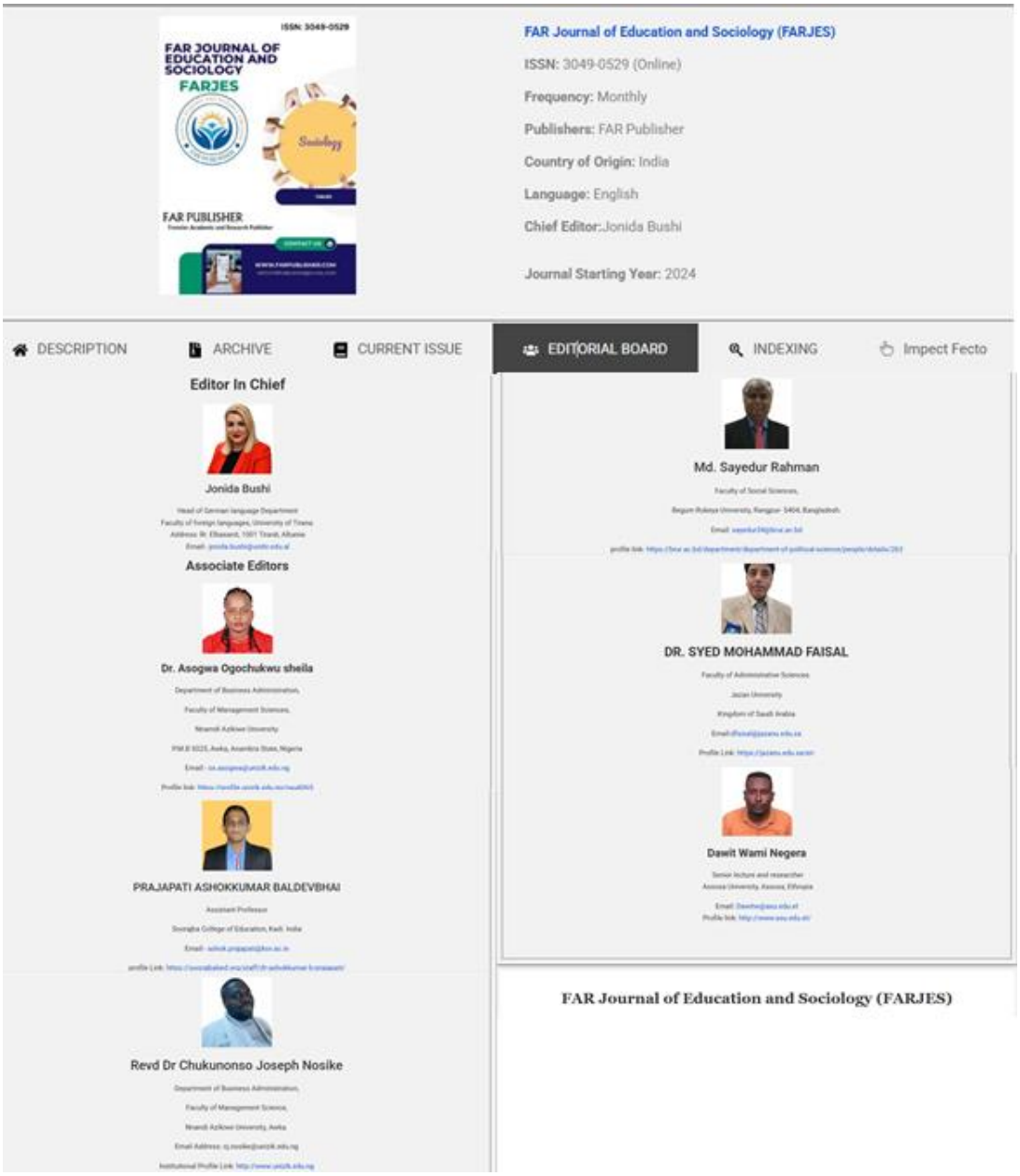
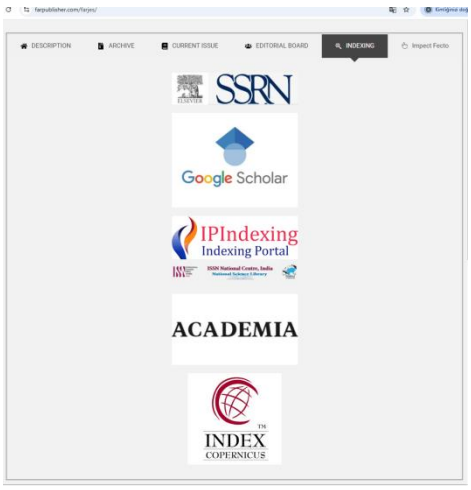




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INVENTORY OF HANDICRAFTS AND SUSTAINABILITY POTENTIAL OF AYVACIK DISTRICT, ÇANAKKALE PROVINCE

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Summary

The aim of this research is to systematically identify and analyze the types, production methods, and sustainability levels of local handicrafts existing in the region.The research also aims to create an important resource for ensuring the sustainability of handicrafts and revealing their tourism potential. The study was conducted using a field research method in 65 villages and 2 towns in the Ayvacık district of Çanakkale province. 48-item handicrafts inventory form, developed as a result of literature review and preliminary observations, was used in the field studies. The inventory form was structured to determine the existence and distribution of handicrafts categorized according to their raw materials. Data collection was carried out using a semi-structured interview form with local people, artisans, masters, and handicraft producers. The collected data were evaluated using content analysis and descriptive statistics methods; the distribution, production status, and sustainability of handicrafts were analyzed. The results are presented through tables.

According to the study results, among the types of handicrafts practiced in the district's villages, crochet lace making constitutes the highest proportion, being made in 49 villages, while saddle making, wooden pot making, and belt weaving constitute the lowest proportion, being made in only 1 village each. Similarly, the tile and earthenware pottery work, also done in only 1 village each, represents new productions belonging to those who settled in the region from outside. It was determined that weaving loom production, cane making, wood carving (inlay), tanning , shoe making , mat making , basket weaving, linen weaving, woven fabric weaving, cloak making, felt making, shepherd's cloak making, and other similar crafts have been abandoned in the region's villages, and that bell making and silk weaving have never been practiced. Analysis of the study results shows that in the district, only textile handicrafts such as weaving, needlework, embroidery and other types of needlework, slippers , booties, and knife making have local patterns and traditional production techniques, and are therefore considered touristic handicrafts, but they are increasingly facing the threat of extinction.

Keywords: Handcraft, Cultural Heritage, Sustanability, Ayvacık, Turkey

Introduction

Handicrafts reflect traditions and customs and are a part of ethnography and cultural history in general. To ensure the sustainability of handicrafts, which are carriers and reflections of cultural identity, they need to be redesigned as a tourism product. In this context, handicrafts are one of the important elements that constitute the cultural heritage and identity of Ayvacık, a district of Çanakkale province. Çanakkale, located in the Marmara Region, is a city built on both sides of the strait separating the continents of Asia and Europe (Kara and Atasoy, 2018:1236). Ayvacık is located southwest of the city center. It is surrounded by Ezine and Bayramiç to the north; Balıkesir to the east; and the Aegean Sea to the south and west. The district, with a total area of 874 km² ' has 63 villages and 2 towns. Located near a wide coastline and rural settlements; Ayvacık, famous for its ancient cities such as Assos, Lamponia , Gargara, Polymedion, Khrysa and Kolonai is a preferred tourist destination for both domestic and foreign tourists. Distinguished by its diverse range of tourism types, including sea, sand, and sun tourism, rural tourism, and ecotourism, Ayvacık district's tourism potential is significantly aided by its rich cultural heritage and its handicrafts.

