cup does not have a symbolic form in Turkish culture. However, it is symbolized with the saucer and a handle. Turkish coffee cup is a smaller version of British porcelain cups which were redesigns of Chinese porcelain cups with a saucer and

a handle. Because the saucer and handle help to protect the fingers from a hot drink while carrying and drinking, cup holders followed a similar function. Thus, generally cup holder and saucer were not used together. Cup holders were used until ceramicist mastered handles. Chinese porcelains' saucers were used as the lid from time to time. In the Ottoman coffee sets, the lid was used together with the saucer. Three pieced and two pieced coffee sets were commonly used in the palace since the 20th century.

Because porcelain cups were imported goods since 1891⁴⁷ and hard to find; local ceramicists produced coffee cups with domestic materials. Different material combinations were used to produce the finest coffee cups. Tortoiseshell, crystal, and glass were used alongside ceramic, to produce the drinking part of the coffee cups. Coral, silver, jewel, filigree, and metal were used to produce cup holders or decorate the cup holders, saucers, and lids (Figure 2.11.).



Figure 3.11. Coffee cups made of different materials; a. Tortoiseshell cup holder, b. Silver-coral cup holder, c. Silver-diamond cup holder, d. Ceramic cups with metal cup holders, e. Tortoise shell-silver cups, f. Bohemian crystal cup and cup holder, g. Crystal cup, h. Filigree cup holder, i. Glass coffee cup

First metal cup holders could be brought from Russia and reinterpreted. Russians were used metal cup holders with glasses to drink hot tea in a larger amount (Figure 2.12.). The Ottoman cup holders generally vary in two forms. One of the versions of cup

⁴⁷ Yıldız Çini Fabrika-i Hümayunu was founded in 1891.

holders have a foot ring and looks like a small wine glass and the others look like Russian cup holders. These cup holders were used less after the 20th century. Saucers and handled coffee cups were preferred in the 20th and 21st centuries.



Figure 3.12. Russian tea glasses

Because of the hard work required to carry on coffee cup production, ceramicists have tended to mark or devote their works. Most of the coffee cups have symbols or names under the cup which is a mark of the ceramicist or/and some decorated writings on the cup which is a devotion of the cup to the sultan or coffee itself (Figure 2.13.). “Forty-year debt of gratitude” phrase can be encountered on the coffee cups. Frequently, the name or initials of the sultan’s were preferred when the cup was devoted to the sultan. At the last period of the Ottoman, portrays of the sultans were applied on the cups.

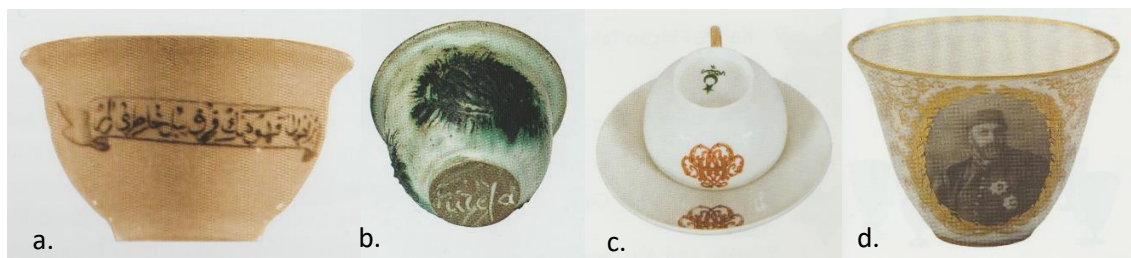


Figure 3. 13. a. “One incurs a forty-year debt of gratitude to the person who fixes you a cup of coffee” written on a ceramic coffee cup, b. “Füreyâ” written under a ceramic coffee cup, c. Yıldız porcelain coffee cup decorated with the initials of Sultan Abdülhamit II, d. Yıldız porcelain coffee cup decorated with the portrayal of the Sultan Abdülaziz.

If the second timetable for Turkish coffee cup is observed, different decorations, forms, and sets were used for coffee serving (Figure 2.14). Even though Turkish coffee has been consumed in Anatolia since the 16th century, the number of visual resources for Turkish coffee cups is less than those for teacups. 59 visuals were gathered from various studies about Turkish coffee. The drink had been studied many times with different approaches, like its cultural effects and characteristics. Other than academic studies, documents of archeological excavations and museum exhibitions are the main sources of visuals. The leading researcher of Turkish coffee is Turkish Coffee Culture and Researches Association, which has published several books about Turkish coffee cups as well. Detailed drawings combined with pictures of the cups were gathered from these books. Ceramic and porcelain tableware catalogs were used for current designs of the cups.



Figure 3.14. The timetable for Turkish coffee cup

The collected visuals were categorized under two labels; exhibited cups and sold cups. The exhibited cups have limited information about their designers, design year and manufacturers. Because of this, exhibited cups are labeled with its material and necessary

details about the cups, the current exhibition place, and the first researcher’s name under the visuals on the timetable. On the contrary, the manufacturers provided the necessary information about the sold cups. These visuals are labeled with its manufacturer, name of the design, the designer and the design year under the visuals.

In this timetable, it can be seen that some of the latest Turkish coffee cups have tulip shape or slim waisted forms. *Sarmaşık*, *Yağmur*, *Meriç*, *Nilüfer*, *Defne* are slim-waisted coffee cups designed by different designers (Figure 2.15.). This can be another indication that the form of “ince belli” also functions well for other hot drinks.



Figure 3.15. Slim-waisted Turkish coffee cups; a. *Sarmaşık*, b. *Yağmur*, c. *Meriç*, d. *Nilüfer*, e. *Defne*.

According to information stated by Duman, Sedef, Gözde and Yasemin coffee cups are the most sold products in Kütahya porcelain (Figure 2.16.). These coffee cup forms are used with different decorations and sold with different names. As an example, Gözde coffee cup has the same form with Topkapı coffee cup. The only difference is the decorations of the cups (Duman, personal interview, 2018).



Figure 3.16. *a. Sedef coffee cup, b. Topkapı/Gözde coffee cup, c. Yasemin coffee cup*

4. DESIGN RELATIONS OVER CUPS

4.1. Design and Class Differences

In Turkey, tea and coffee have spread among Turkish people within-class differences. Coffee was first consumed by the public who brought it from the pilgrimage. Then the Palace learned about this drink from the public. However, tea was spread in the opposite way; it was first consumed in the Palace and among elite people, then the public learned about it from them. Although these drinks appealed to different classes from time to time, today this is not the case and consumption is done without class distinction. The situation for coffee was cited from Heisse by Arslan as; “coffee was in fashion for people of both upper and lower status”, and stated for tea “...it has become the national beverage that is commonly accepted by the members of the society of all classes” (Arslan, 2006, p. 54/59). Yet places and products that are designed for the drinks, have created status which differentiates middle and upper classes from the lower class.

