

## *AN ARTISTIC APPROACH TO KEEPING ALIVE AND SPREADING*

### *TOMBAC WORKMANSHIP HANDICRAFT: KITSCH*

**HALDUN SEKERCI**

Dumlupinar University, Faculty of Fine Arts, Department of  
Handicraft Design and Production, Kutahya Turkey

#### **ABSTRACT**

In parallel to rapidly developing and changing technology in the world, new cultural dynamics emerge in countries' cultures and some cultural values are abandoned. One must never forget that countries have consciously created by their historical experiences and cultural values in order to continue their existence. For this reason, nations work to keep alive and spread their lost or lingering cultural values. One of our cultural values abandoned in this respect is Tombac workmanship. Tombac products are now displayed in museums and nearly lost from our daily lives. Spreading tombac products has been unsuccessful for various reasons. Although there are courses in curriculums of ornament production and jewelry departments of some higher education institutes, there are no practical courses. Apart from schools, there is no effort to keep alive this handicraft other than some feeble personal attempts. One of the alternatives to keep alive and spread tombac production is the Kitsch concept. Once it was a value that must be avoided in the name of art, but now it may be important to use Kitsch concept to keep alive a cultural value of our country, accepted in nowadays art and not rejected by Postmodernism. Thus, this topic is studied in the paper and some suggestions are made.

**KEYWORDS:** Tombac, Kitsh, Handicraft, Metal Arts, Jewelry

#### **INTRODUCTION**

During the past centuries, Anatolia has become a frequenter of all cultures that have shaped the development of the world, and at times has become the main center where cultures were born and opened to the world. In the Anatolian geography where cultures are blended, nations and cultures are mixed and a unique culture has emerged.

Even if all of the civilizations living in Anatolia are built on past cultures, religious designers show their distinctive features in their hand crafted products as well as their unique designs in their own way in terms of social life and geological conditions (Araz, 1985). It is not wrong to say that the most important cultural assets, which are actually transferred from the beginning to the end, are the basic building stones in the handicrafts which have the most important place among the basic stones constituting the cultures (Öztürk, 1984).

While creating their own handicrafts products, they have brought products to meet their needs which reflect their own taste and skill of folkloric traditions and customs of the society's cultural traditions, without the need of machine power except for the natural raw materials, usually with their knowledge and skill (Özdemir ve Yetim, 1997). From here it can be understood that the handicrafts cover a wide range in the concept of culture.

## MATERIALS AND METHODS

The material of this research constitutes the Tombak art in Turkey in the most general terms. The study is a descriptive study based on screening model. As a result of the literature search, the data that will constitute the research have been obtained. The research also benefited from the researcher's views on the field.

## RESEARCH FINDINGS

- **Arts and Crafts**

Art; The skill is synonymous with job skill and disciplined mastery. Art involves labor. They work hard and make a living. But art is something different than that which extends beyond your labor. This different thing is that the arts presents itself to the material of the god of man (Glassie, 1993). Art; It is human activity to convey some thoughts belonging to the cultures of the nations to others by expressing their aims and events using their skills and imagination. The main characteristic of art is that it is an activity aimed at producing a specific object. In this case, when we look at the index of the concept that forms the art, which is passed on to the definitions about art, it is thought that we should define the crafts as follows;

Handicrafts; Is an income-generating, production-oriented activity that reflects the pleasure and skill of the person who carries the folkloric traditions and traditions and customs of the community, without the need for machine power, other than hand and simple tools, which are usually based on the knowledge and skill of the individual. It is a product made with purpose to decorate, decorate and benefit people to meet daily necessities. It reflects the character of the society with the creative ability of the individual and reveals the taste of national art. (Özdemir and Yetim, 1997). It is an art form that emerges from the known needs of people against external factors and is characterized by the structures, traditions, favors and cultures of the society that they are gradually creating (Aytaç, 1982). This art has developed within the history process, it has been classified by diversification in connection with this development.