Ayvacık district is a region that stands out with its natural beauty, rich cultural heritage, and long-standing tradition of handicrafts. Its stone houses, reflecting traditional architecture, and the local small-scale handicraft production culture are both elements of identity for the local people and attractive assets for visitors. The preservation and sustainability of these cultural elements are not only a cultural responsibility but also of strategic importance for the development of tourism in the region. The increasing rural and cultural tourism activities in recent years are reviving interest in handicrafts and offering economic opportunities to local producers. Integrating and promoting traditional handicrafts such as weaving and stonework, which hold special value for the region, with tourism is crucial both for contributing to the preservation of cultural heritage and for highlighting Ayvacık's unique identity as a tourist attraction.

It is observed that the cultural geography of the region is the primary factor in shaping the cultural assets, which represent a significant tourism potential for Ayvacık. Local materials such as stone, soil, water, and plant fibers have contributed to the formation of a craftsmanship culture, beyond meeting the daily needs of the settlements. The products created by processing these resources have taken their place in the lives of local communities both as objects with use value and as elements of identity. Özkan (2017) states that tourism not only revitalizes the handicrafts of the region but also shapes these products according to tourist demands. While tourism is an activity that increases the demand for handicraft products in a region, handicrafts also emerge as an element that creates added value by increasing the attractiveness of tourism activities in a region. In a region, tourism and handicrafts can be considered as values that feed off each other.

The aim of this research is to systematically identify and analyze the types, production methods, and sustainability levels of local handicrafts existing in the region.The research also aims to serve as an important resource for ensuring the sustainability of handicrafts and unlocking their tourism potential.

Method

This study employed field research and interview methods. The research population consisted of 65 villages and 1 town in the Ayvacık district of Çanakkale province. The study systematically aimed to identify the types, production methods, and current status of handicrafts in the region.

In the study, previously The handicrafts inventory developed by Aksoy and Keleş (2008) was used. This inventory is based on the classification of handicraft productions in the region according to their raw materials and is divided into subcategories based on natural materials such as stone, wood, leather, mineral, soil, fiber and thin branches. This classification was carried out both to reveal the diversity of production and to understand the dynamics of raw material-based production.

Fieldwork was conducted in village markets, coffee houses, and production areas in the Ayvacık district between November and December 2025. During the data collection process, semi-structured interviews were conducted with local people, masters, artisans , and producers. These interviews yielded qualitative data on the sustainability of existing production methods and their integration with tourism.

The study's universe comprises all villages and towns within the Ayvacık district, and a simple random sampling method was used for sample selection. Thus, the regional diversity and current state of handicrafts were analyzed from a holistic perspective.

Data Colleciton

In qualitative research methods, descriptive analysis and content analysis are among the most commonly used techniques for analyzing data. Content analysis involves the detailed examination, interpretation, and definition of data. Descriptive analysis is the summarization and interpretation of obtained data according to predetermined fundamental questions (Yıldırım and Şimşek, 2008:224). According to Karataş (2015: 72-73), descriptive analysis is the interpretation of data without in-depth examination.

For this purpose, the structured interview results were transferred to a computer environment after the interviews and a table was created according to the order of the questions and the answers given by the participants. In the table, the answers given were written starting from the first participant. The interview recordings were grouped according to the handicrafts that were prepared beforehand . In

addition, the answers given to each question were written according to their categories.

6. Findings

In this section of the research, information regarding the participants is presented and the findings are classified according to the raw materials produced and presented in tables.

6.1. Information Regarding Participants

Table 6.1. Information Regarding Participants

Interviewer	*Gender*	*Age*	*Educational Status*	*Where he lives*	*His profession*
G1	Male	48	High school	Ayvacık Center	Village Head
G2	Male	65	High school	Ayvacık Center	Head of the Village Headmen A
G3	Woman	54	Primary school	Behramkale	Housewife
G4	Woman	52	University	Adatepe	Yoga Instructor
G5	Woman	38	High school	Ahmetler	Agriculture and livestock farm
G6	Male	47	High school	Bilaller Village	Security Guard
G7	Woman	32	University	Sapanca	Housewife
G8	Male	49	Primary school	Tamış	Village Head
G9	Woman	68	High school	Babakale	Association president
G10	Woman	43	Primary school	Pine Tree	Agriculture and Livestock
G11	Male	67	Primary school	Arıklı	Retired
G12	Male	68	Primary school	Paşaköy	Agriculture and Livestock
G13	Male	52	University	Ilyasfaki	Trade, Agriculture
G14	Woman	33	High school	Willowy	Hairdresser

An examination of the participants characteristics reveals that interviews were conducted with individuals from diverse professional backgrounds, that there was a balanced distribution of male and female participants, that participants represented all educational levels, and that the participants were sufficiently qualified to provide adequate information about the current state of handicrafts in their respective villages and district centers.

6.2. Status and Categorical Distribution of Handicrafts in Ayvacık District

This section presents the results of an inventory study conducted in 65 villages and 2 towns of Ayvacık district, which included 48 different handicrafts. These handicrafts were classified into seven subcategories based on their raw materials.

Table 6.2. Classification of Handicrafts in Ayvacık According to Raw Materials

Classification of Handicrafts in Ayvacık According to Raw Materials	
A. Handicrafts Made from Stone Stone masonry	**F. Handicrafts Made from Thin Branches, Stems, and Wooden Strips** Wicker making, basket making, broom making
B. Handicrafts Made from Wood Wood carving, loom making, wooden spoon making, walking stick making, amulet making, clog making, wooden barrel and pot making, saddle making, wooden jug making, prayer bead making, wood ornamentation (inlay, mother-of-pearl inlay)	**G. Handicrafts Made from Fiber as Raw Material** **1.** Knitted items (socks, booties), **2.** Lace work (Needle, crochet hook, shuttle, beads, hairpin), **3.** Textiles o Woven textiles (carpets, rugs, etc.) o Shuttle weaving (silk, cotton cloth, ehram, linen, cacala, and kolan weaving), o Card-based woven fabrics (Multiplier), **4.** Non-woven fabrics (felt, cloak, coarse cloth, burlap), **5.** Embroidery work
C. Handicrafts Made from Leather and Animal Waste 1. 1. Tanning 2. Shoemaking	
D. Handicrafts Made from Minerals 1. Knife making, 2. Bell making.	

E. Handicrafts whose raw material is clay. Tile making, ceramics making, pottery, earthenware making.	

This classification which aims to showcase the diversity and richness of local handicrafts, will evaluate traditional knowledge of different production techniques, the current state of handicraft production, and its relationship with the tourism market under each category.

6.3. Handicrafts Made from Stone

Table 6.3. Stonework in Ayvacık Villages (S: Continued; T: Abandoned Villages)	
S	Adatepe, Ahmetçe, Arıklı, Balabanlı, Behramkale, Bektaş, Büyükhüsun , Cemaller, Kırca, Kısacık, Kocaköy, Korubaşı , Naldöken, Paşaköy, Süleymanköy , Tamış , Taşboğaz
T	Ahmetler, Bademli, Bahçedere , Bilaller, Çamkalabak , Gülpınar, İlyasfakı , Kayalar, Koruoba , Kozlu, Kulfal , Küçükhüsun , Misvak, Sapanca, Söğütlü, Şapköy , Tuzla

Table 6.3 shows that while stonework has been abandoned in 16 villages and one town in the Ayvacık district, it is still practiced in 17 villages. It is noteworthy that local stonework is only used in the construction of local architectural elements in the region.

The region has volcanic quarries near various villages that have been used since ancient times. Interviewee G1 stated, "The types of stone *commonly used in the region are the dark yellow Nusratlı stone; the 'Behram stone, a volcanic andesite that darkens in color over time, is difficult to work with but has a solid structure; and the 'Aktaş', a soft stone that is likely limestone.* "

The types of stones used in the local architecture vary according to their location. In Adatepe village, which stands out with its traditional stone structures, many of which have been converted into tourist establishments, stones from the Arıklı and Nusratlı quarries are frequently used. In Ahmetçe village, hard and durable stone types with yellow-red tones extracted from the surrounding area are preferred, while the softer yellow stones from Sazlı and Nusratlı villages are less popular due to their tendency to absorb water. In Ahmetçe, where construction activities have intensified with the increasing population, stonemasonry has become an important source of livelihood (Uzun Aydın, 2023). In Behramkale and Büyükhüsun villages, house construction with andesite stone, which the local people call "Behram stone," continues to be carried out by stonemasons. The old houses of Tamış village are made of light yellow coarse stone.

