

APPLICABILITY OF INTANGIBLE CULTURAL HERITAGE MARBLE TO LEATHER

BY

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Article History

Received: 16/09/2022

Accepted: 25/09/2022

Published: 28/09/2022

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Abstract

Ebru, one of our intangible cultural heritage products and included in the list by UNESCO in 2014, is a richness that Turkish culture brings to the world cultural heritage. The art of marbling, traditionally done on paper, can now be applied not only on paper but also on many different materials, thanks to the developing technology. With UNESCO's intangible cultural heritage list, the world-wide reputation of marbling has also increased. Although it was used to decorate book bindings as an auxiliary art in the beginning, today it has taken its deserved place as a branch of art on its own. Leather making, which aimed to meet the shelter and covering needs of human beings in the early ages, developed over time and turned into an art branch that took its place in many fields from tents to home decoration and clothing, and today it is accepted as both an art and a craft. Although primitive leather processing techniques were used at the beginning and traditional techniques were used in dyeing techniques, different dyeing techniques can be used easily today. One of these techniques is the marbling technique. The starting point of this study is to examine the technical aspects of marbling dyeing on different leather products and to examine the effect of the transfer of marbling art on leather in the spread of Turkish culture to the world. Three different leather products were used in the study. Although marbling applications of the leather product known as hard leather are found in the literature, there is no marbling application in suede and nubuck products. The work is unique in this respect. It is hoped that this study, which is thought to be an important tool to introduce the art of marbling, which is one of the most important topics of Turkish culture, in crossing the borders of the country, to every part of the world through globalization, which removes the borders of the country, will contribute to the literature due to the results mentioned.

Keywords: Leather Products, Ebru Art, Cultural Transfer, Intangible Cultural Heritage, Leather Dyeing Techniques

Introduction

Although the definitions of culture that refer to the common lifestyle of a group of people cannot reach a common conclusion among social scientists, according to the definition made by the Turkish Language Association, culture is “all the material and spiritual values created in the historical and social development process and the natural values of the human being used in creating them and transmitting them to the next generations. and the means

by which he shows the measure of his dominance over his social environment.” In a broader definition, culture includes the elements that people think (attitudes, beliefs, ideas, and values), do (behavior and lifestyles), and create (arts, handicrafts, other cultural products), thus processes (people's thoughts and lifestyles). and the products (buildings, handicrafts, arts, and traditions) formed as a result of these processes (Aliağaoğlu, 2004).

The dynamic structure of culture can be easily seen when it is considered as a concept that consists of components connected to each other with functional and historical ties, whose inputs and outputs can change over time, which diversifies in the light of modernization efforts and industrial developments, and which becomes easier to transfer after the technological revolution.

While the place where a culture was born is called a cultural hearth or resource area, various features of the culture such as clothing, architecture, food, and beverage, language, music, and handicrafts have emerged from this hearth and are adopted by others. This diffusion is called cultural diffusion. The state of learning and adopting the cultures of geographies with different cultures of their own is called acquiring culture. If a society is greatly influenced by the culture of another society that does not belong to it and cannot distinguish its own culture from the other, then assimilation will be mentioned.

Cultural diffusion occurs through the movement of people, goods, and ideas from one place to another. Today, it is known that there are many factors that accelerate this spread. Technological developments are one of these factors. In our world, which has turned into a global village with the disappearance of geographical borders, it is extremely easy to easily access the culture in another point without having to move from your place. Of course, the visual and auditory arts have a great place in this spread. However, in addition to these, it is frequently encountered that the culture of dressing and decoration is transferred through international trade.

Culture does not have a specific geography and cannot be expected due to its cultural diffusion feature. Cultural diffusion means that the material or intangible elements of culture are constantly spreading from the inside out or from the outside in, and it can happen through expansion, resettlement, or leap. Today, thanks to the speed of technology, it can be said that cultural spread is observed more by leaps and bounds. Traditional handicrafts, which have an important place in Turkish culture, also get their share from this spread.