- **History and Classification of Handicrafts**

Initially, the handicrafts that started with simple tools to cover, feed, and meet various needs of people started to decorate later, to decorate the places they lived and to grow to meet their increasing needs, causing great increases in species richness (Züber, 1991). Almost all of them were functionally used. In fact, some functions can even be seen together. Even the rich motif-shaped and even used raw materials were noted for carrying various features (Altuntaş, 1992). The Turkish people have created products that reflect the emotions and inner world of color pleasure by pouring eye nourishment by combining patience and hand labor for ages. For this reason, handicraft, which is one of the most important documents of Turkish culture and folklore, shows more wealth and diversity than other nations. They were influenced by the cultures they met through migration from Central Asia to Anatolia and formed our rich handicrafts that stretched to daylight.

Handicrafts carry a special character according to various regions of Anatolia. It is a vivid and meaningful document that reflects the personal taste and history of an country. The traditional handicraft that is formed in the culture and culture that connects the pasts of the nations to the future, plays a crucial role in linking the generations of today with the future of the nation. Traditional handicrafts have been a means of conveying the artistic pleasures of people's feelings for a great variety of centuries (Kahveci, 1998). As the first historical period of handicrafts, the raw materials that are lean

in nature such as stone, bone, wood since the Paleolithic period were processed by human communities before the Hittites. During these periods, the local raw material had determined to what extent the production was done to a great extent.

Copper bronze and iron are seen to be processed as they approach the sun. Periods are named according to these productions. Over time, due to the widespread trade and other factors, raw materials and therefore hand crafts have diversified in species, but have preserved the production of the local and renowned handicraft (Aktan, 1989). As handicrafts evolve and diversify in a process, various types of raw materials always maintain their original position in the field of handicrafts. In this process, we can list the first order in the context of raw materials in handicrafts with the most general lines as follows;

- Ceramics, tiles
- Stone work
- Wood work
- Metal works
- Textile (carpet rug fabric felt)
- Book arts (Hat miniature, skin, illumination, ebru)
- Glass works (Arlı, 1987).

From the beginning it is known that mining has never lost its significance in the context of day-to-day handicrafts. It has been seen that mining has become an art in the foreseeable time and served different purposes. This developmental process of culture and handicrafts has brought Anatolia to the center of mining art.

## **METAL PROCESSING ARTS**

The history of the metal works that are included in the handicrafts in Turkey is very old. The Anatolian people were found in archaeological excavations in our country where pre-historic and historical eras were used in various forms and possibly with ornamental items and jewelery for various purposes. Again, the excavations show that the jewelry and ornaments used in the past were made of gold, silver and bronze, which continue to be valid today. metals are materials that have been used since ancient times. As a daily use item, accessories and jewelry, metals attracted people's attention and had an important place in their life. The most important factor in this is that the metal is durable, easily formable, retains the shape given, has the conversion feature and has the possibility of repair. Because of this feature metals; Fiber, soil, and wood (Waters, 1998).

In the early ages, a new art was born in the ancient Mesopotamia, Egypt, Syria and Anatolia under the name of "Metal Work" and maintained its existence in all the civilizations on earth (Önder, 1995). The former Turkish tribes who took the middle asylum, the Huns, the Göktürks, and the metal art were considered as a national art. By accepting Islam, the Turks established Islamic Turkish States and continued their arts in Islamic beliefs. The Islamic-Turkish metal art that entered Anatolia through the Great Seljuks; The works made by such techniques as forging, casting, pulling on the lathe and metal plates are also adorned by skilled craftsmen (Kayaođlu, 1985). Ornamental techniques such as engraving (rights), playing, repousse, filigree, savi (niello), hole-work (openwork), inlaid and gilding have been applied with great

skill in Turkish metal art (Erginsoy, 1993).

The Turks, whose homeland is Central Asia, have taken important duties in the army and administration of Abbasi, which began to enter the Islamic regions of the Near East in groups from the middle of the 8th century. However, the Turks settled in the territories of the Near East in the form of massive masses of Arabs and Persians in the world of Islam, as well as the formation of the third largest language group, after the middle of the 11th century in the Seljuk period. The Turkish cultural influences that entered the Islamic art with the Seljuks spread throughout Europe during this Ottoman period (Bodur, 1987).

The Turkish mining laborers last as long as Altay - Orhan Turks. Seljuk and Ottoman periods were the period when they gave the most beautiful examples of the art of mining (Tansuğ, 1985). Because the Seljuk and Ottoman states lived in a constant war environment, they were highly advanced societies in this area of mining. During the Seljuk period, the center of mining art became Khorasan (Ministry of Industry and Trade, 1989).