In the beginning, coffee houses appeared as an alternative to the mosque, the church and other religious places to spend time and socialize. However, the prohibitions for coffee helped in the formation of two opposite sides; one side of regular coffee house customers who were mostly coffee addicts, and the other side of anti-coffee house people who were mostly members of the ruling class. In this period, coffee was widely adopted against the oppositions, and coffee houses provided a place in which the social differences of customers to momentarily disappeared. It allowed cafes to emerge to the social life. These new places offered snacks, pastry, and meals alongside coffee and other drinks (Gürsoy, 2006, p. 169). Another classification was started over the service sector. Coffee houses stayed simple across the cafes. Middle-income families preferred cafes to socialize. Because coffee houses were non-profit entities, they started to appeal to those who had lower incomes. After the tea has spread and reached to the coffee houses, it became the most consumed drink because of its cheap price. The purchasing power of people engendered class differences among them. Nowadays, one cup of tea is sold between 1 lira and 5 liras, or more depending on the place.

In Turkish culture, the “ince belli” teacup and Turkish coffee cup symbolize more than cultural paradigms, these products have been produced in a system integrated by several people, who are politicians, manufacturers, engineers, designers, and advertisers,

who decided the products for the customers. Politicians took critical decisions over production: to maintain the economic prosperity of the country. Manufacturers developed the industry within their possibilities. Engineers made domestic materials usable in available machinery systems even upgraded the machineries. Designers created the ultimate form and function that work together, appealing to customers. Advertisers promoted the products and reached to the customers even before the products were on the market. This way, the system decision makers decided what was beneficial for the customers, and reproduced the class differences present in the society. Customers did not take part on the decision making and had a passive role, accepting the proposed products. Even though, designers have a desire to reach customers and discover what they want, think and need, the system creates a blockage for the designer. İlder⁴⁸ emphasized that “even if we have designed the best product, we cannot be sure about the customer’s reaction or any idea about the product’s impacts unless we personally ask them” (İlder, personal interview, 2018). However, most of the companies do not conduct market researches on sold products. Such as Gürallar ArtCraft design manager Gül stated; “Our company analyzes the market with focus groups for new launches not for available products” (Gül, personal interview, 2018). On the contrary, designer Erdem Akan underlined the importance of customers by defining them as “biricikler⁴⁹.” He described the role of the designer as having the aim of reaching the customer personally with the product. “The designer should care about the dearies’ needs, not the society” (Akan, personal interview, 2018).

It seems like, reaching a customer without labelling his/her is one of the roles of the designers. Although designers’ role includes more than just asking customers’ what they want, the product should cover functional, structural, ergonomic, technological, psychological, economic and moral qualities to reach a customer (Arslan, 2006, p.17). Because the designers have such a burden while designing, most of them just accept the boundaries that restrain the designers and keep the apart from customers. Generally, in-house designers work in such conditions. Gül stated that “in-house designers do not have the right to choose the materials, they work according to the factory’s conditions” (Gül, personal interview, 2018). The designers of Kütahya Porcelain share similar conditions

⁴⁸ Ecren İlder is a product designer in Kütahya Porcelain.

⁴⁹ “Biricikler” can be translated as dearies who are important for someone.

which is understood by their complaints about their marketing department. Additionally, a similar situation was referred by Akan; “in the design process, two ways can be followed; in one way the client tells the producers or the materials, and the designing process was restricted...” (Akan, personal interview, 2018). It can be said that the designers do not classify the customers, but they design to the customers that are already labeled by their status.

The biggest cause for class differences in a country is the inequality gaps on purchasing power of individual of that country. In Turkey, three main classes can be differenced as target groups. Some products are produced with minimum cost whose target the lower class customers. Such as a type of the “ince belli” tea glasses, Dem tea glass, coded as 30011 in Lav Company, can be bought for 0.48 lira per cup. However, the Derin tea glass, which is also a product of Lav Company, is sold at 2.41 lira per glass which targets middle-class customers (http-19). And some special products target upper class like the eastmeetswest tea glass thar is sold at 34.90 liras per cup because it is handmade with unordinary material (http-20). A similar situation was stated by Özgen⁵⁰ for porcelain production as; “there are customers who buy coffee cup sets that are sold from 10 liras to 500 liras. The important point is the analysis and control of the market...” (Özgen, personal interview, 2018). At the end the market controls everything in the design process and, class differences are accepted as defining aspects of target groups, which are directly related with the national economy.

4.2. Design and Economy

From the first years of the Republic of Turkey, the economic growth has been driven by the development and globalization of industries. Especially over the past decade, tableware industry has been improved and started to make a profit after paying off its debts (ZÜCDER). One of the reasons for having such a tableware sector today, is government support for industry. Turkish economic development plans always included the tableware industry, especially glassware industry. It is a fact that, the success of tea plantation and the support of the glassware production are part of the same national economic policies. From time to time, different policies were made to restore the economic growth of the country. In this day and context, designers might have two

⁵⁰ Fatih Özgen is the head designer in Kütahya Porcelain.

economic concerns; can the product reach customers both in price and service? And, what is the surplus value of the design for both company and national economy?

The cost of the products does not include only monetary numbers for production; it also provides information for employment opportunities, advancing production technologies, and choosing proper materials, level of carbon footprint, recycle of the end products, and such other aspects that define the cost of a product. The cost calculation is a complex study because it includes directly and inversely proportional quantities. For instance, if developing production technology saves energy in electricity and labor, it creates a surplus value for the product, which is mostly desired by designers. At the same time, it affects the price of the product and some of the customers would not be able to afford it anymore and creates a risk of low sales. Thus, the equations should be calculated precisely with the risks. For this situation, Akan thinks that “the designer should see this process with fair-sized costs in the long run” because “it all related with the value of the product that was given by designers” (Akan, personal interview, 2018).

Not only designers but also companies consider the value. The value of a product establishes the bond between customers. If the customers adopt the product as a daily life object or part of their lives, the success of the design is confirmed. That means, the product should balance the customer’s needs and pleasure, and the profit that comes from its sales. According to Özden to define customers’ desires and demands, trends should be followed (Özden, personal interview, 2018). Additionally, Arslan pointed out that: “The frequently applied approach in design in developing countries is to create fashion, media, consumption patterns and tendencies taking into consideration the produced models and matrices (Arslan, 2006, p. 31). If so, designers will follow the trends, fashion, media, and others which are created not by customers, as a result the designers would be manipulated. Also, Gürpınar (2008) cited from Bayrakçı that Turkish product design has gone through a process in which designers imitated foreign products and stopped to develop a national identity or language in the 1960s (Gürpınar, 2008, p. 19). Imitation and loss of national identity are the problems that most of the Asian countries have faced. Even today, Chinese goods are in disrepute for the fake and imitation products sold all around the world. Therefore, some designers have created a perception of nationalism in design which affects Turkish local economy and industry positively but has a negative effect for Turkish products in global markets.