Handicrafts, which are intangible cultural heritage items, find a wide range of uses, from clothing to kitchen utensils, from musical instruments to carpets, rugs, and dowry items. In our country, it is sometimes possible to tell which region a local clothing or household item belongs to just by looking at the motif on it. Although the exact start date is not known, XVII. According to the Tertib-i Risale-i Ebri, dated 1608, from the beginning of the century, the art of marbling, which has a history of more than 500 years, is an important traditional handicraft type used especially in the fields of clothing, household goods, and bookbinding.

Ebru, which has been made as a paper art, includes cultural, social, and religious motifs as well as being a branch of art and is also used in fields such as painting, tile making, wood, and textile. marbling; It is one of our traditional arts, which is created by sprinkling earth paints on pure water condensed with tragacanth or similar substances, on the surface of the water with special brushes made of horse hair and rose branches, and shaping them using a comb or comb, depending on their types, and taking the resulting patterns onto paper. Tools and equipment used in the performance

of the art of marbling; boat, tragacanth, paints, dest-i seng (hand stone), cattle litter, paper, we set, brush, and comb. The art of marbling, which used to function as an auxiliary art in calligraphy and binding arts, has become an independent art branch over time.

Ebru is a branch of art that allows making different applications in general. Today it is used in fabrics, ceramic objects, household tiles, wood and glass products, and even wallpaper.

Although traditionally only made on paper, marbling, which can be used in textile products, is tested on different raw materials in the field of decorative products. Among these raw materials, leather, wood, felt, glass, and ceramic paste can be counted (Begic, 2015). In the words of Mandracı (1994), Taşkın Savaş applied marbling to fabric, glass, and felt. Hikmet Barutçugil developed the gunpowder marbling type known under his own name. Nedim Sönmez painted with the marbling technique. Tile artists Sıtkı Olçar and Timuçin Tanarlsan succeeded in applying marbling to tiles." There are also marbling art applications on leather.

The use of materials made of leather has emerged with the need of covering and sheltering in order to protect people against natural conditions since the first ages. The idea of processing leather and using processed leather products in daily life emerged when people, who got rid of the nomadic lifestyle and settled down, started to produce the items they needed in the settled life. While its use for covering was more common in the past, it has also been used in various shelters and household items since the Neolithic period. At the same time, it is understood from the baked clay tablets that leather is used as money as an object of shopping (Yelmen 1998).

It is seen that the art of leather, which lived its golden age in the Ottoman period, was used in many places such as bookcases, bags, different chests, bowls, clothing, shields, saddles, and horse harnesses, cutting tool covers, door curtains, karagöz figures, belts, bags. Leather is used in the production of many goods and accessories for reasons such as appealing to the eye, being a natural material, long-lasting, and compatible with modern goods (Özdemir, 2004).

In the production of all these items and accessories, different types of leather have to be processed with different techniques. Among the surface decoration techniques, techniques such as application, embossing, carving, inlaying, embroidery, sewing, burning, printing, dyeing, cutting, and soaking stand out. The art of marbling, which is one of our traditional arts and used in leather dyeing technique, is an art and technique in itself (Özdemir, 2004).

Cultural Heritage, Tangible and Intangible Cultural Heritage

Culture, which is expressed as a concept that covers the elements that people think, do and create, and therefore covers the processes and the products formed as a result of these processes, since all kinds of artifacts and values that emerged in this process and transmitted from generation to generation are seen as the wealth of a country and have All these values are called "cultural heritage" (Can, 2009).

Cultural heritage is a treasure that tells the members of a society about their common past, strengthens the sense of solidarity and

unity among them, and is evaluated by UNESCO in two categories as tangible and intangible cultural heritage (Şahin, 2010). Yeşilbursa (2011) uses the concepts of historical cities, buildings, archaeological sites, cultural areas (landscapes), and cultural objects while describing tangible cultural heritage. Intangible cultural heritage is defined by UNESCO (UNESCO, 2003); means the practices, representations, expressions, knowledge, skills, and related tools, materials, and cultural spaces that communities, groups, and in some cases individuals define as part of their cultural heritage. Akay (2006) examines the intangible cultural heritage of language, epics, legends, folk tales, tales, anecdotes, proverbs, idioms, riddles, curses, vows, birth traditions, circumcision, interruption, engagement, marriage traditions, handicrafts, theatrical performances, games, children's games, sports, folk dances, folk songs, clothing, outfits, adornment. When the subject is approached universally, it is clear that the intangible cultural heritage items owned by all nations are in need of protection. Because tangible cultural heritage items (buildings, historical cities, etc.) are heritages that are relatively easier to protect with various engineering studies. However, the transfer of intangible cultural heritage items from generation to generation will only occur with humans, and there is no engineering technology developed to protect them. Because it is clear that the only option for the continuation of the national existence is to resist, to protect the culture, folk culture, language, cultural heritage in general, and most importantly to raise awareness on this issue (Kolaç, 2009).