In Novobido and Gümüşhane in Yugoslavia, after the addition of silver deposits to the Ottoman territory, there are silver works which constitute a significant group from the 16th century onwards. Greeks, three-four-leaf gongcas, rosettes and interspersed Chinese clouds decorate the works in this period, creating very rich compositions on the curved branches. The ornamental motifs used on the metal are different from those used in wood or stone (Tarcan, 1987).

In the sixteenth century, we encountered adornment in copper works as well as silver. Copper is the most used material in Ottoman mine art. Anatolia has rich copper deposits. The majority of the works from the end of the 16th century and the beginning of the 17th century are silent. In the 17th century, rich ornamentation is found especially on silver works. In the 18th century, the ornamentation repertoire has completely changed, the number of works has increased, and the weight has shifted in weight.

Copper has become the indispensable material of the Turkish kitchen because it is like silver when it is tinned, its ease in cleaning and being healthy. An adornment technique that is very common in the 18th and 19th centuries is called "Tombak". This ornamentation, exemplified in the 16th and 17th centuries, is a gold-plated form made of mercury oxide on copper or brass. It is understood that the rich class is very popular with the tombak works because of its indistinguishability from gold (Tarcan, 2008). For this reason, tombak processing has an important place in our metal arts.

## **TOMBAK PROCESSİNG**

### **Meaning of Tomb**

The art of Tombak, an art developed in accordance with metal workmanship, has been used from Seljuks instead of gold, a high metal, and has reached its peak in the Ottoman Empire. The word Tombak comes from "Tambaga" in Malay or "Tombacco" in Italian according to the researches and means copper (Kusav, 2008). For Europeans, tombak is the name of a vase of gold in gold that is not gold on copper (Kuşoğlu, 2006). It is an art of eastern origin and an Indian word (Kuşoğlu, 1994). Copper and copper alloys are plated with gold with the help of mercury amalgam, and gold plated pieces are called tombak (Kayaoğlu, 1999).

### **History of Tome**

The Tombak process has been widely applied to many vessels and objects to give a golden appearance. Because

gold is rare in almost all ages and because it is a very valuable metal, many things have not been made from gold but the golden age that people can not give up for ages has given birth to the desire to give at least a golden appearance and the method of tombing has emerged. It is still a matter of debate whether this method was found in ancient times. However, the presence of rich mercury deposits especially in the western Anatolia and Beyşehir lakes in the western part of Anatolia reveals a much widespread use in Anatolia. So much so that the mercury obtained from the mercury deposits of Anatolia in the middle ages was exported to Iran to the east. Many Islamic geographers speak of praise from Anatolia to Iran for export. Many Byzantine structures at home and abroad show that metal was successfully applied during the Byzantine Empire period. In the early Islamic period, too, the method of scavenging noble metals led to the widespread use of almost all kinds of works. Even though many Islamic alchemists consume life in pursuit of artificial gold, they have not realized this dream. This method continued during the Seljuk period but unfortunately only as little work as the day was available. Today, many Ottoman period tombak decorations of Anatolian, Balkans and even Middle Eastern museums clearly show how widely this gilding method is used. In order to prevent forgery, it is seen that "tonbak" was stamped on the works of the last period. (Kayaoğlu, 1992). Tombak's works are used in jewelery such as scraping, blistering, pens, etc., in the construction stage and it is used in very difficult techniques requiring skill.

### **Tombak Construction Technique**

In the construction of the tomb, silver climbing can be done in the same way although it usually comes with gold plating (Ottoman, 2008). Tombing occurs in five stages;

- **Preparation of Gold Amalgam**

The amalgam to be used in the coating should be in a soft buttery consistency which can be easily applied to the surface to be coated. For this, one part gold can be obtained better if this gold is 24 carat gold. It is mixed with 6 to 8 parts pure mercury in a glass or porcelain container.

- **Cleaning the Surface of Gold-Plated Metal**

There should be no oil dirt and oxide layer on the surface of gold-plated materials. To achieve this, the part to be coated is cleaned with acid and washed and dried.

- **The Application of Gold Amalgam to the Metal Surface to Be Coated with Gold**

The metal surface is coated with mercury without any amalgam. The coated part is rinsed on the previously prepared amalgam and dried.