It is a fact that today, the world market runs by globalism and the local markets run by nationalism. Thus, nationalism in design is a critical issue in the industrialization process. In this process, the design of a product should appeal both local and global customers if it is possible. But nationalism for products created a different perspective which is still criticized by scholars and designers. It can be said that national identity in Turkey, is formed with culture, traditions, habits, religion, and language of Turkish people. Nationalism in design can be accounted for the increase in the use of local production techniques and consideration of local consumers. After these attempts, national products started to get attention in the market. Acem saucer⁵¹ is an example to be credited as a national design and its user preferences among the public. “We are still thinking about how this saucer reached such a success to guide ourselves,” said İlter when she exemplified a “beloved design among Turkish people” as Acem saucer (İlter, personal interview, 2018).

“In addition, there is a close relationship between design and national state than between design and other creative branches. Design gains more value thanks to national organizations, exhibitions, and announcements (Arslan, 2006, p. 37)”.

Furthermore, Kaygan argues nationalism in global markets because the product designs, that are titled “national,” are started to target maximization of profits. Designers use cultural items or values to create kitsch or arabesque products that are promoted easily as Turkish or cultural (Kaygan, 2008, p.123-130). Products are labeled after a motif or a symbol decoration as national which are obviously accepted by customers, as well. According to Gül, “these decorated tea glasses are sold more” because “society prefers designs that appears cultural” (Gül, personal interview, 2018). The fact that, products or objects;

“...the objects established with the culture...that the culture becomes a physical culture established on the objective shapes due to current mass production and consumption as well (Arslan, 2006, p.8)”.

⁵¹ See above Figure 3.10. Acem saucer and Aida tea glass

4.3. Design and Turkish Culture

When the relation between design and culture is analyzed, it can be said that they evolve internally, since they are both changing and growing notions. Culture can be defined as a manner of life that includes everything related to human beings (Gürpınar, 2008, p. 6). Yet design was defined as “cultural continuity” that is cited from Childers (Arslan, 2006, p.15). Because culture includes material and nonmaterial values, design can take responsibility to carry these values by reinterpreting them for daily use. Besides a search for national identity, Turkish culture provides an inspiring environment for designers with cultural diversities. Turkish culture can be defined as a combination of profoundly diverse and heterogeneous set of elements that have been evolved from the various cultures of the Central Asian and Eastern Mediterranean regions, which mostly formed during the Ottoman Empire. The Ottoman Empire was a multi-ethnic and multi-religious state, therefore, acculturation between different cultures had created common values. In time, these values started to be defined as Turkish culture which is still associated with the culture of Anatolia.

Anatolia is defined as the cradle of civilizations for hosting different civilizations in time and having various artifacts from these cultures. While technology evolves, culture evolves at the same pace. The society modifies their culture in evolution, meanings and values are carried with objects and behaviors. Artifacts of old times did the same job that products do for us today. They were given a soul that designers care to continue. “Every material has a soul that defines the design,” said Akan to underlie the importance of roots (Akan, personal interview, 2018). Not only materials, food and drinks have souls to be respected. Malçok exemplified that “Tea has a soul that should be considered while design process” (Malçok, personal interview, 2018). Because tea and coffee have different importance among Turkish people, being careful about these drinks is a sensible act for designers. Since, daily life habits of drinking, eating, working and cleaning remain distinct, the products that are used in/for these habits, do not change much in function and form. Such as the function of the “ince belli” has been used in cups for both hot and cold drinks. Also, the form of the “ince belli” is still reinterpreted to produce teacups for the Turkish markets.

Social culture is formed by food and culinary culture that can give important clues for reflecting about the beliefs of a society. There can be mutual interaction between

eating habits and other habits, culture, the identity of the society (Kanmaz and Erel, 2008, p. 151). Because this study is centered on two cultural products which are part of the food and culinary culture, Turkish culture can be analyzed from the “ince belli” teacup and the Turkish coffee cup.

As it was stated before, the “ince belli” teacup is a symbol of tea and tea drinking in Turkey. Tea culture has evolved alongside coffee culture among Turks. There were some attempts to separate these two drinking habits. Tea houses and tea shops were established to serve only tea, yet, these places were modified in time. At first, tea houses were socialization places like coffee houses, and tea shops were a kind of home delivery tea shops for arcades and small retailers around it. After the 1940s, tea houses were transformed into coffee houses, cafes and pastry shops, but tea shops still function to deliver tea, coffee and other drinks (Gürsoy, 2005, p. 47). The interesting fact is that these places buy the “ince belli” teacups in larger amounts, like hotels and restaurants also do (Gül, personal interview, 2018). They use the “ince belli” to serve varied drinks, such as “oralet⁵²,” sahlelep, herbal teas and even instant coffee.

One of the reasons which are mostly related with culture, that the “ince belli” is preferred and accepted as a part of tea drinking, and can be that the form of the cup is reminiscent of the female body. The Ottoman Empire is resembled with orientalism⁵³ from time to time because of its multi-cultural setting. Female representation presence in Orientalist art works and belly dance, which is known as an oriental dance as well, were created a perception of female body. The slim waist is a common description of the female body among Turkish people. Moreover, tea is mostly prepared and served by women in houses. The reason for calling the cup with a feminine descriptions can be to continue the effeminacy of tea preparation and its serving in public sphere.

However, the orientalist approach in design, especially in Turkey, is always criticized like Akan’s popular design eastmeetswest tea glass which was mentioned above. He stated that “the designers should be inspired by the culture around him/her,” but this culture definition can be misunderstood if it is not explained. He defined a culture that collects the values of west and east, past and present, even future. “The culture is a living thing in society not in a fish glass” (Akan, personal interview, 2018). Moreover,

⁵² Oralet is a kind of hot drink with different fruit flavors

⁵³ Orientalism is used for the imitation or depiction of aspects in Eastern world.

İlter added that “the designers from specific regions can have a different interpretation for a culture like in Kütahya.” She gave examples of Kütahya pottery and how designers can be affected if they were born in Kütahya (İlter, personal interview, 2018). The possible reason for this deep affection of culture is that the designers were born and raised in this culture before they were thought as designers.

On the other side, Turkish coffee has evolved its own culture in design as well. Apart from Turkish coffee cups; serving trays, storage boxes, and brewing pots were designed for coffee serving, and these are still sold in shops. According to Duman, nowadays handmade and old porcelain cups are in high demand in the market, therefore, the Kütahya Porcelain started to produce porcelain cups that look like handmade and artifacts. Customers’ preference has changed over products that remind them of their cultural values (Duman, personal interview, 2018).