The actions taking place at the international level also show that protecting the intangible cultural heritage is not just the monopoly of nations. Established with a contract signed in 1945 and including Turkey since 1946, UNESCO has taken extremely important steps to protect the tangible and intangible cultural heritage of all nations in the world. In this context, the most important results of UNESCO's steps in the protection and transfer of cultures to the future can be observed from four conventions, two of which are for tangible cultural heritage products and the other two for intangible cultural heritage products, and other related agreements, declarations, conferences, and meetings (Oğuz, 2007).). The contracts signed for tangible cultural heritage products are the Convention for the Protection of Natural and Cultural Heritage and the Convention for the Protection of Underwater Cultural Heritage. Conventions on intangible cultural heritage are called the Convention for the Protection of the Intangible Cultural Heritage and the Convention for the Protection and Promotion of the Diversity of Cultural Expressions. When we look at the common denominator in the conventions, we see that the cultural heritage in any part of the world is accepted as the cultural heritage of humanity without making any geographical distinction. In this way, the idea of protecting the heritage of humanity, which is accepted as belonging to all humanity, by all humanity gains importance.

As a result of the meetings held at the UNESCO headquarters in early 2003, the Convention for the Protection of the Intangible Cultural Heritage began to take shape. Human heritage from many countries and many different subcultures over the years has been

protected by UNESCO. Our intangible cultural heritage products, which have been inherited from Turkish culture to humanity and taken under protection under the aforementioned contract, are meddah, Mevlevi whirling ceremonies, minstrelsy tradition, Karagöz-Hacivat, Nevruz, traditional conversation meetings, Kırkpınar oil wrestling, Alevi-Bektashi ritual, ceremonial keskek, tradition, mesir paste festival, Turkish coffee tradition, Ebru: Turkish paper decoration art, traditional tile craftsmanship, fine bread making and sharing culture, Hıdırellez, whistling language, Dede Korkut heritage: epic culture, folk tales, and music, traditional Turkish archery, miniature art, traditional game of intelligence and strategy: Togyzqumalaq, Toguz Korgool, Mangala / Göçürme, and Hüsn-i Hat are a total of 21 products under the titles of traditional calligraphy in Islamic art in Turkey (UNESCO).

The art of marbling, known worldwide as the Turkish paper decoration art, was registered on the UNESCO Intangible Cultural Heritage Representative List of humanity on 27 November 2014.

Research Method

This study examines the role of leather products in the transfer of culture together with the art of marbling. Although the acceleration and diversification of communication networks, the globalization of trade, and the developments in industry and technology pose the danger of uniformization, it is a fact that cultural diffusion also has positive effects thanks to the same technological developments and the same rapid communication networks. taking the necessary precautions. In this sense, leather products manufacturers, benefiting from the blessings of developing technology, developed different leather processing techniques and thus made it possible to combine traditional handicrafts with leather products. The art of marbling, which took its place in the world cultural heritage list with the decision taken by UNESCO in November 2014, has started to be used on leather products thanks to these new techniques. In this way, the effect of the art of marbling in cultural dissemination gains importance.

Preparation of Leather Products

Raw leather processing methods can be done in different ways. First of all, the sub-processing of the raw leather, which is bovine leather, must be completed until the tanning process. The technical applications made in the sub-processing processes of the leather products used in the study are exactly the same until the tanning process. The sub-process process consists of soaking/softening, dehairing/liming, descaling/skimming, and pickling/brining stages. Chromium was used in the tanning process. Although it is possible to use it in natural products as a chromium substitute at this stage, chromium is more durable than its counterparts and is also more cost-effective.

After tanning comes the mechanical processes. In the leather samples used, differentiation begins in mechanical processes.