According to information received from G2; one of the two sons of woodcarver İbrahim Ateş, who is a stonemason, is still practicing this profession in Tamış.Only two master stonemasons remain in Bektaş village. There are also a small number of stonemasons working on walls, elbow stones, and house construction in the villages of Balabanlı, Cemaller, Naldöken, Süleymanköy , Taşboğaz , and Paşaköy.

Interviewees G11 and G1 stated that some stone houses and the mosque minaret in Arıklı village were built by the last Greek craftsmen who lived in the village, and that Turkish craftsmen followed in their footsteps. They also mentioned that in Kocaköy, where there is a 200-year-old olive oil factory built by Greek craftsmen, stone cutting from Kaşkaya stone continues to be practiced.

In Korubaşı village, where stonework continues, the exterior walls of the ornate old stone houses feature cut stones with ancient inscriptions, likely reused from other materials. In Koruoba village, simple motifs, probably created by old local craftsmen inspired by reused stones, can be seen on the cut stones outside the stone houses. In Gülpınar town, the stonework traditionally done with 'Assos stone' has been abandoned.

The interviewee G6 stated that stonemasonry in Bilaller village was practiced until recently by the only surviving stonemason, Mustafa Gezgin, and has since been abandoned.

The stone houses of Yukarıköy village were built with local volcanic rubble stones (andesite, dacite , trachyte, and ignimbrite) by stonemasons from Tuzla village (Özözen Kahraman et al., 2012, p. 105). Çamkalabak village, situated on a volcanic mountain, previously had a quarry, but it is now closed. The villagers of

Çamkalabak state that they built their houses and the surrounding areas with stones and rock fragments scattered by the mountain's eruptions. Most of the old houses in the village, some of which were damaged in the 2017 earthquake, are made of rubble stone.The structures built after the earthquake are not in harmony with the village's stone architecture.

6.4. Handicrafts Made from Wood as Raw Material

Table 6.4. Wood Carving (S: Continued; T: Abandoned Villages)	
S	Adatepe, Balabanlı, Behramkale, Korubaşı , Tamış , Tuztaşı , Yukarıköy
T	Ahmetler, Arıklı, Babadere , Bademli, Bektaş, Bilaller, İlyasfakı , Kayalar, Kocaköy, Kösedere , Küçükhüsun , Paşaköy, Pırnardere , Söğütlü, Süleymanköy , Şapköy

Table 6.4 shows that while wood carving has been abandoned in 16 villages of Ayvacık district, it is still practiced in 7 villages. In Ayvacık district, wood carving is seen by the local people as a carpentry activity rather than an artistic production branch. This situation can be attributed to the functional use of woodworking and the lack of clarity among the public regarding the distinction between craft and art. However, in some villages, unique productions have been made in this field from the past to the present, and the activities of some masters have cultural heritage value.

Wood carving activities are particularly noteworthy in the villages of Adatepe, Behramkale, Korubaşı, Tamış, and Balabanlı. According to information obtained from interviewee G4, in Adatepe, building elements such as joinery, roofs, floor coverings, and stair treads are produced using local wood species such as oak, juniper, and pine, and this tradition is being kept alive with the opening of new workshops.

According to G3, in Behramkale, woodworking activities, which were carried out in the past by elderly masters using black pine and white pine, are continued today by masters in the production of tables, chairs, and house roofs. Pine wood is also preferred in the production of small wooden items for tourist purposes. In Korubaşı village, it can be seen that the local stone houses have painted wooden doors and cupboard doors, and carpentry activities continue. The Tamış village mosque stands out with its traditional carving work in its interior, crafted by master craftsman İbrahim Ateş. Today, the tradition of woodworking is kept alive in the village by a few carpenters as well as souvenirs produced by a tourist wood goods manufacturer from Istanbul. It is known that Master İbrahim also produced weaving looms. In Balabanlı village, the presence of a few active carpenters indicates that production continues.In contrast, in the villages of Ahmetler, Babadere , Bademli, Koruoba , İlyasfakı , Paşaköy, Pırnardere , Söğütlü, Süleymanköy , and Şapköy , wood carving has either been completely abandoned or production has ceased due to the loss of skilled craftsmen. In Şapköy, the carved and painted wooden doors and cabinets of stone houses bear traces of the recent past, but this local craftsmanship is not actively practiced today. According to information received from G5; in the past, household items such as shelves, divans, and laundry cabinets, as well as functional tools such as plows and ox cart wheels, were produced in Ahmetler village. However, this production was only done when needed and was not continuous. G12 and G2 reported that the production of small wooden figurines, handcrafted and sold in the market square in Paşaköy, and the production of looms made from hornbeam and beech wood by local craftsman Ali Çakır in Pırnardere , have ended.They reported: G13, " *In İlyasfakı village, chest making came to an end with the death of the last remaining elderly chest maker.* " G14, " *In Söğütlü village, the making and sale of dowry chests with iron inlay and decorations, as well as threshing machines, came to an end with the death of Master İbrahim.* " G8, " *In Süleymanköy , Mustafa Sezgin produced miniature wooden toys (ox plows, yokes) and looms; he sold them to tourists."* This situation reveals that wood carving in Ayvacık continues to exist as a master-crafted production method, but due to the lack of intergenerational transmission, these crafts are facing the threat of extinction in many villages. In the villages where production continues, a revival is generally observed in connection with tourism, and traditional knowledge finds a chance to survive when combined with economic value.

Table 6.5. Loom Construction (S: Ongoing; T: Abandoned Villages)	
T	Ahmetler, Balabanlı, Behramkale, Budaklar, Çamkalabak, Dibekli, İlyasfakı , Kestanelik, Kocaköy, Korubaşı , Koruoba , Kösedere , Küçükhüsun , Misvak, Naldöken, Pırnardere , Söğütlü, Şapköy , Tamış , Taşboğaz .

In the Ayvacık district, one of the handcrafted products made from wood is the loom making, reflecting the traditional shuttle and loom weaving method that was widely practiced in the region in the past. Table 4 shows that while weaving looms were produced in 20 villages of Ayvacık district in the past, there are currently no masters continuing the production and sale of this craft.

The looms used in the region for weaving carpets, rugs, and other flat fabrics are vertical looms with warp-turning mechanisms of the "ıstar" type. These were frequently made in the Yörük villages of Ayvacık district and sold to other villages engaged in weaving, in addition to being used by the locals themselves. Simple tools such as chisels and files were used in the construction of these looms, and pine wood, abundant in the region's vegetation, was frequently utilized. With the beginning of cooperative weaving production in the region in the 1980s, the use of iron looms became popular, and wooden looms were gradually abandoned. In Manav villages such as Koruoba and Misvak, horizontal shuttle looms called "çulfalık," also made from pine wood, were produced for cotton cloth and ehram weaving. The production of shuttle and loom weaving gradually came to an end starting in the 2000s, as weaving industry declined.

Table 6.6. Wooden Spoon Making (S: Continued; T: Abandoned Villages)	
S	Çamkalabak, Yukarıköy
T	Bademli, Bilaller, Gülpınar, Kulfal , Süleymanköy , Şapköy , Tuzla

According to the findings in Table 6.6, while the tradition of making wooden spoons has ended in 7 villages in the Ayvacık district, it has been determined that this tradition continues in 2 villages. Information on this subject could not be obtained from some villages.

G10 stated, “In *the past, there were no metal forks or spoons in our villages; we ate our meals with wooden spoons.”* Considering these statements, it should be evaluated whether the number of villages in Ayvacık district that produced wooden spoons in the past was higher than the findings suggest. No evidence of artistic, painted, or decorated spoon production has been found in the region. It appears that production generally consisted of simple and functional eating spoons for everyday use. It has been determined that oak and olive trees, which are commonly grown in the region, were preferred as raw materials.