- **Removal of Metal from Metal Surface**

Removal of mercury from the metal surface is done by heating on coal fired.

- **Recovering the Desired Color of the Gold Coating**

After the mercury vaporizes, the gold coated part is brushed to obtain a smooth surface (Kayaoğlu, 1992).

### **Tombak Masters**

Evliya Çelebi, a Turkish traveler, describes the artisans who work in tombak processing in Istanbul under the heading of Esnaf-ı Civacıyan (Belli and Kayaoğlu, 1993). Because mercury is a dangerous substance, the masters dealing

with this work were affected by respiration and becoming sick and losing their lives. The last tombak master in our country died in 1960 (Kusay, 2008). Masters do not see age 40. Tombak processing is not applied in our country which is over 40 years old. It has been practiced by Hilmi Aşar from the Grand Bazaar (Kuşoğlu, 1994). Sami Coskunsa, who was the last tombak artist living in the sources, produced a limited number of products for exhibition purposes (Çoşkun, 2008). Mercury can not be thrown out by exposure to the bolt in the stage of making the art. For this reason it causes death and requires professionalism in art. This prevents art from living and spreading.

The names of the masters who reveal these beautiful works which are in our country and in the world mirrors and in the hands of collectors are unknown. These masters have always paid attention to heart and heart wealth rather than materiality, but they have always had a modest life without being dependent on anyone. The face of Turkish culture and civilization is largely due to these craftsmen (Acar, 2008).

### **The Importance and Value of Tomb**

The coating on the tumbled surface has never been layered, and the foggy and attractive surface on the surface covered it (Blankars, 2007). However, as mentioned in all sources about tombak in general, the tombak products are not priceless because it is an art that kills Tombak craftsman or artist. When Tombak was built, the family became a symbol of existence.

### **Tombak Products and Tombak Product Types**

When the sources for the construction of the Tombak products are examined, the general conclusion is that in the 18th century, the reduction of gold and silver works for economic reasons led to the proliferation of gold-plated tombaks. However, it is seen that the tombak processing was also widely used in the richest periods of the Ottoman Empire. For this reason, the reason for the widespread use of tombak in the Ottoman Empire is based on mystic bases. Islamic religion has been described as being a modest religion, a religion that suggests splendor, shatafattan and suggestion to stay away from show, or that the copper is covered with gold and beautiful as it should be in contact with Islam and beautified by man. Anyhow, there is a point that is connected with the priceless tombak works of the Ottoman Empire in the last years of poverty and depression in the arena of the economic, social and cultural strains that have manifested themselves in the art of tombak. Because of these impossibilities, new works of art could not be made. In addition, most of the tombak artifacts were melted in pots and melted by closed bazaar artisans in order to obtain gold with the republic.

When the day-to-day arrivals of the Tombak artifacts are examined, it is observed that the architectural area is surrounded by mosques and tombs, while the military area is covered with armor, shields, stirrups, hammers and gulzere beside the incendiaries, roses, crochets, eaves, alem, and even the columns (Kongaz, 2003).

### **KITSCH CONCEPT**

Kitsh is a commonly used term in the West. English sketch and German skitten are said to be coming. It means scribbling. According to the custom, the current name has taken its name from the cheap pictures sold to British and American tourists who earned it in Munich. According to the definitions given in the books on popular culture, Kitsch is described as cheap art objects which are popular and easy to sell. The trinket is used more often for objects that are more ornamental like pictures. It also comes in the sense of art that is generally tasteless and does not carry an inner reality. Kitsch is therefore a unique term after the industrial revolution. An unaccustomed individual describes an individual who

has no chance of becoming a historian in the sense of antiquities we know. The piece of mass culture presented, the stories of mass production, are presented. It does not demand depth from the audience beyond being cute, cute, pathetic (Karamustafa, 1985).

Postmodernism embraces it while modernism tries to escape kitsch. Postmodernism is also opposed to elitist categorizations as it is basically against any kind of categorization. Postmodernism does not believe in a separate kitsch category, and the elites also have to learn to respect the pleasures of the majority. Kitsch is aesthetic ideal. Kitsch claims a set of absolute moral truths, truths. Kitsch, categorical agreement with being, is trying to express Kundera's words in the unbearable lightness of the existence of Milan Kundera. In fact, almost every field is a social consensus on certain issues, if we say this concept in the fashion statement of recent times. According to Kundera, Kitsch certainly feels itself in various forms in different social planes. Kitsch's presence makes ordinary, vulgar, stereotypical, (İ.T.Ü., 2008).