In mechanical processes, splitting is done first. Due to the thickness of the cowhide, it must first be thinned to the desired thickness. With the help of a splitting machine, two skins are obtained from one cow skin. The upper layer is called the skin and the lower layer is called the split layer. In general, suede products

are obtained from the layer called splitting, and leather, which is used in saddlery and other clothing products, is obtained from the layer called leather.

Other processes in mechanical processes are called squeezing, splitting, and shaving. The processes applied to the leather immediately after the mechanical processes are weighing, dyeing/oiling, drying, lightening/tensioning, and sanding, respectively. After the completion of all processes, the painting process of the products is started. At this point, it is possible to paint the desired type. A chemical called a penetrator can also be used to allow the paint to penetrate onto the surface. The marbling process, which is planned to be applied to the leather, can be done at this stage.

Transactions on the Art of Ebru

One of the most beautiful expression areas of culture-specific artistic understanding is traditional arts. Ebru art also draws attention in terms of both its visuality and application techniques among traditional handicrafts. The art of marbling has its own material and application features. All the materials and tools used in the art of marbling are prepared by the person who makes the marbling. When we look at the tools and equipment used in marbling, boat, tragacanth, paints, cattle woe, we set, paper, and brushes stand out. The dimensions of the boats, which are usually made of aluminum, are 35x50 cm. depth, 5-6 cm. between. Tragacanth is a sticky gum obtained from thorny plants of the gentian type growing in Anatolia. The dyes used in marbling are known as earth dyes, oxide dyes, and pigment dyes. Cow wort is a substance containing bile acids, which is mixed into the dyes and allows them to spread on the tragacanth. If we look at the basic feature of the brushes used in marbling, the fact that the bristles are made of horse hair and the handle of the brush is from a rose branch is important for the visuality of the art of marbling and makes marbling unique. Paper depends on usage. Although paper is used in the original samples, marbling works can be found in many different materials.

Practice

Six different leather products were used in the study. Four of them are leather (skin must be leather), two are split leather, and there are dyed and undyed samples in both types of leather. In the examples, penetrator was applied to one of the same leather product and not to the other.

The mechanism prepared for marbling in the art workshop has been specially designed for the leather samples in hand. 5 kg of non-hard, chlorine-free drinking water and 40 g of thickener, which was weighed using precision balances, were added to the 35x50 cm marbling vessel. It was whipped with the help of a hand whisk until it became transparent and homogeneous, then left to rest for a day. After the resting process was completed, the ground marbling preparation was started. Earth colors were used for the ground marbling. The dyes were prepared in three separate glass containers with a volume of 190 cc. 6 gr dye and 8 drops of oud were added into the first container and the rest was completed with chlorine-free drinking water. Exactly half of the first container and 6 drops of gall was added to the second container and the

remainder was made up with 2 cm of non-chlorinated drinking water. Finally, a smaller container was taken and less than half of the mixture in the first container and less than half of the mixture in the second container was put into it. In addition, 2 drops of turpentine were added to the third container. It should be noted that these dimensions are not exact measurements. Because it is important in marbling art that the paint in the boat is opened up to the size of a coin, and the gall can be added until this expansion is realized.

Finally, the trough was sprinkled first with the paint from the first container, then with the paint from the second container, and finally with the paint from the third container, respectively. Trials were made with the help of high-absorbent, matte 60 or 80-gram first-quality pulp papers, and then marbling work was carried out on the leather products used in the study, which were numbered sequentially.

Dyed Suede Leather Product

It is a suede leather whose dyeing process is completed after all sub-processing and mechanical processes are completed. Penetrator was applied to one sample, and the other was deposited in the marbling boat without any treatment. It is seen that marbling is more prominent in the sample with penetrator applied. In the other example, the dye was more difficult to penetrate. According to these results, penetrator application will be needed in order to get efficiency from marbling application in suede products.