G3 noted that wooden spoons, which are still made by one or two craftsmen in two Yörük villages of Ayvacık today, are also sold to local tourists through individual efforts in coastal areas such as Behramkale Village and Sivrice.

Table 6.7 . Walking Stick Making (S: Ongoing; T: Abandoned Villages)	
T	Ahmetler, Babakale, Bilaller, Gülpınar, Misvak, Sapanca, Süleymanköy

The findings in Table 6.7 show that the craft of cane making was remembered in 7 villages in the Ayvacık district in the past. However, no definitive data could be obtained from any village regarding the continuation of this craft. Cane making in the Ayvacık villages was carried out on a limited scale and for basic needs. Its main raw material is juniper wood, which can be easily bent and shaped with wire. G7, who lives in Sapanca village, stated, " *Here, canes are called 'çatal çomak' (forked stick), and those who needed canes would make or have them made ." G9 from Babakale Village stated, " In the past, during the Ottoman period, canes made from juniper wood were produced for elderly*

soldiers serving in the castle, and there were also carved examples ." However, it was noted that this type of production dates back to very ancient times, and no examples or concrete data have survived to the present day.

Table 6.8. Making Wooden Amulets (S: Continuing; T: Abandoned Villages)

S	Bahçedere , Çamkalabak , Taşağıl , Yukarıköy
T	Ahmetler, Çaltı, Kösedere , Taşboğaz

The findings in Table 6.8 show that the production of wooden amulets is still carried out in 4 villages of Ayvacık district, while it has been abandoned in 4 other villages. The most frequently used materials for amulet making in Ayvacık villages are wood and seashells. In addition, examples made with materials such as wool and beads are also found. Wooden amulets made from trees known as " çetlemik " and "çıtlık," which are local tree species and are said to have pistachio trees grafted onto them , have a special cultural significance in the region. Similar amulets are used for similar purposes in various regions of Turkey, especially in Western Anatolia.

made from the hawthorn tree in Ayvacık are unpainted. They consist of seven notches carved into the raw wood with a knife, and a large pinhole in the center of the head. They are worn on the shoulders of babies and the throats of animals. Similar ones made in Denizli are described as a kind of totem and a miniature tree of life, with the notches symbolizing the seven layers of heaven (Nebioğulları, 2019). The belief in the evil eye, bearing traces of Shamanistic understanding in Turkish culture but reshaped within an Islamic framework over time, continues to exist in different forms today as an important folk belief. Turkmen communities settling in Anatolia blended their pre-Islamic beliefs with Islamic elements, reflecting them in their lives. In this process, old belief elements such as amulets have acquired Islamic meanings and continued their existence within cultural practices (Gökçe and Kurt, 2020, p. 145; Begiç , 2022, p. 186).The production of amulets made from chertlemik wood is still carried out in the Yörük villages of Çamkalabak and Yukarıköy, and the Alevi Turkmen village of Bahçedere . In Bahçedere village, amulets are also made from nigella seeds, eye beads, and seashells. The amulets made from chertlemik wood and seashells by the Yörük people of Çamkalabak and Yukarıköy are valued as a tourist product in Behramkale village. These Yörük people, who used to roam the Kazdağları mountains as nomads, were settled there through forced resettlement in the late 19th century. In this context, it is not surprising that they share similar Shamanistic rituals with the Turkmen population.

the hawthorn tree in Çaltı and Taşboğaz villages , and from seashells in Çamköy village, has been abandoned. Another tree used in amulet making in the region is the ash tree. G5 from Ahmetler village stated, "In our village, amulets are only made for babies, and the wood must be brought from a place so far away that the sound of a rooster cannot reach it." This approach imbues the production process with symbolic meaning, making the amulet not just an object, but also a sacred protective item. In Ahmetler village, a type of amulet made by adding beads to the ends of red and green carpet threads is mostly worn by lambs and kids; it is believed to protect the animals from the evil eye.

Table 6.9. Clog Making (S: Continued; T: Abandoned Villages)

T	Ahmetler, Behramkale, Söğütlü

According to the findings in Table 6.9, clog making has completely ceased in the villages of Ayvacık district. G5 stated that clog making in Ahmetler village was done simply in the past and has now been abandoned. It was stated that clog making, which is remembered in 3 villages in the region, was carried out by the villagers for daily use; they were simple products made by adding a heel to a wooden base and attaching rubber. It was noted that this production was eventually limited only to mosque use, but eventually ceased completely.

Table 6.10. Wooden Barrel and Pot Making (S: Maintained Villages; T: Abandoned Villages)	
S	Behramkale, Salt Stone
T	Ahmetler

Table 6.10 shows that while the production of wooden flowerpots has been abandoned in one village of Ayvacık district, it is still carried out in two villages. There is no barrel production in Ayvacık, but there is production in Behramkale and Tuztaşı.examples made in their villages,As described in the example of Ahmetler village, these are rectangular wooden pots in which flowers, eggplants, and peppers are planted.

Table 11. Saddle Making (S: Continued; T: Abandoned Villages)	
S	Ahmetçe
T	Babakale , Bademli, Gülpınar, Paşaköy, Sazlı, Tamış , Tuzla, Küçükkuyu

According to the findings in Table 6.11, it has been determined that wooden saddle making has been abandoned in 7 villages and 1 town in the Ayvacık district, and that this craft is only continued in 1 village. The main raw materials used in saddle making in the district are wood, leather, and reeds. It has been determined that the saddle-making tradition was concentrated in the town of Küçükkuyu and the village of Ahmetçe in the Ayvacık district in the past. Today, while saddle making has ended in Küçükkuyu, this craft is still being continued by a master craftsman in Ahmetçe Village.

G5 from Ahmetler village stated that the very ornate donkey saddles of Ahmetler village were sourced from Ahmetçe village and that there was only one saddle maker in their village. G1 and G9 reported that saddle production in Babakale and Bademli villages was done for mules used for carrying loads, but that it has been abandoned today. G5, who lives in Gülpınar Town, stated that " *saddle making in our village was done by Master Ramazan, a farrier who also made wooden spoons; after Master Ramazan died, no one remained to do it." G12 stated that saddle making ended 30-40 years ago in Paşaköy and 5-6 years ago in Sazlı Village, where elm wood was used in saddle making. G8* shared information that there was a very skilled saddle maker in Tamış Village, that this master was of Romani (Gypsy) origin, and that the craft ended with him.

Table 6.12. Wooden Bowl Making (S: Villages Where Construction Continues; T: Villages Where Construction Has Been Abandoned)			
S	Behramkale	**T**	Babakale

The findings in Table 6.12 show that the craft of making wooden pots is only practiced in Behramkale Village in the Ayvacık district, while it has been abandoned in Babakale Village. The limited information available from Behramkale Village suggests that this practice was an individual activity lacking continuity. Therefore, it is assessed that the making of wooden pots did not become a developed tradition unique to the Ayvacık region and is now almost completely forgotten.

Table 6.13. Rosary Making (S: Villages Where Production Continues; T: Villages Where Production Has Been Abandoned)	
S	Behramkale, Budaklar, Yukarıköy
T	Ahmetler, Arıklı, Babakale , Bilaller, Büyükhüsun , Paşaköy, Sapanca, Tamış , Taşboğaz , Tuzla

According to the findings in Table 6.13, it has been determined that the tradition of making prayer beads has been abandoned in 10 villages in the Ayvacık district, and that this tradition is only continued to a certain extent in 3 villages. Olive and rosary tree seeds were frequently used in making prayer beads in the villages of Ayvacık. G5 states that the prayer beads made from seeds in Ahmetler village in the past were intended for mosque use. G9 states that in Babakale Village, elderly people used to string simple prayer beads from olive seeds on stones after leaving the mosque but that this practice does not continue today.