Kitsch is defined as an event that constitutes worthless, degenerate, empty, primitive, ordinary and widespread masses as a phenomenon. Although the definition of Kitsch is not what the elite can not cut in its kits, it is important to discuss and discuss the conditions that make up this definition. Why does Kitsch appeal to the masses and why can not he get away with it? For this purpose it is necessary to ask two questions. Why is the first one so attractive in terms of Kitsch masses? Kitsch has always been described as bad by the elites with artistic tendencies. What makes Kitsch so bad?

All of Kitsch's products are loaded with intense emotion. The objects used in Kitsch production are beautiful, pleasant, level, and emotional. Another feature of Kitshin is that it is a formal feature that allows you to be recognized when you look at it. As Kitsch is in artistic production, it is precisely once again that we acknowledge and accept that we can not afford to look at the world from a new angle. The first two conditions indicate why Kitsch is adopted by the masses and the third condition is why it is considered bad. Kitsch symbolizes the wishes of the masses who want to rise to the upper classes.

As for creative artistry, the products produced with an artistic effort are based on a certain teaching. He cares about how this teaching will become an artistic product and will be shaped. The viewer opens new windows to direct the whole to meaning and concept and research.

However, the consumer of Kitsch does not have such a problem. As the object is produced from the inside of the symbol, it is the object that is produced in the used place, and since no transformation is given in the course of time, the work which is important for Kitsch consumer is expressed. The trail behind them is not a point, but only with intuitions and associations. The important thing is that Kitsch is just like an ugly beauty category. It has an aesthetic consumption process. The products of the capital economy have been put into an effort to destroy all the local and everyday values that the public has produced, and the dynamics of these products have under economic pressure and collapsed. Instead of all the values produced in historicity and integrality, the standardized values are replaced. In addition to these standard products, which allow the production of the capitalist analogies, they have penetrated all the institutions of the masses into the ways of understanding and transforming life. The Kitsch phenomenon has spread mostly in third world countries and developing countries. The Kitsch phenomenon has now become a way of life. He has entered all the lives of the masses. Kitsch material and its content is distorted. For example, in a Japanese wedding, a woman wearing a kimono man's tie on a pantyhose, a picture of a child with a cry, are examples of simple Kitsch. The postmodernism that rebels against the string of modern rules of modernization is transformed into Kitsch production in the hands of artists who interpret this rebellion



as irrationality (Akalın, 1992).

## **KITSCH APPROACH TO TOMBAK ART**

As we mentioned earlier, when we base Kitsch's aesthetic presence on its main pillars, Kitsch can be regarded as worthless products in the essence of sanatology, presenting us with appealing feelings without any changes. At the same time, Kitsch emerges as a positive concept in maintaining the aesthetic sense of the past and the cultural values of the past in the product sense. We can say that we want to express this in an equation and to reveal the hollow aesthetic products of sanatattan which can never be valuable in keeping cultural values of the collective.

After the 1789 revolution, the bourgeois class took power from the hands of the aristocrats. But he wanted to look like aristocrats who were slaves for years, not as bourgeois. It did not satisfy the bourgeoisie that it seemed to be the nature. He wanted a work that did not show his superficiality, but he was not interested in making artwork. Thus, the first conflict between the desire of the people and the artist emerged. Kitsch had an event that had an important place in the history of this abyss. This gulf caused the separation of the real creator and the person who did the routine work of necessity, the falsification of the work of necessity, and the fallacy of the work Kitsch was the reason for the birth of the machine between hand and work. Instead of trying to solve the need for false ideals instead of the real ideal lost, the need to overcome daily necessity was sought to be overcome (Turani, 2003).

From this point of view, we can see the discontinuity of our cultural values from the disappeared tradition, the essence and the artistic subdivision as the first starting point, and the Kitsch concept can be made again with visual meaning by using contemporary technical means for simulating the time with technology. The understanding of Kitsch can make preparations and contribute to bring the art back into society culture value in the stage to be accepted again and adapted to the modern production methods.