To summarize that, design feeds on culture but there is a critical borderline which differentiates authenticity from imitation and kitsch. It seems like the designer can designate this borderline, yet some of the in-house designers are limited by the factories and production capacities. Therefore similar forms and functions are preferred in the market to maintain the economic equilibrium of the manufacturers. In Turkey, this situation is easier to determine for some products. The “ince belli” teacup and Turkish coffee cup have been produced with similar forms and processes, even the same materials for decades. It is obvious that tea and Turkish coffee are parts of Turkish culture as habits rituals, traditions, and symbols. While designing for such cultural values, integration of design and culture should be determined meticulously, or the design can be misunderstood.

4.4. Design and Innovation

If there is a commonly accepted attribute on design for both designers and manufacturers, it is that design should be innovative. Although innovation can be interpreted in different ways, it is defined in the dictionary as “the creation of a new way of doing something, whether the enterprise is concrete or abstract” (http-21). In this manner, manufacturers may interpret innovation as technological developments, while designers’ approach to innovation may be sociological. The fact that, Organizations for Economic Co-operation and Development (OECD) verifies four types of innovation;

product innovation, process innovation, marketing innovation and organizational innovation (http-22). As product designers generally concern about product innovation, the definition of product innovation is;

“The introduction of a good or service that is new or significantly improved with respect to its characteristics or intended uses. This includes significant improvements in technical specifications, components, and materials, incorporated software, user-friendliness or other functional characteristics (http-22)”.

When innovation is analyzed in products for tea and Turkish coffee consumption, two types of attempts were identified; developments on the preparation of drinks technologically and material reinforcements for cups chemically.

According to Lafcı (2013), Turkish tea culture has changed with the emergence of tea brewing machines. The traditional way for tea brewing includes heating water with a cooker; however tea brewing machines are reinterpretations of the kettle with a teapot on it. These machines save time and handwork while tea brewing in reference to manufacturers (Lafcı, 2013, p. 78). Arçelik Tiryaki is one of the first examples of tea brewing machines, after the success of the product, different designs for tea brewing machine have been launched to the market (Figure 3.1.).



Figure 4.1. Tea brewing machines: a. Arçelik Tiryaki, b. Beko BKK 2212 Automated Tea Machine, c. Fakir Herbal Joy, d. Terfal BK 510 Tea Maker, e. Arçelik Gurme

The similar technological change happened for Turkish coffee preparation. There are two types of Turkish coffee machines in the market; one type used the form of traditional pots and called the electric Turkish coffee pot, and the other type used the technique of coffee preparation in a closed case and called the Turkish coffee machine (Figure 3.2.). Electric Turkish coffee pots require spinning while boiling, likewise in traditional Turkish coffee brewing. On the contrary, Turkish coffee machines do not require spinning, just pouring the desired ingredients into the tanks. As Malçok stated

that “Arçelik Telve is the best example in which a cultural value was turned into an industrial product” (Malçok, personal interview, 2018). Also, he assumes that the size and properties of Turkish coffee cups can evolve to fit these coffee machines in the next years.



Figure 4.2. Turkish coffee brewing machines: a. Korkmaz Electric Coffee Pot, b. Sinbo Electric Turkish Coffee Maker Pot, c. Tefal Coffee Expert Turkish Coffee Maker, d. Arçelik Telve, e. Fakir Kaave, f. Arzum Okka

Another innovative attempt that manufacturers have accomplished is upgrading the materials. Even though in-house designers may not have freedom to choose materials, they are trying to upgrade material properties. İlter stated that some designs need extra resistance to temperatures, chemicals or impacts and they use alumina-based porcelains for these products (İlter, personal interview, 2018). Also, Akan underlined while explaining the eastmeetswest tea glass production history; borosilicate glass was an innovative material for teacup at the 2000s (Akan, personal interview, 2018). It is a fact that after his design, there are other tableware product designs for which borosilicate glass was used.

It should be pointed out that the reason for common usage of glass and porcelain materials in tableware products is related to material properties. In product life cycle, glass and porcelain do not have odor or taste as materials and do not interact with food or drinks chemically. On the other hand; wood, plastic, Teflon, and others start to

decompose over time because of over-use and/or miss-use. Therefore, customers' preference on glass and porcelain is stable and benefits manufacturers. In reference to this preference Özgen, and Gül stated a similar idea that "in tableware sector, the most important factor for defining materials is that the substances in contact with food cannot interact with food" (Özgen/Gül personal interview, 2018).

Additionally, there are critical priorities that affect the material choices on factories such as the recycle of these materials. Glass is a recyclable material, but the porcelain and ceramic are not. Therefore, manufacturers should care about the product's end of life, as it has an impact over the environment. If a company produces premium products with a high-efficiency process, but it harms the environment while disposal of the products, the innovative value of the company is lost. Product innovation should provide sustainability as well.

In some cases, even if a good material is developed for tableware products; customers may prefer not to use it because this new material implies new habits. Duman gave an example of Porflame product series that were developed by Kütahya Porcelain. The new product is basically a cooking pot with upgraded granite. It is an energy efficient product and requires low heat while cooking. However, Duman stated as a reason of failure in the market; "the product did not get the attention in the market because customers do not want to change their habits" (Duman, personal interview, 2018). Innovation in design should also consider habits and cultures of customers otherwise a market failure is almost inevitable.

The fact stated by Betz that; "The story of the human species turns on two themes of evolution- biological evolution and cultural evolution- with cultural evolution dependent on the technological process" in the book of Managing Technological Innovation (Betz, 2003, p. 13). Product innovation includes many of the aspects considered as it was defined above. While considering innovation with its all aspects, cultural evolution should be analyzed as an integral part of the processes of innovation. As Arslan highlighted that "Cultural evolution does not occur instantly" (Arslan, 2006, p. 17). The relation between the new technology and society's culture should be arranged with a plan if success is desired.

4.5. Design and Aesthetic

Aesthetic is mainly defined as “the philosophical study of beauty and taste” (http-23). It is mainly a branch of philosophy and an art movement of the 19th century, but in this study, it was considered as a component of design which is defined by the designers. Due to beauty appreciation for creation and the nature of Aestheticism, the design has been related to aesthetic concerns. Even some of the designers attach more importance to aesthetic values that answer the question “What is the most important characteristic that you consider in material selection for products?” as “aesthetic values.” Aesthetic values determine not only the material of product but also form, decoration, and color which are defined as four elements of product design by Akan (Akan, personal interview, 2018).