However, it is assessed that while rosary making continues in the villages of Budaklar, Yukarıköy, and Behramkale, this production is at the level of individual effort, and the craft does not continue as a widespread and organized activity on a regional scale. Although in limited quantities, Ayvacık rosary examples are currently sold as tourist products at handicraft sales stands in the tourist resorts and the center of Ayvacık district, under the supervision of the Ayvacık Municipality.

Table 6.14. Wood Decoration (Inlay, Mother-of-Pearl Inlay) (S: Maintained Villages; T: Abandoned Villages)	
T	Ahmetçe , Nusratlı , Söğütlü, Süleymanköy , Tamış

According to the findings in Table 6.14, wood carving arts (iron/brass and stone inlay) were practiced to a certain extent in 5 villages of Ayvacık district in the past, but this tradition has faded away.It has been determined that this craft has been completely abandoned. The data obtained show that these decorations were used on mirrors (Ahmetçe) and chests made for dowry purposes (Ahmetçe , Nusratlı , Söğütlü, Süleymanköy , Tamış), but these products were not produced for tourism or commercial purposes. These findings reveal that the art of wood carving existed in the Ayvacık district in the past in connection with domestic use and traditional dowry culture; however, today this craft has completely ended in terms of both production and craftsmanship.

6.4. Handicrafts Made from Leather and Animal Waste as Raw Materials

Table 6.15. Tanning (S: Maintained; T: Abandoned Villages)	
T	Gülpınar, Kösedere, Tabaklar

As shown in Table 6.15, tanning , which was practiced in three villages in the Ayvacık district in the past, is no longer carried out in any village today. The village of Tabaklar takes its name from this craft, and there are written sources indicating that tanning (leather tanning) activities were carried out in the village in the past .Stone wells known for being used in leather processing can still be seen in the village, revealing that tanning was an institutional and continuous activity in the village in the past.Located in the center of Ayvacık, by the stream, the old tannery demonstrates that tanning was an economically and functionally significant craft not only in the aforementioned villages but also in the district center itself.

Table 6.16. Shoemaking (S: Continued; T: Abandoned Villages)	
T	Ahmetler, Babakale , Balabanlı, Kösedere , Paşaköy, Sapanca, Söğütlü, Süleymanköy

According to the findings in Table 6.16, the craft of making sandals, which is remembered to have been practiced in 8 villages of Ayvacık district, has been abandoned due to the easy and cheap access to mass-produced shoes. According to G5 from Ahmetler , the sandal production process in the region involved skinning the hides, tanning them with oak ash, drying them in the sun, then cutting them and sewing them together with a large needle. G9 states that in Babakale Village , sandals whose raw materials were obtained from Ezine were produced especially for sailors, and these sandals were known for their lightness and durability. This situation shows that sandal making responded not only to village consumption but also to regional needs.According to the statements of G7 and G1; in Sapanca village, leather sandals were produced personally by the villagers for their own use, while in Süleymanköy , there was a transformation process that continued with shoemaking for a short period after sandal making. Overall, it can be concluded that sandal making in the villages of Ayvacık has lost its functionality today as a result of industrial production and transformations in lifestyle.

6.5. Handicrafts Made from Minerals

Table 6.17. Knife Making (S: Continued; T: Abandoned Villages)			
S	Ahmetçe, Babakale	T	Bektaş

According to the data in Table 6.17, knife making in Ayvacık district is currently only practiced in 2 villages, while it has been abandoned in 1 village. The knives from Babakale village are seen as local, unique products with traditional characteristics.Babakale Village has historically been an important center for knife making. It is said that this craft began with masters brought from Kazakhstan to meet the sword and dagger needs of soldiers serving in the castle. With the decline in the use of firearms, the local people turned to knife making. While trade in goods was conducted via cargo and passenger ships from Istanbul in the 1940s and 1950s, the cessation of these services in 1958 affected the village economy. The number of knife shops, which was 18 during this period, decreased to two in the 2000s. Today, only Doğan Tosun continues this craft in the village, while his last apprentice continues production in the center of Ayvacık. Babakale knives, which were exported abroad in the past, are now sold only domestically via the internet due to insufficient demand (Aksoy & Özkan, 2025: 11,12).

According to information obtained from G1, knife production in Ahmetçe village is done on order, with handles made from natural materials such as bone, ram's horn, and wood. The products are generally sold at the Ayvacık Friday market. Sami Çobanoğlu, a master craftsman who has practiced this craft for many years in the village, stands out as an important figure both in terms of production and knowledge transfer. G11 also states that in Arıklı village, a person who came and settled from Istanbul is involved in knife production and sales.

G2 reports that in Bektaş village, 10-15 knife makers were active before World War I, but during the war, very few men from the village returned from the front, leaving no one to continue the craft. This example is noteworthy for demonstrating the impact of historical upheavals such as war and migration on the continuity of handicrafts. Furthermore, in some settlements like Behramkale village, knife-related production was carried out in the past; for example, knife handles and handles for spears were made from hardwoods such as bitter holm oak and oak. However, these activities are no longer encountered today.

Overall, knife-making in Ayvacık, a traditional craft whose raw material is ore, has managed to survive to a limited extent; however, historical accounts, the personal efforts of the masters, and local market connections reveal that this handicraft retains its potential as a cultural heritage. In this context, supporting production and transferring mastery knowledge are crucial for the sustainability of the craft.

Table 6.18. Bell Making (S: Ongoing; T: Abandoned Villages)
Bell manufacturing did not take place in Ayvacık.

6.6. Handicrafts whose raw material is clay.

Table 6.19. Earthenware Crafts (S: Continued; T: Abandoned Villages)			
Tilemaking		**Pottery**	
S	Balabanli	**S**	Adatepe, Behramkale, Korubaşı
Ceramics Making		**Soil Testing**	
S	Adatepe, Ahmetçe, Behramkale	**S**	Behramkale

Table 6.19 shows that in Ayvacık district, tile making is done in 1 village, earthenware production in 1 village, ceramics in 3 villages, and pottery in 3 villages.

Archaeological findings from the district's ancient cities indicate that such productions were carried out in the region in ancient times. Clay, the raw material necessary for the application of earthenware handicrafts, is available in the area around Tuzla village. However, it appears that these practices could not be continued during the Turkification process of Ayvacık district. According to findings from an interview with G1, the local population in Ayvacık district does not possess a tradition of earthenware handicrafts; the production of ceramic, pottery, and earthenware jugs was previously obtained from production centers such as Ezine Akköy and Menemen; and these types of production have recently been initiated by artists or entrepreneurs from outside the district , particularly in villages such as Adatepe, Behramkale, Balabanlı, and Korubaşı . G9 stated, " *A tile workshop established by a person who settled in Balabanlı village, the İda Flora ceramic workshop opened in Adatepe village, and the Dada Art Workshop in Korubaşı village, where pots are made from clay, dried in the sun without firing, and then painted, can be given as examples of these initiatives* ." In the town of Küçükkuyu, there are more than one workshop producing and selling these products. This situation reveals that in Ayvacık, the sustainability of earth-based handicrafts is weak in terms of cultural heritage , and limited in terms of economic and tourism potential, but it is an existing area.

6.7. Handicrafts made from thin branches, stems, and strips of wood.

The Roma communities living in the region also reflect their richness in the local handicrafts. Wicker, basket and tray weaving are largely an integral part of Roma culture in the area.

Table 6.20. Wickerwork (S: Ongoing; T: Abandoned Villages)	
T	Adatepe, Ahmetçe , Babadere , Behramkale, Bilaller, Budaklar,

The findings in Table 19 show that straw mat production was carried out in 6 villages in the Ayvacık district in the past. During the research, clear and up-to-date information could not be obtained regarding whether this handicraft is still being continued individually or on a limited scale.