## **CONCLUSIONS AND RECOMMENDATIONS**

### **Results**

One of the cultural values that gives life warfare in the arts and crafts collections is the art of Tombak processing.

The killing of the master of the Tombak art during the construction phase, which was exposed to the bolt, made it more difficult to make art more valuable.

The art of Tombak is not the only gold tinning system, but the art of copper, which is one of the reasons that makes it difficult to construct its own mastery such as relief, scraping, pen throwing.

When the current situation of Tombak art is examined, it can be said that the production is now finished except for limited studies.

When the Tombak artifacts were produced, it was thought that a brand was created on behalf of such artifacts with this phrase, which was used to find many usage areas and to be preferred because of its widespread use, so that it is not sold as a gold product.

When the concepts of Tombak and Kitsch are examined, it can be said that they are combined with visuality. Kitsch is visual, but in short SanTahn it is not Tombakta gold, but it looks like gold from a visual point of view.



Considering that the Tombak processing was made in the sense of privilege and mysticism during the wealth time, it became widespread among the elites using gold products that had not started tombak construction in the years of absence, and it can be said that tombak processing is not done when the absence is increased. Another result that supports this is the dissolution of gold and copper tombak works in the Grand Bazaar during the years of absence.

Although the Kitsch concept seems to be a negative aesthetic value for the Tombak art, the art of tombak has already emerged daily. It gives life struggle through magicians and collectors. The adoption of the Kitsch concept in Tombak art can make preparations and contribute to the survival and expansion of art until contemporary methods of production are invented and reappear as a living cultural value. For this reason, Kitsch, which is worthless but visual, is standing up as a positive value for the art of tombak until the return of the art of art will take place in the daily life of the society again.

## **SUGGESTIONS**

If the main centers of information production are thought to be academic institutions, the existing schools related to jewelery should work on this subject and the infrastructure should be prepared so that the art can be renewed and the quality in the era where the art is made should be made and the product should be renovated in terms of product design.

Tombak-like products should be made to be informed about the art of Tombak from those who are not interested in the field, to the stage in which the art of tombak will be introduced and developed again into the daily life of the society and the level of appreciation should be increased to the stage where the original tombak products are demanded.

The similar appearance for the product to which the technique is to be applied without first using the machining techniques required prior to the mastering of the Tombak art gilding step must be achieved by using the casting technique.

In the beginning of the Tombak tradition, the society is to provide some products such as tombak-like products in the souvenir sector in ways that can be introduced into the living culture.

The original tombak requests in progressive stages as secondary or tertiary purposes; Craftsmanship, such as scraping, pens, hand embossing, etc., will increase the demand. It is thought that the employment will contribute to this situation, which arises in this context where the original Tombak works will need work power with increasing demand. In this case, the area of the machine entering between the work and the hand will be reduced if it is in a certain amount. It is likely that the tombak art will move away from Kitsch in the progressive phase.

In this phase, a brand, a symbol of privilege, must be advertised and the society should be requested to demand these works as it was before.

By emphasizing the spiritual meaning of the Tombak products, the mystical stance must be foregrounded and the speed of return to the original product should be increased in this context.

As a result, the Tombak art with a special place belonging to the culture and martial arts is revived with the aid of the Kitsch aesthetic concept. After the development phase, Kitschden moves away from the life of the society again as an artistic culture value.