Additionally, Özden added that; “aesthetic design requires talent” and a designer should have “the ability of your imagination to turn your high dreams into reality, to be technical and capable, to be talented” (Özden, personal interview, 2018). A similar definition for a designer is explained by Arslan;

“...the designer in the society is the man who is very talented, owns a great sensitiveness and strong dynamics and takes on the risks of difficulties of his colleagues taking part in the chain (Arslan, 2006, p. 16)”.

As it was stated that the designers are a part of society and its culture, therefore, they can use their talents applied to culture on the aesthetic aspects of the products. The forms, colors, decorations, and materials of the products should appeal to customers in all senses. Thus, cultural attributes of the products can draw the attention from the customer. An existing example for a culturally attributed symbolic product can be the “tulip” shaped tea glass, likewise Kaygan cited from Akan; “maybe no form is as “Turkish” as the tulip-shaped tea glass.” And because “tulips are associated with turkishness and traditions,” the form

The success of tulip shaped or the “ince belli” tea glass is not only that it is designed with cultural attributes, but also with the golden ratio which is basically a mathematical property, but pleasing and harmonious proportions when it is used aesthetically. De divina proportione was explained by Pacioli the mathematician and illustrated by Da Vinci the polymath in 1509 (http-24). Today the ratio is commonly used in logo designs like Apple Inc. and Twitter Inc. but it was generally accepted as a principle of design,

and, designers should care about the ratio. The “ince belli” tea glass was designed (or edited later) with golden ratio in Turkey; in this manner, the product appeals to customers aesthetically before its functional attributes (Figure 3.3.). Gürsoy (2005) narrated that; “the “ince belli” teacup is an eye-pleasing product because it uses golden ratio and symbolizes the beauty of a woman's body like Coca-Cola bottles” (Gürsoy, 2005, p. 82). The Coca-Cola contour bottle was first patented in 1915 and is still in use (http-25). It is a symbol of coke drinking all around the world.

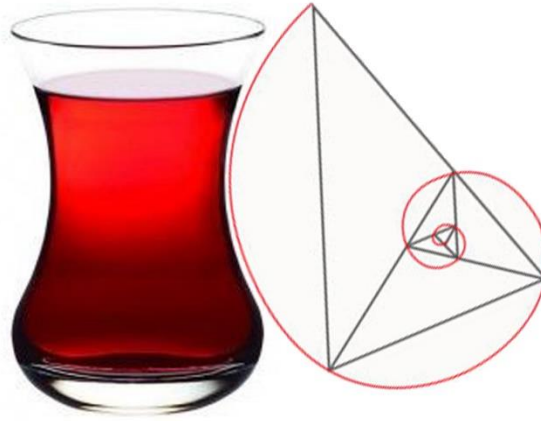


Figure 4.3. *The golden ratio of the “ince belli” teacup*

At this point, it can be said that the aesthetical attributes are more conspicuous than functional attributes for customers. When the sales figures of the products were asked to the companies, it was answered that colored and decorated products’ sales are in high demand. Also, Kütahya Porcelain defined Gözde Topkapı Turkish coffee cup as the successful product because of its decorations (Gül/ Duman, personal interview, 2018). Cultural symbols or motifs that are used in decorations of the products can have its own targeted consumers because almost every tableware company has a collection of these decorations. Çini, Crochet, İznik are collections from Paşabahçe catalog and; Kaftan, İznik, Oya, Dantel are collections from Lav Gürallar ArtCraft catalog, which have decorations that bring attention to the “ince belli” teacups. Sanat Evi and İkat 2017 catalogs from Kütahya Porcelain and; Haliç, Turkuaz Yıldız, Sedef collections from Güral Porcelain also use symbolic decorations for Turkish coffee cups.

Even though the aesthetic values capture the first attention given to the product, function follows that aesthetic form. Yet, the usage of the product is an experience and

the satisfaction from this experience includes all attributions. Cultural values, working function, aesthetic appeal, sustainability and other attributes for a product can be regulated by designers. Therefore, designers can accept some of the conventions as they are like materials instead of researching them. Akan stated that; as far as products do not create a significant difference or innovation, customers cannot pay attention to them in the market, and they will continue to buy similar forms with same aesthetic approaches. The designers should design for convenience, because “these are the conventions of the life.” In the design processes, the importance of products is the production method, the financial ability of both manufacturers and customers, suitability for mass production (Akan, personal interview, 2018). At this point it can be stated as a fact that the designers’ duty is to unify all expected attributes in a product. If customers prefer the decorated products, designers can face with decorations, if manufacturer can only produce with specific production methods, then designers should modify the product. The ultimate designer-customer relation requires in-direct guidance for better products. Because the designers stay in the middle between customers and manufacturers.

5. A VISUAL ANALYSIS

From the beginning of the study, the literature review has been stated in first and second chapters, and the designers' approach to the products and customers have been tried to be analyzed with personal interviews in the third chapter. Because this study concentrates on the period that products have been gone through until reaching the customers, promotion of the products can be included in this period. Thus in this chapter advertising of products was tried to be analyzed with visual content analysis method and explained in the below.

5.1. Visual Content Analysis

Visual content analysis method is part of content analysis which is “an empirical (observational) and objective procedure for quantifying recorded ‘audio-visual’ (including verbal) representation using reliable, explicitly defined categories (‘values’ on independent ‘variables’) (Van Leeuwen & Jewitt, 2000. p. 13)”. For this study advertising of a range of products, which include tea and coffee cups scenes, were used as subjects. Advertisements from tea production companies, teacup manufacturers, companies that sell tea brewing machines, Turkish coffee supplier companies, coffee cup manufacturers and companies that sell Turkish coffee making products were eliminated for analysis. Because, this study is genuine in analyzing the subjects in this particular content, the absence of guiding studies lead the author to use inductive approaches in the visual content analysis (Elo & Kyngas, 2008).

Inductive content analysis processes data from specific to general, therefore, the analysis was formed to detect specific symbols and meanings for the “ince belli” teacup and Turkish coffee cup, then generalization was interpreted as possible outcomes of the analysis. Video advertisements of the products were decided as the type of media to search on. Because a pre-study has conducted for the products by the author, the content of questions was kept in a simple to have clear results. Four questions were prepared to guide the observers while watching the videos for each type of products.

As it was stated before, the “ince belli” teacup and glass material are such symbols for tea drinking in Turkey. For that reason, the material of cup and the form of the “ince belli” has been searched in two different questions. Because the glass material is the main concern, the material question was guided in the answers. The rest of the questions are

evaluated as closed questions with a yes and no scale. The other two questions have searched testimonials in the advertisings. Testimonials can be defined as good statements about the promoted product. According to Martin, Wentzel, and Tomczak (2008), there are two types of testimonials: a typical person endorsement and a celebrity endorsement. “Typical person testimonials involve an unknown person, who is presumably representative of the target market, endorsing the product in an advertisement (Martin, Wentzel & Tomczak, 2008, p. 29)”. Famous actors and actresses are celebrity endorser on commercials, who are offering the products like they always use and are satisfied. The last two questions are asked to specify the appearance of testimonials in the video advertisements for tea and tea products. Considering that in some videos people are not included, first it is asked if there is at least a person on the video, and if there is, then their familiarity is identified. The last question identified the type of testimonials in the videos by asking about the actor/s’ and /or actress/s’ familiarity.