Straw weaving, practiced particularly by Roma (Gypsy) communities in the region, has contributed to the cultural diversity of the area. Report G1 states that in the villages of Ahmetçe and Budaklar , straw mats woven from reeds and rushes were produced in the past and used as floor coverings; however, this practice has ceased today. Report G2 reports that in Babadere

Village, Roma communities would come to the village in the spring months, set up 7-8 tents, light hearths in front of the tents, and produce straw mats using reeds cut from the Tuzla region and the myrtle bushes. Report G6 mentions that in Bilaller Village, approximately 40 years ago, a non-Roma individual was engaged in straw mat production, indicating that this craft was practiced not only by Roma but also occasionally by the local population.

The fact that the main raw materials used in wickerwork are sourced from natural and local resources (reeds, rushes, myrtle) reveals the close relationship this craft has with nature. However, it is thought that these wickerwork mats, traditionally produced in village houses to cover stone floors or as a display, have largely lost their function today with the widespread use of modern construction techniques and flooring materials. Wickerwork today only has the potential to be considered as a nostalgic or touristic element.

Table 6.21. Basket Weaving (S: Continued; T: Abandoned Villages)

T	Babadere , Behramkale, Bektaş, Bilaller, Korubaşı,

The findings in Table 6.21 show that baskets were produced in 5 villages in the Ayvacık district in the past. However, as with wicker weaving, it is unclear whether this continues at an individual level or in remote areas. It has been observed that handmade baskets and trays are still sold in the market established in the Ayvacık district center, and that they are still used by the local people for carrying products such as olives and figs. The baskets still observed in the region are noticeably unpainted and patternless, and primarily functional products.

It has been determined that locally sourced natural materials are used in basket making. The most frequently used raw materials are said to be vitex agnus-castus branches and reeds. The fact that these materials are obtained from nature shows that the craft developed in harmony with the local ecosystem. G1 and G2 reported that in the past, in Babadere Village, Roma communities would come to the village every spring, set up 7-8 tents, light hearths in front of the tents, and weave baskets from vitex and reeds cut from the Tuzla area. The people of Büyükhüsun also stated that in their village, baskets were made by Roma people using vitex, and that olive baskets and crates were produced to meet the needs of the village, which is engaged in olive cultivation. This seasonal production practice stands out as a livelihood with both economic and cultural dimensions. In Bilaller Village, it was stated that a person nicknamed "Imam" used to weave a limited number of baskets while grazing sheep and goats in the past. These baskets are described as "crooked and irregular," reflecting a local production approach where functionality takes precedence over aesthetics. When asked about basket weaving in İlyasfakı Village, the local people's response, "We are not Gypsies," indicates that basket weaving is coded by the local population as an occupation specific to Romani culture and is therefore not embraced by some social groups. This approach reveals that the craft is linked not only to technical skills but also to cultural and ethnic identities.

Table 6.22. Broom Making (S: Continued; T: Abandoned Villages)

S	Ahmetler, Akçin, Korubaşı , Uzunalan
T	Babadere , Bademli, Bahçedere , Behramkale, Bilaller, Cemaller, Gülpınar, Güzelköy, Kestanelik, Kulfal, Sapanca, Pırnardere , Söğütlü, Süleymanköy , Tamış , Tartışık , Taşboğaz , Tuzla

According to the findings in Table 6.22, broom making, which was a widespread craft directly related to daily life in 18 villages in the Ayvacık district in the past, is now only practiced on a limited scale in 4

villages. Local raw materials such as heather, hawthorn , horsetail, broom grass, and gouache are used in broom making in the region .

In many villages, details about past broom production are still remembered. G5 states, " *In Ahmetler Village, brooms are made from the thin branches of the ' pıynar ' (pırnar) tree and are now only used for cleaning animal barns* ." G8 states that in Babadere Village, broom grass was planted along the edges of tomato fields, harvested, and after the seeds were removed, it was woven by a broom maker who came to the village in July-August. G6 states that in Bilaller Village, where everyone used to make their own brooms, the broom grass was cleaned by combing it with special iron combs to remove the seeds, the tops of those made for the house were specially tied with wire, while those used in the courtyard did not have this part tied and had long handles. G14, according to G1, states that the people of Söğütlü and Süleymanköy also say that when the broom plant they cultivate in their villages matures, it is picked, the scales are scraped off, then it is woven with soaked and softened heather, and the top is tied. In Tuzla , a thin and sturdy plant called " guva " was used to tie brooms . It has been stated that guva is the same plant currently used to tie parsley and dill.

G8 reports that broom production in Tamış Village was historically carried out by a person of Romani (Gypsy) origin. This information shows that, just like in wicker and basket weaving, broom making is attributed to ethnic or cultural groups in some places. Similarly, in settlements such as Cemaller, Pırnardere, and Gülpınar, broom making was carried out by individuals; with the death of these individuals, the craft also came to an end. This situation shows that the sustainability of handicrafts is often ensured through individual carriers, not communities; therefore, the loss of masters poses a serious threat to the craft. Traditional brooms, which were heavily used in the region in the past for functions such as cleaning houses and courtyards, have largely been replaced by plastic industrial products today. However, the continued use of handmade brooms in animal shelters or for agricultural activities in some villages shows that the craft has not completely disappeared; it continues within a limited scope by changing its function and form.

6.8. Handicrafts Made from Fiber

Table 6.23. Patterns (S: Maintained; T: Abandoned Villages)

Sock	**S**	Ahmetçe, Ahmetler, Akçin, Babakale, Bademli, Baharlar, Balabanlı, Behramkale, Bilaller, Çakmaklar, Çamkalabak , Çamköy , Demirciköy , Dibekli, Gülpınar, Güzelköy , Hüseyinfakı , Kayalar, Keçikayası , Kestanelik, Kırca, Kızılkeçili, Kocaköy, Korubaşı , Kozlu, Sazlı, Tamış , Tartışık , Taşağıl , Taşboğaz , Tuzla, Tuztaşı , Yeniçam , Yeşilyurt
	T	Adatepe, Arıklı, Babadere , Bahçedere , Bektaş, Budaklar, Büyükhüsun , Cemaller, Çaltı, Çınarpınar , Erecek, İlyasfakı , Koruoba , Kulfal , Misvak, Naldöken, Paşaköy, Sapanca, Söğütlü, Süleymanköy , Tabaklar, Uzunalan
Slippers	**S**	Ahmetler, Akçin, Arıklı, Babadere , Babakale , Bademli, Baharlar, Balabanlı, Behramkale, Bilaller, Çakmaklar, Çamkalabak , Demirciköy , Dibekli, Gülpınar, Güzelköy , Hüseyinfakı , Kayalar, Keçikayası , Kestanelik, Kırca, Kızılkeçili , Kocaköy, Korubaşı , Koruoba , Kozlu, Kulfal , Küçükhüsun , Sazlı, Tamış , Tartışık , Taşağıl , Taşboğaz , Tuzla, Tuztaşı , Yeniçam , Yeşilyurt
	T	Bahçedere , Bektaş, Budaklar, Büyükhüsun , Cemaller, Çaltı, Çınarpınar , Erecek, İlyasfakı , Misvak, Naldöken, Paşaköy, Sapanca, Söğütlü, Süleymanköy , Tabaklar, Uzunalan

According to the findings in Table 6.23, it was determined that sock knitting is still practiced in 34 villages and slipper knitting in 37 villages in the Ayvacık district. In contrast, sock making has been completely abandoned in 22 villages and slipper making in 17 villages. These data reveal that slipper knitting is practiced in a wider area compared to sock knitting; however, it shows that both handicrafts still exist as important cultural heritage elements at the regional level.

The research revealed that sock and slipper knitting is actively practiced in several villages, including Babakale, Bademli, Balabanlı, Behramkale, Bilaller, Çamkalabak, Dibekli, Gülpınar, and Güzelköy. In these villages, production is generally for individual use and dowry purposes, with small-scale sales also taking place, particularly among the Yörük people, especially those from Çamkalabak. The knitting techniques and motifs reflect the traditional texture. Ayvacık Yörük socks and slippers are made in plain cream color or with blue, red, and black colors on a cream background, using carpet and rug motifs. Frequently used motifs include ram's horn, hand-on-hip, star, scorpion, amulet, and water channel patterns. Sock production is done using five needles.