## REFERENCES

1. Acar, S. (January 6, 2008). The smell of the dreams The bushes and the ghulabdan <<http://www.antikalar.com/v2/konu/konu0611.asp>> (January 23, 2008).
2. Akalin, M.B. birolakalin@hotmail.com (1992, March 5). "A Look at the Kitsch Problem" Seminar Notes of Anadolu University Fine Arts Faculty Ceramic Department. [Personal mail]. (2008, February 15).
3. Aktan, O. (1989) "A Cross Section of the Historical Framework and Practice Area of Anatolia in the Form of Industrial Production". Ankara: Macro Publishing.
4. Altuntas, Y. (1992). "The Past Tense of Handicrafts and Problems". Handicraft Approaches and Problems at Universities in Public and Private Organizations Secondary Education Symposium Reports. Ankara: Publications of the General Directorate of Research and Development of Folk Cultures of the Ministry of Culture.
5. Araz, N. (1985). Women Carrying Their Banks. Antique Magazine 1 (June 3), 4.
6. Arlı, M. (1987). "Classification of Handicrafts According to the Hammaddy (Examples)". III. Turkish Folklore Congress Reports (Volume V). Between Ankara and Turkey: Ankara: Ministry of Culture and Tourism.
7. Aytac, C. (1982). Hand weaving. İstanbul: M.E.B.Publisher.
8. Belli, O. and Kayaoglu, I.G. (1993). Development of Turkish Coppercraft Art in. Istanbul: Sandoz Culture Publications.
9. Bodur, F. (1987). Turkish Metal Art. İstanbul: Turkish Culture Service Foundation Publications.
10. Buranlar, G. (21 March 2007). Tombak. <<Http://gurgenburanlar.blogcu.com/2328377>> (March 15, 2008).
11. Coskun, S. (3 January 2008). Home page. <Http://www.samicoskun.com/anland/>. (January 20, 2008).
12. Erginsoy, U. (1978). Development of Islamic Mine Art. Istanbul: Ministry of Culture Publications.
13. Glassie, H. (1993). Traditional Turkish Art Today. Istanbul: Pan Publishing.
14. ITU.. (January 24, 2008). Home <<http://www.itusozluk.com/goster.php/kitsch>>. (February 1, 2008)
15. Kahveci, M. (1998) "The Cultural Importance of Traditional Handicrafts." II. Turkish Folk Culture Research Results Symposium Reports. Ankara: Publications of General Directorate of Research and Development of Folk Cultures.
16. Karamustafa, G. (November 1-14, 1985). Arabic Cricket Kitsch. Yeni Gündem Newspaper. Q.32.
17. Kayaoğlu, I.G. (1985). "Copper". National Handicrafts Symposium Reports. İzmir: Dokuz Eylül University Publications.
18. Kayaoğlu, I.G. (1992). Tombak. Istanbul: Dışbank Publications.
19. Kayaoğlu, I.G. (1999). "Tins With Gold: Tombaklar" Antique Decor Magazine. 1 (April-May 52), 83.
20. Kongaz, G. (2003). "The Tombaks Who Lived with the Magic Touch of Gold" Antique Decor Magazine. 1 (April-May 76), 105.

21. Kusoğlu, M.Z. (1994). Our culture is yesterday. Istanbul: Ötüken Publications.
22. Kusoğlu, M.Z. (2006). Illustrated Encyclopedic Dictionary of Jewellery and Mining Terms. Istanbul: Otuken Publications.
23. Kusav. (January 22, 2008). Mine art and Tombak. <Http://www.kusav.com/kusav/biliyormusun.asp> (February 16, 2008).
24. The Ottomans. (January 15, 2008). Tombak Procedure. <Http://www.osmanlisanati.com/p8.html> (28 February 2008).
25. Onder, M. (1995). Guide to Antiques and Antiquities. Istanbul: Isbank Culture Publications.
26. Ozdemir, M. and Yetim, F. (1997). "The Place and Priority of Traditional Handicrafts in Today's Economy". The Handicrafts and Symposium in Contemporary Arts in Turkey. Ankara: Ministry of Culture Publications.
27. Ozturk, I. (1984). "Traditional Institutions and Today in the Historical Development of National Handicrafts", National Handicraft Symposium. Izmir: Dokuz Eylül University Publications.
28. Ministry of Industry and Trade (1989). Turkish Handicrafts Research Report. Ankara: Ministry of Industry and Trade of Turkey.
29. Waters, G. (1998). Mardin Province Midyat District Telkari A Research on Silver Work Unpublished Master Thesis, Gazi University Institute of Social Sciences, Ankara.
30. Tansug, S. (1985). "Bath Stones". Antique Decor Magazine, 1 (10), 9-12.
31. Turani, A. (2003). World Art History. Istanbul: Remzi Bookstore.
32. Yılmaz, T. (24 January 2008). Mine Art. <Http://www.istanbul.edu.tr/Bolumler/guzelsanat/maden.htm> (18 February 2008).
33. Yılmaz, T. (1987). "Sixteenth Century Mine Art". Architect Sinan Dönemi Turkish Architecture and Art Symposium Abstracts. İstanbul: Türkiye İş Bankası Publications.
34. Züber, H. (1991). Turkish Decorative Arts. Ankara: Türkiye İş Bankası Culture Publications.