Similar questions were used to guide while watching Turkish coffee and products’ video advertisings. The first question was searched the material of the cups with a guided question. It should be stated that, because mostly porcelain and terra-cotta based materials are preferred for Turkish coffee drinking, the coffee cup manufacturers’ advertisings were watched to detect if they use Turkish coffee for promotion. By reason of, Turkish coffee cup does not have a specific form, the most significant characteristic for Turkish coffee was searched. The froth of Turkish coffee was asked as the second question while watching videos for Turkish coffee cups. The usage of testimonials and endorsers’ types have detected in the same way with teacup advertising video analysis.

The questions for analyzing the “ince belli” teacup;

- | | | |
|----|---|-------------------------|
| 1- | What is the material of the cup on the video? | Glass/ Porcelain/ Other |
| 2- | Have you seen “ince belli” teacup on the video? | Yes/ No |
| 3- | Have you seen any person in the video? | Yes/ No |
| 4- | Are the person/s famous in public? | Yes/ No |

The questions for analyzing Turkish coffee cup;

- | | | |
|----|---|-------------------------|
| 1- | What is the material of the cup on the video? | Porcelain/ Glass/ Other |
| 2- | On the video, did the coffee appear with froth? | Yes/ No |
| 3- | Have you seen any person in the video? | Yes/ No |
| 4- | Are the person/s famous in public? | Yes/ No |

The videos were searched on YouTube which is the most common video streaming website today and was founded in 2005. All of the video advertisements used were hosted on YouTube which are corporate video commercials of the companies that are published on their YouTube channels. Since YouTube is broadcasting videos from 2005, the analysis contains 12 years of video commercials which are the most watched. 52 videos for the “ince belli” teacup and 27 videos for Turkish coffee cup were observed for the analysis.

5.1.1. Visual content analysis for the “ince belli” tea glass

52 video advertisements were selected from three types of producers which are; 30 videos from tea producer companies, 14 videos from teacup manufacturers, 8 videos from companies that produce tea brewing machines. The results of the “ince belli” teacup analysis have shown under questions with percentages in the below.

Question 1: What is the material of the cup on the video?

The answers to question 1 revealed that the most used material for tea drinking is glass. The majority of the videos used glass teacup, only 1.9 percent of the videos have scenery of porcelain teacup (Table 5.1.). When the analysis was detailed according to three types of producers; the tea producer companies use glass teacup in 96.7 percent of their video advertisements. Expectedly, the teacup manufacturers use glass teacups at all of the videos. Also, the tea brewing machines’ videos use glass teacups at all of them, as well. Because the other materials were not used for teacup in the videos, the “other” option for answers was not indicated in the table.

Table 5.1. Results of question 1 for the “ince belli” teacup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Glass	51	98,1	98,1	98,1
Porcelain	1	1,9	1,9	100,0
Total	52	100,0	100,0	

With these results, it can be said that all producers of tea and tea products have been accepted glass as tea drinking material. The reason to promote and continue using glass can be its material properties. Black tea is the most growth and consumed tea in the world (Özden, 2009, p. 4). Because black tea is drunk after it is steeped, the ideal tea is recognized by its color. The transparency property of glass allows seeing the color of the

tea. Good tea should be a darker reddish brown which is mentioned before as rabbit's blood. Thus, the steeped black tea is diluted with boiled water. If the liquids are not mixed in proper amounts, the taste becomes stronger to drink. Tea quality varies depending on the amounts of the two liquids. The color is an indicator of the right taste and glass is the only material with the faculty of having no taste and odor from the material and transparency to see the beverage color. Even the fragility of glass represents attention to service, and respect from the tea maker.

Additionally, the adoption of glass as the material for tea drinking can be a consequence of the economic situation of Turkey as well. As it was stated before, the government gave financial support to tea and glass industry in the same decades. Thus, the prices of tea and tea glasses decreased at the same times in the market. The discounted prices might have been the real reason for the use of glass cups for tea drinking. The spread of glass cups and tea production occurred concurrently, therefore, it can be said that customers adopted tea and tea glasses as a whole.

Question 2: Have you seen “ince belli” teacup on the video?

The “ince belli” tea glass is widely accepted as a part of the Turkish culture. The analysis has shown that the “ince belli” teacup is used in 88.5 percent of the videos (Table 5.2.). When the results were analyzed in details, the tea production companies have used the “ince belli” in 86.7 percent. The teacup manufacturers have used it in 85.7 percent. However, the companies that produce tea brewing machines used the “ince belli” in 100 percent of the videos. It is the most used form of tea drinking because of its function. The slim waist balances the heat interchange to sustain hot drinking, even the bigger glass cups designed for tea drinking have a curve to create same function of the “ince belli” (Figure 5.1.).

Table 5.2. Results of question 2 for the “ince belli” teacup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	46	88,5	88,5	88,5
No	6	11,5	11,5	100,0
Total	52	100,0	100,0	



Figure 5.1. Glass teacups with a slim waist a. *Doğuř* tea glass, b. *Truva* tea glass, c. *Venüs* tea glass

Figure 5.1. has shown three glass teacups with a slim waist that are sold in the market. But importantly, the *Doğuř* tea glass was the other tea glass used in the videos instead of the “*ince belli*” teacup. Because, for the most of the people, the waist of the “*ince belli*” is the limit for steeped tea, the rest of the cup can be filled with boiled water. Thus, some of the “*ince belli*” have a stripe at the waist as a guide. The liquid capacity of the glass varies from 65cc to 185cc in general (Sađırođlu, 2014, p. 68). Small amounts are preferred by the people who in a rush have a quick tea drink and in cooler regions to drink tea without getting cold. The wall thickness varies as well. In warmer regions, thick wedge “*ince belli*” glasses are preferred because the material absorbs the heat and create a warmish tea to drink (Gürsoy, 2005, p. 82). So, tea consumers follow a function and thus the form follows function applies to the “*ince belli*” designs.

Question 3: Have you seen any person in the video?

In this analysis, 52 video commercials were watched. The video advertisements had been chosen from 15 different companies to ensure diversity. Some videos only show scenery for the product, and some others are animations. Therefore, the inclusion of actors/actresses must be identified first. The search for actors/actresses is to define testimonials as an advertising strategy in the videos. As a result, 76.9 percent of the videos include actor/s or/and actress/s (Table 5.3.). In details; the 93.3 percent of tea producer companies use actor/s or/and actress/s in their video commercials. Teacup manufacturers’ videos include 78.6 percent of scenery for persons. The tea brewing machine companies use testimonials in 87.5 percent of the videos.