According to information provided by G9, in Babakale village, slippers are crocheted and reinforced with single crochet stitches. These slippers , used as house shoes , feature ivy and pepper flower motifs. According to information from G1 and G2, the socks and slippers of Balabanlı village have a black water motif. In some villages such as Arıklı, Koruoba, and Kulfal, sock production has ceased over time, but slipper knitting continues. In these villages, socks and slippers made with hair or sheep's wool in the past have now been replaced by those made with more readily available acrylic yarn. One reason for this is that they can no longer use the wool they obtain from their sheep due to the sale of the combing machine located in Ayvacık. Another reason, as stated by the people of Koruoba, is the problem of moth infestation in hair and wool . Sock and slipper knitting, in some villages like Tamış , is a craft carried out only by elderly individuals, and its transmission to future generations is at risk. In some villages, the production and sale of socks and slippers constitute a source of income for local women. For example, in Tartışık Village, women sell the socks and slippers they knit in tourist centers such as Adatepe. The Çamkalabak nomads, on the other hand, market their products in Çanakkale Center, Ayvacık market, and Behramkale.

On the other hand, sock and slipper knitting has been completely abandoned in villages such as Budaklar, Tabaklar, Süleymanköy , Büyükhüsun , and others. Although socks with carpet and rug patterns and slippers with traditional motifs were made in these villages in the past, there are no individuals left today who are involved in the production of these handicrafts. According to information obtained from G10; although sock and slipper knitting is generally done by women in the region, it is known that it was also done by men in the villages of Çamkalabak and Tabaklar in the past. It has been reported that in Tabaklar Village, men in large families would knit their own socks in the coffeehouse; however, this tradition has ended today with the large-scale departure of the local population from the village.

slipper knitting, a fiber-based handicraft , continues to thrive in some villages of Ayvacık district, it has been abandoned in others due to both a lack of materials and weak intergenerational transmission of the craft. However, the marketing of these products, particularly in Yörük villages and villages near tourist areas such as Behramkale, Adatepe, and Yeşilyurtstands out as a factor supporting the continuation of traditional production.

Table 6.24. Oyalar (S: Maintained; T: Abandoned Villages)

Needle Lace	**S**	Adatepe, Ahmetçe, Ahmetler, Akçin, Arıklı, Babadere , Babakale , Baharlar, Balabanlı, Behramkale, Bilaller, Budaklar, Büyükhüsun , Çaltı, Çamköy , Dibekli, Gülpınar, Güzelköy , Hüseyinfakı , İlyasfakı , Kayalar, Kestanelik, Kocaköy, Korubaşı , Kozlu, Kulfal , Misvak, Naldöken, Paşaköy, Sapanca, Tamış , Tuzla, Tuztaşı , Uzunalan

	T	Bademli, Bektaş, Cemaller, Kösedere , Söğütlü, Süleymanköy , Tabaklar, Tartışık , Taşboğaz , Yeniçam
Crochet	**S**	Adatepe,Ahmetler, Akçin, Arıklı, Babadere , Bademli, Baharlar, Bahçedere , Balabanlı, Behramkale, Bektaş, Bilaller, Budaklar, Büyükhüsun , Çakmaklar, Çaltı, Çamköy , Demirciköy , Dibekli, Gülpınar, Güzelköy , Hüseyinfakı , İlyasfakı , Kayalar, Keçikayası , Kestanelik, Kırca, Kızılkeçili , Kocaköy, Korubaşı , Koruoba , Kösedere , Kulfal , Küçükhüsun , Misvak, Paşaköy, Sapanca, Sazlı, Söğütlü, Tamış , Taşağıl , Taşboğaz , Tuzla, Tuztaşı , Uzunalan , Yeniçam , Yeşilyurt, Yukarıköy , Koyunevi
	T	Çınarpınar , Pırnardere , Süleymanköy , Tabaklar, Tartışık
Shuttle Lace	**S**	Ahmetler, Akçin, Babadere , Baharlar, Balabanlı, Behramkale, Bilaller, Budaklar, Çaltı, Çamköy , Dibekli, Güzelköy , Hüseyinfakı , Kayalar, Kestanelik, Kocaköy, Kulfal , Tamış , Tuzla, Tuztaşı , Yukarıköy
	T	Büyükhüsun , Cemaller, Kösedere , Misvak, Paşaköy, Söğütlü, Süleymanköy , Tabaklar, Tartışık , Taşboğaz , Yeniçam
Beadwork	**S**	Adatepe, Ahmetler, Akçin, Babadere , Baharlar, Bahçedere , Balabanlı, Behramkale, Budaklar, Çamköy , Dibekli, Güzelköy , Hüseyinfakı , Kayalar, Kestanelik, Kırca, Korubaşı , Kulfal , Sazlı, Tamış , Taşağıl , Tuzla, Tuztaşı , Yeşilyurt, Yukarıköy
	T	Bilaller, Büyükhüsun , Cemaller, Çaltı, Kösedere , Misvak, Naldöken, Söğütlü, Süleymanköy , Tabaklar, Taşboğaz , Yeniçam
Hairpin Lace	**S**	Ahmetler, Akçin, Babadere , Balabanlı, Behramkale, Budaklar, Dibekli, Küçükhüsun , Tamış , Tuzla, Tuztaşı , Yeşilyurt, Yukarıköy
	T	Baharlar, Bilaller, Büyükhüsun , Cemaller, Çamkalabak , Çamköy , Demirciköy , Güzelköy , Kayalar, Kestanelik, Paşaköy, Sapanca, Söğütlü, Süleymanköy , Tabaklar, Yeniçam

Table 6.24 shows that the most common type of lace work practiced in the villages of Ayvacık district is crochet lace. Crochet lace, practiced in 49 villages, is followed by needle lace, which continues in 34 villages, bead lace, which is practiced in 25 villages, shuttle lace, which is practiced in 21 villages, and hairpin lace, which continues in 13 villages.Research data shows that the production of some types of lace has ceased in certain villages. Specifically, needle lace has been abandoned in 10 villages, crochet lace in 5 villages, shuttle lace in 11 villages, bead lace in 12 villages, and hairpin lace in 16 villages.

According to information obtained from G1, G2, G8, and G5, it is stated that in the villages of Ayvacık, needle lace is generally used on the edges of headscarves, shawls, prayer mats, handkerchiefs, and towels, either for dowries or for daily use. Needle lace motifs have names that can vary from village to village in the region. Some examples include symbolic or compound names such as "Yıldız" (Budaklar), "Sinek kanadı" (Akçin), "elti kaynana çatlağı" (Akçin), and flower and fruit names such as "papatya" (Adatepe), "kiraz sapı" (Adatepe), "gül dalı" (Babakale), "üzüm tane" (Babakale), "lale" (Babakale, Budaklar), gül (Tuzla), menekşe (Tuzla), sümbül (Tuzla), and dut (Tuzla) . In the villages of Ayvacık, crochet lace is frequently used on the edges of headscarves, bundles, tablecloths, and towels, or to decorate clothing. Crocheted display sets and laces are also made. "Wheel of Fortune (Akçin)," "droplet" (Akçin, Dibekli), and "ivy (Dibekli)" are some of the crochet motifs used in the villages of Ayvacık. In Ayvacık,

shuttle lace is applied to headscarves, fabric napkins, linen and cotton fabrics, and prayer rugs. "Cluster"(Akçin) and “flower” (Akçin) are some shuttle lace patterns remembered in the villages of Ayvacık. In Ayvacık, bead lace is frequently used to decorate dowry headscarves and prayer headscarves. The preferred motifs in bead lace are “tulip” (Akçin), “flower” (Akçin), “chain” (Akçin), “tomato” (Tuzla), “pepper” (Tuzla), “mulberry” (Tuzla), and “daisy” (Tuzla). In the villages of Ayvacık, hairpin lace is applied to the edges of headscarves, cloth towels, and shop window covers. The pattern known locally as “sequined lace” (Dibekli, Güzelköy , Paşaköy, Tuzla) is frequently used on the edges of headscarves and shawls used in daily life and on bridal head coverings. The traditional head accessories of the Çamkalabak and Yukarıköy Yoruk people consist of traditional lacework techniques called "sequined hairpin lace" and "sheared circle." These techniques demonstrate that the art of lacework is not only decorative but also holds value as an element of identity and cultural belonging.