Fotoğraf 1. Penetratör uygulanan boyanmış süet üzerine ebru uygulaması



Fotoğraf 2. Penetratör uygulanmayan boyanmış süet üzerine ebru uygulaması

Dyed Nubuck Leather Sample

It is a nubuck leather whose dyeing process is completed after all sub-processing and mechanical processes are completed. Penetrator was applied to one sample, and the other was deposited in the marbling boat without any treatment. According to the results obtained, the marbling application in the sample with the penetrator gave more positive results than the sample without the penetrator, and the penetration of the colors was both easier and more permanent. For this reason, it seems appropriate to apply penetrator on nubuck surfaces whose painting process is completed, in terms of absorption and spread of marbling paint.



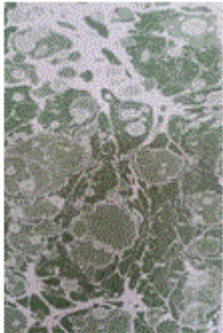
Fotoğraf 3. Penetratör uygulanan boyanmış nubuk üzerine ebru uygulaması



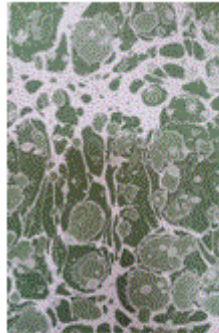
Fotoğraf 4. Penetratör uygulanmayan boyanmış nubuk üzerine ebru uygulaması

Undyed Skin Leather Sample

It is a leather that is prepared for dyeing after all sub-processing and mechanical processes are completed. Penetrator was applied to one of the samples, and the other was deposited in the marbling boat without any process. Penetrator application on leather skin caused the marbling paint to disperse, while the application in the sample without penetrator gave more positive results. For this reason, there is no need for a penetrator in marbling art applications in undyed leather products.



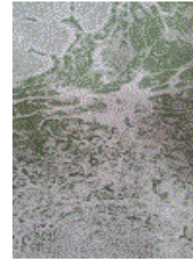
Fotoğraf 5. Penetratör uygulanan boyasız ciltli deri üzerine ebru uygulaması



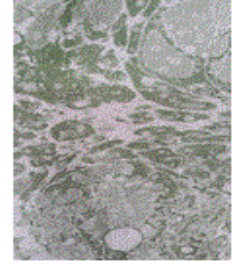
Fotoğraf 6. Penetratör uygulanmayan boyasız ciltli deri üzerine ebru uygulaması

Undyed Suede Leather Sample

It is a suede leather that is ready for dyeing after all sub-processing and mechanical processes are completed. Penetrator was applied to one of the suede leathers samples and not to the other. When we look at the results visually, the penetrator application on undyed suede leather made the visibility of the marbling on the leather more positive. It would be appropriate to use a penetrator in marbling applications in undyed suede leather products in terms of both the correct spread of the dye and the level of fixation of the dye.



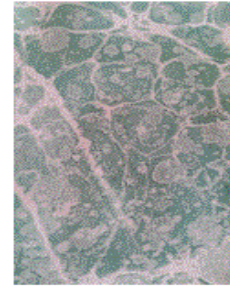
Fotoğraf 7. Penetratör uygulanmayan boyasız süet üzerine ebru uygulaması



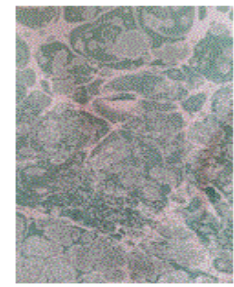
Fotoğraf 8. Penetratör uygulanan boyasız süet üzerine ebru uygulaması

Dyed Skin Leather Sample

After all sub-processing and mechanical processes are completed, the dyeing process is also completed. While penetrator was applied to one sample at hand, it was not applied to the other. When the visual results obtained are evaluated, it can be said that although there is no significant difference in dye dispersion and absorption in penetrator applied and non-penetrator applied samples, for example, dye dispersion is higher in some parts where penetrator is applied, therefore penetrator application will give better results.