Table 5.3. Results of question 3 for the “ince belli” teacup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	40	76,9	76,9	76,9
No	12	23,1	23,1	100,0
Total	52	100,0	100,0	

Question 4: Are the person/s famous in public?

The results revealed that 25 percent of the video advertisements include scenery of a celebrity endorser and typical person testimonials are used on 75 percent of all (Table 5.4.). Because the previous question detected 76.9 percent of actor/s and/or actress/s scenery, this question used that data as total value. Celebrity endorsement is a common type of testimonials while promoting products. The reason for preferring typical endorsement in tea and products’ advertisements is that tea is a public drink among Turks. Most of the population has already drinking tea in their daily lives. Celebrities may not have an effect on these customers to start to drink tea but celebrity endorsing can benefit to brands with increasing their recognition level. In details, tea producers use 32.1 percent of celebrity endorsement. Teacup manufacturers use 9.1 celebrity endorsement while companies that produce tea brewing machines do not use any.

Table 5.4. Results of question 4 for the “ince belli” teacup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	10	25	25	25
No	30	75	75	100,0
Total	40	100,0	100,0	

5.1.2. Visual content analysis for Turkish coffee cup

27 video advertisements were selected from three types of producers which are; 10 videos from Turkish coffee supplier companies, 10 videos from coffee cup manufacturers, 7 videos from companies that produce Turkish coffee making products. The results of Turkish coffee cup analysis have shown under questions with percentages in the below.

Question 1: What is the material of the cup on the video?

The material of the Turkish coffee cups is the primary concern for this question. As the most common material used for the production of Turkish coffee cups is porcelain, the answers were targeted by the options porcelain/ glass/ other. It should be clarified that most people cannot realize the difference between porcelain and ceramic therefore

for this question, porcelain is also asked to define ceramic cups, as well. Thus, porcelain has the highest percentage of the videos. Porcelain cups were seen on 96.3 percent of the videos (Table 5.5.). Glass is used to produce Turkish coffee cups by Paşabahçe Company, therefore, their video advertisements for glass coffee cups resulted in 3.7 percent. Because Turkish coffee cups do not have any alternative materials other than porcelain and glass in the videos, the result for the “other” option is zero, by reason for this it cannot be seen in the table of results. When the results were analyzed in details; Turkish coffee suppliers use porcelain in 100 percent of the videos. Coffee cup manufacturers use porcelain in 90 percent of all. The Turkish coffee making products’ videos include porcelain cup all of them.

Table 5.5. Results of question 1 of Turkish coffee cup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Porcelain	26	96,3	96,3	96,3
Glass	1	3,7	3,7	100,0
Total	27	100,0	100,0	

Question 2: On the video, did the coffee appear with froth?

It can be said that Turkish coffee froth is an indicator for the quality of the Turkish coffee. The fresh coffee grains can froth; thus, it requires care and the froth to be collected with a spoon while brewing. The froth on the top of the coffee is a sign for the coffee maker’s talent, and it should be respected. If the froth is given these meanings, it may be a symbol for Turkish coffee as well. The results revealed that 66.7 percent of the video advertisements use Turkish coffee with froth on the top of the cups (Table 5.6.). When the results were analyzed in details; Turkish coffee suppliers use froth in 90 percent, coffee cup manufacturers use froth in 80 percent and Turkish coffee making products companies use it in 100 percent in their advertisements.

Table 5.6. Results of question 2 of Turkish coffee cup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	18	66.7	66.7	66.7
No	9	33.3	33.3	100,0
Total	27	100,0	100,0	

Question 3: Have you seen any person in the video?

In the analysis for video advertisements of Turkish coffee cup, 27 videos were watched. The videos were chosen from 16 different companies to ensure diversity. The Turkish coffee suppliers' and coffee cup manufacturers' advertisements occupy the majority of the videos, however, some advertisements are from the companies' which produce Turkish coffee making machines. The variety of the video advertisements required this question to define testimonials. Actor/s or/and actress/s appeared in 51.9 percent of the videos (Table 5.7.). In details; Turkish coffee suppliers use testimonials in 90 percent of their videos. Unless coffee cup producers' use them in 40 percent and even in the coffee making machine videos, 14.3 percent testimonials are used.

Table 5.7. Results of question 3 of Turkish coffee cup analysis

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	14	51.9	51.9	51.9
No	13	48.1	48.1	100,0
Total	27	100,0	100,0	

Question 4: Are the person/s famous in public?

The determination of testimonials is indicated with this question. As Martin et al. explain that “an individual may aspire to a referent group as a means of ego enhancement or as a means of personal expression. This desire to associate with a reference group results in the group norms influencing the individual (Martin et al., 2008, p.30)”. The desire of the customer for association with a group can lead consuming Turkish coffee more instead of other drinks if it is used properly. So, the type of endorsers is important to change the customers' drink preferences. 42.9 percent of the videos used celebrity endorsers in Turkish coffee and products' advertisings (Table 5.8.). Because the previous question was limited the amount of the videos to analyze and the usage of testimonials in these videos is not enough, to state that celebrity endorsement is used to promote Turkish coffee and products. In details; Turkish coffee suppliers use 44.4 percent, coffee cup manufacturers use 25 percent and coffee making machine producers use 14.3 percent celebrity endorsement in their video advertisements.

Table 5.8. *Results of question 4 of Turkish coffee cup analysis*

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	6	42.9	42.9	42.9
No	8	57.1	57.1	100,0
Total	14	100,0	100,0	

The visual analysis has revealed that the “ince belli” tea glass is preferred for tea and tea products while porcelain Turkish coffee cup is preferred for coffee and coffee products by the companies. The froth of the Turkish coffee was used as a symbol likewise the “ince belli” teacup. Because the customers are faced with these products in the market and watch the advertisements that are endorsing the products, it can be assumed that the market limits the customers by product in reality and thoughts. Also, the reachable numbers of video advertisements for each type of products can indicate that tea and tea products’ videos are broadcasting more than Turkish coffee and coffee products’ videos. The reason for this inequality can be promoting domestic products to develop the national economy. In the end, all production and promotion processes are continued to reach the customers and persuade them to buy, because the customers can resume the market movements.

6. CONCLUSION

Regarding the historical changes of the two cultural products, this study was an attempt to define reasons behind production and consumption of these products and their materials and forms. The “ince belli” teacup has been produced by the glass over 80 years, and Turkish coffee cup has been produced by ceramic for centuries in Anatolia. Today, the production continues with similar forms, functions, and materials for both cups. Thus the literature review had supplied the backgrounds of the products for possible reasons. Also, the designers’ thoughts were asked with in-depth interviews and included in the discussions.

Cultural, political and economic effects were explained in the first chapter. Political and economic enforcement can be the reason that tea and coffee cultures were accepted genuinely. By considering the beverages at first, tea and coffee were valuable goods in the world market and Anatolia as they are now. Tea has created considerable economies in China, India, Kenya, Sri Lanka and Turkey. Not only tea growth but also the production of tea making and drinking equipment enlarge the economic importance of tea.

It can be said that some of the political stances of Turkish Republic have related with economic concerns over tea. Policies can always relate to the economy in Turkey because it is a developing country. The general attitude for coffee was run similar way with tea. In the world, agreements and acts were established to protect economic advance over coffee. Unfortunately, Turkey’s approach to coffee was weak when its history is considered, but sensible in those days and terms, critical decisions have made against society to stabilize the economic welfare. Such as coffee imports were restricted while supporting tea drinking in the 1940s.

The interesting fact that tea was not a native plant of Anatolia, it was planted after the foundation of the republic. But today, Turkey is the fifth largest producer of tea. Thus, it can be assumed; the success of tea was accomplished by the Turkish government for its economic potential. The beverage was supported to replace the place of coffee. However, coffee can be counted as the founder of social life therefore after coffee restrictions were over, it was started to be consumed as it used to be. Yet tea culture can be counted as another social policy was run by economic concerns, too.

In the second chapter, the glass and porcelain industries were explained because these materials are the most preferred materials for the “ince belli” teacup and the Turkish coffee cup. At first, glass sector was supported at the same times with tea supports. The acceptance of tea and the “ince belli” tea glass can be related to these supports. As it was stated before, tableware sector has been developed rapidly in last ten years. Yet the production rates of porcelain and glass differ, and glass has a shorter process than porcelain considering cup productions. Therefore glass created an easily accessible product on the market. Also, glass is recyclable material and creates added value to products and companies.

The third chapter discussed the design in the production process which was attempted to reflect the designers’ perspectives and, constituted over five topics. Personal interviews helped to develop arguments about designer-customer relationship and problems about the production process.

Regrettably, the design is targeted to class differences, even though designers are uncomfortable about target groups, most of the designers do not have right to say anything. In Turkey, the majority of the companies hire their own designers instead of working with freelancers. Therefore most of the designers are in-house designers and work in limited conditions. They are restricted with companies’ material preferences, production technologies and corporate resolutions which can include trends, specific colors, motifs, decorations, etc. On the other side, manufacturers should continue the mass production with optimum conditions. Thus they can prefer to have an in-house design team to control and interfere the design process easier.

Both manufacturers and the designers concern about the cost of the product. Designers’ concerns are mostly related to the value of the product, but manufacturers’ concerns are mostly related to the profit from the product. Logically manufacturers have bigger responsibilities to its partners, employees and national economy. As it was stated before, creating a national value on products is critical because it can be misinterpreted and decrease the value of design.

Apart from nationalism, the design should bond the customer to the product. The designer can give meanings to the products by appealing the customers in form and function. Then the product can be appreciated by the customers likewise the “ince belli”

teacup; it has generally femininity meanings because of its form however it is generally preferred with its function. It can be said that; the form always follows function even in the cultural forms.

Innovation in design is conducted for the cultural products basically in two ways in Turkey. Developing electric preparation machines for the drinks and advancing the materials of the cups. These changes were stated as cultural evolutions in other sources however Turkish culture continue to acquire both products. In general context, innovation is vital for manufacturers and designers. Manufacturers should compete with global companies in the world market with innovative moves, and the designers can create surplus value when they achieve an innovation.

According to designers, the most important criteria in design is aesthetic. The four elements of design should be unified with aesthetical approaches. Because the designers concern more about aesthetics, the golden ratio becomes their tool by providing eye-comfort and pleasure. The proper example in Turkish culture is the “tulip” shape in the “ince belli” form provides golden proportion; it is used for decades and helped to be sold the product in the market.

In chapter four, the conducted visual content analysis was explained for both the “ince belli” teacup and the Turkish coffee cup. The promotion of the products can affect the customers consciously and subconsciously. The results of the visual analysis can be interpreted in three outcomes. At first, the results revealed that glass for the “ince belli” teacup and porcelain for Turkish coffee cup were preferred by the companies. Secondly, the “ince belli” form can be counted as the symbol of tea in Turkey. The froth of the coffee has similar meanings; it is used to refer Turkish coffee in the analyzed videos. The third outcome of the analysis is interpreted by the author. The available amounts of the videos can refer that in Turkey, tea and tea products are more promoted than coffee and coffee products because of the domestic plantation of tea and importation of coffee beans. It can be related to the national economy, as well.

It should be stated that, while conducting visual content analysis, testimonials and their type of endorsements were searched, too. It was expected to have higher rates for a celebrity endorsement. Yet some of the videos were not included scenery of any person. Even though the percentages of the testimonials can be seen normal in the tables, the

numbers of the used values were not enough to state comments on it. Therefore, the results were not counted as the outcomes of this study.

In conclusion, with these researches and analysis, most of the reasons behind the selection of the products, and their materials and forms are related to economic concerns. The “ince belli” tea glass appears as a product of industry, conversely the Turkish coffee cup appears as a hand-production. Also, manufacturers can be counted as the dominant role in the market. And most of the designers can be struggling in the process between manufacturers and customers. For the name of Turkish culture and nationalism, the quality of design can be decreased if it is not considered important. Innovation and technology should be integrated into the cultural products judiciously because the culture does not change, it evolves. In this evolution, form follows function within aesthetic approaches mostly using golden proportion.

For further studies, the findings of this study can help and lead researches by providing related information and designers’ perspectives about production processes to expand and relate other subjects.

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APPENDICES

Appendice 1: References for The Timetable of the "İnce belli" Tea Glass

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Appendice-3: Table for In-depth Interviews

Name of the interviewer	Profession of the interviewer	Date of the interview	Place of the interview	The company of the interviewer
Erdem Akan	Designer	11/03/2018	On phone	Freelance
Mehmet Direnç Gül	Design (Portfoy) Manager	14/03/2018	Kütahya	Gürallar ArtCraft
İsmail Malçok	Product Design Specialist	14/03/2018	Kütahya	Gürallar ArtCraft
Yeliz İçöz	Graphic Design Specialist	14/03/2018	Kütahya	Gürallar ArtCraft
Fatih Özger	Design Center Manager	14/03/2018	Kütahya	Kütahya Porcelain
Şenol Duman	Industrial Designer	14/03/2018	Kütahya	Kütahya Porcelain
H. Ecren İlter	Industrial Designer	14/03/2018	Kütahya	Kütahya Porcelain