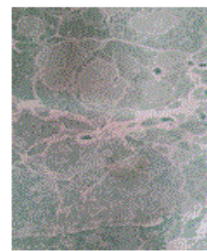
Fotoğraf 9. Penetratör uygulanan boyalı ciltli deri üzerine ebru uygulaması



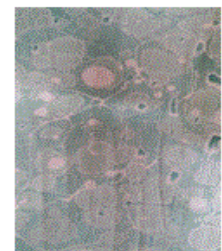
Fotoğraf 10. Penetratör uygulanmayan boyalı ciltli deri üzerine ebru uygulaması

Undyed Nubuck Leather Sample

It is a nubuck leather that is ready for dyeing after all sub-processing and mechanical processes are completed. Penetrator was applied to one of the samples and not to the other. Considering the results, it can be said that although there is no significant difference in dye dispersion and absorption in the samples with and without the penetrator, dye dispersion and absorption are better in some parts of the sample where the penetrator is not applied, therefore, there is no need for penetrator application.



Fotoğraf 11. Penetratör uygulanan boyasız nubuk deri üzerine ebru uygulaması



Fotoğraf 12. Penetratör uygulanmayan boyasız nubuk deri üzerine ebru uygulaması

Conclusion

Turkish handicrafts, which developed with the influence of the palace culture, exceeded the borders of our country today. The impact of the conservation programs put forward by UNESCO in this adventure of reaching international dimension cannot be ignored. With the aim of contributing to the inter-communal dialogue based on shared common values, UNESCO's approach and interpretations on the preservation of cultures and their transfer to future generations since its establishment in 1945 are for all world cultures in order to protect natural and cultural world heritages, tangible cultural assets and intangible cultural assets. It is essential. Two conventions on the protection of intangible cultural heritage are also important: the Convention for the Safeguarding of the Intangible Cultural Heritage and the Convention for the Protection and Promotion of the Diversity of Cultural Expressions. Thanks to these two conventions, the intangible cultural heritage items accepted as the common heritage of the world's nations have been taken under protection by UNESCO. The concept of conservation refers to the protection of cultural items under threat from these threats due to the easy acceptability of traditional cultures and popular culture under the threat of oblivion due to the uniformity created by globalization, and the relatively easy commercialization of this culture.

As long as the intangible cultural heritage items, which cannot compete with popular culture commercially and which are considered not to be commercialized anyway, are preserved, it will be possible to transfer them to future generations in the right form. UNESCO's initiatives play an important role in this transfer. Because the main purpose of UNESCO's initiatives is not to watch all kinds of human heritage being hidden from people and dusted in the ballot boxes. On the contrary, it is to ensure that it is passed on to future generations by staying true to its essence. Turkish handicrafts is also an intangible cultural heritage that is considered as a whole with all the changes and developments it has experienced over time and is taken under protection in order to transfer it to future generations.

The interest of Turkish handicrafts around the world is so great that it is known that tourists from different parts of the world take handicraft courses in various workshops and even come to our country for this purpose only. From this point of view, the economic added value of traditional handicraft products also emerges. Handicraft products are especially in demand in the souvenir market. In addition to individual buyers, there are customers such as importers, exporters, retail outlets, wholesalers, stores, and collectors in the souvenir sector, and Turkey's annual foreign trade volume of souvenirs is approximately 700 million dollars. In this sense, the fact that Turkish handicrafts are considered as a commercial product without breaking away from their traditional features and making sure that they are transferred to the future correctly shows that it has an important place in the promotion of the country and that it has a structure that provides high added value economically.

The art of marbling emerges as an art open to development both before and after it was included in the list of intangible cultural

heritage by UNESCO. During this development, it was inevitable that the art of marbling be applied on raw materials other than paper, due to the economic added value and the fact that each of them is different from the other and requires a lot of effort. It is possible to come across marbling works made on leather products after marbling works on carpets, which take their place in the market as a private collection, works made by printing on ceramic products, and marbling works on products such as glass and wood. However, leather products are difficult to use in marbling art due to their unique characteristics.

In the light of the data obtained in this study, it is shown that it is possible to apply the art of marbling on suede, nubuck, and bound leather products in leather products. The absence of studies on the application of marbling, especially in suede and nubuck products, shows that the study will contribute to the literature.

One of the important results of this study is the positive effect of the penetrator, which is used to facilitate the transition of the dyes used in leather products to the leather, in suede and nubuck applications.

It is expected that the study will support the view that all traditional handicrafts, especially the art of marbling, should be handled together with different techniques in order to meet current needs. In addition, it is hoped that the study will contribute to the sector in terms of revealing the idea that leather products, one of the favorite export products of our country, can be the basis for a work of art.

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