In some villages, the art of lace making has been completely forgotten or only remains in the memory of the older generation. According to G1, G3, and G2, in villages such as Tabaklar, Yeniçam , Süleymanköy , and Tartışık , there are no longer any lace makers. In Tabaklar village, it is stated that only the village headman remains, and the rest of the population consists of second homeowners who came from Istanbul. In Tartışık village, the number of local people has decreased, and with the increase in settlers from Istanbul, traditional lace making has almost completely ceased. In Bilaller village, famous for its lace-embroidered headscarves, production is still carried out by the younger generation.

In villages near tourist areas like Adatepe and Behramkale, lace making has historically served not only as a cultural tradition but also as a source of economic income. For example, the "tourist lace," as it was called locally, made in Büyükhüsun village and sold to tourists in Behramkale village, consisted of long, round, small square pieces. Those with a bird in the center were called "bird lace." They were about the size of a hand. The entire village made and sold them. This production activity continued until about 30 years ago, but has now been abandoned.

In conclusion, lace making in the villages of Ayvacık remains one of the most widespread handicrafts, still practiced in many settlements. However, it has been observed that some techniques are on the verge of being forgotten, and types such as shuttle and hairpin lace are at risk of being passed down through generations. For the sustainability of lace making, integrating the products with tourism and marketing them offers a significant advantage; it contributes to the revival of this handicraft, especially in tourist villages.

Table 6.25. Loom Weaving (S: Continuing; T: Abandoned Villages)

State	**S**	Çamkalabak, Yukarıköy
	T	Ahmetler, Akçin, Bademli, Baharlar, Balabanlı, Bektaş, Bilaller, Budaklar, Büyükhüsun , Cemaller, Çakmaklar, Çamköy , Çınarpınar , Erecek, Gülpınar, İlyasfakı , Keçikayası , Kestanelik, Kırca, Kızılkeçili , Korubaşı , Koruoba , Kösedere , Kulfal , Küçükhüsun , Misvak, Naldöken, Paşaköy, Pınardere , Sapanca, Söğütlü, Süleymanköy , Tamış , Tartışık
Other	**S**	Çamkalabak, Yukarıköy
	T	Ahmetler, Baharlar, Bahçedere , Bilaller, Büyükhüsun , Cemaller, Çamoba , Keçikaya , Kestanelik, Kırca, Kızılkeçili , Kösedere , Naldöken, Paşaköy Taşboğaz

According to the findings in Table 6.25, it has been determined that carpet weaving and other flat-woven textiles (cicim-kilim, zili-kilim, zili, etc.) are still being produced in 2 villages in the Ayvacık district. These villages are Çamkalabak and Yukarıköy Yörük villages. In contrast, carpet weaving has been completely abandoned in 33 villages and the Gülpınar town, and flat-woven textile production has been completely abandoned in 15 villages. Similarly, Aksoy and Özkan (2024), in their study, found that carpet

weaving was carried out in 34 villages of the Ayvacık district in 2003, but this number had decreased to 5 by 2024.

The raw materials for Ayvacık carpets are wool and natural dyes. Altıntabak, Turnalı, Bardaklı, Baratlı , Sarıbaş, Yeşilbacak, Çarklı Elek, Elekli, Cami Örnek, and Kızıllı/Oklu are the main carpet designs woven in the villages of Ayvacık. The carpet weaving tradition in the region belongs to the Yörük villages. In an interview with G1, it was stated that " the period when weaving was most widespread in Ayvacık was between 1980-2000, when cooperatives began to be established." During this period, the market for Ayvacık carpets grew significantly both domestically and internationally, and the increase in their prices encouraged the Manav and some Turkmen villages in the region, leading to the opening of courses and the start of weaving in these villages (Aksoy and Özkan, 2024). In an interview with G2, it was stated that "in the 2000s, the upward momentum in carpet weaving gradually began to decrease, and with the closure of cooperatives in the region, carpet weaving was on the verge of extinction."

Ayvacık is famous not only for its unique carpets but also for its flat-woven textiles made using techniques such as cicim-kilim, zili-kilim, zili, and sumak. These textiles, traditionally woven for dowries and funerals, have also gained value as products for the tourist market since the 1980s. Furthermore, some villages produce plain or striped goat hair rugs and sacks. Today, the tradition of wrapping the deceased in these flat-woven textiles for funerals and then donating them to mosques has been abandoned. The scarcity of raw materials and the closure of cooperatives, along with the resulting restrictions on access to the tourist market, have led to the gradual depletion of flat-woven textiles, similar to carpets (Aksoy and Özkan, 2024). The data obtained indicates that both handicrafts, once considered significant cultural heritage elements at the regional level and key local assets for both domestic and international markets, are on the verge of extinction.

Table 6.26. Shuttle Weaving (S: Ongoing; T: Abandoned Villages)

Silk		There is no tradition of silk fabric weaving in Ayvacık.
Cotton Cloth	**S**	Bektaş, Korubaşı, Misvak, Söğütlü
	T	Ahmetçe, Ahmetler, Akçin, Balabanlı, Behramkale, Erecek, Güzelköy, Koruoba, Koyunevi, Süleymanköy, Tamış, Tuzla
Pyramid	**S**	Bademli, Bektaş
	T	Ahmetler, Akçin, Babadere , Baharlar, Balabanlı, Behramkale, Bilaller, Büyükhüsun , Erecek, Güzelköy , İlyasfakı , Korubaşı , Koruoba , Koyunevi , Misvak, Paşaköy, Sapanca, Süleymanköy , Tamış , Tuzla
Line	**T**	Tuzla
Cacala	**S**	Bahçedere , Gülpınar, Korubaşı
	T	Akçin, Bademli, Balabanlı, Bektaş, Büyükhüsun , Güzelköy , Kulfal , Paşaköy, Sapanca, Süleymanköy , Tamış , Tuzla, Uzunalan
Girth	**S**	Korubasi
	T	Ahmetler, Bademli, Baharlar, Bahçedere , Behramkale, Bektaş, Büyükhüsun , Güzelköy , Koruoba , Naldökeni, Tabaklar, Taşboğaz , Tuzla, Uzunalan

Table 6.26, it has been determined that cotton cloth weaving is still practiced in 4 villages, ehram weaving in 2 villages, cacala weaving in 3 villages, and kolan weaving in 1 village in the Ayvacık district. In contrast, it is understood that cotton cloth weaving has been completely abandoned in 12 villages, ehram weaving in 20 villages, cacala weaving in 13 villages, and kolan weaving in 14 villages. It has been stated that linen weaving in Ayvacık is only practiced in Tuzla village, limited to the production of bags for olive pomace. The research findings indicate that there is no silk weaving tradition in the villages of Ayvacık. Shuttle weaving is done on horizontally operated pedal looms called çulfalık/çulluk and mutaf in the region, and on floor looms.

In the villages of Ayvacık, cotton fabric weaving is generally used in the production of bedsheets (Bademli, Balabanlı, Bektaş, Koyunevi, Misvak, Süleymanköy, and Tuzla) and shirts (Akçin, Bektaş, Erecek, and Misvak). According to the interview with G3, in Misvak village, the production of long shirt fabrics with hand-embroidered sleeves, collars, and hems, a traditional garment of the Yoruk people, continues. In Korubaşı village, the only person continuing cotton fabric weaving is Ramize Gülen, who came to the village as a bride from Behramkale and learned the craft from her mother, who used to weave and sell cotton fabrics to tourists in Assos . Using old oilcloth patterns, she produces products for sale such as runners , napkin sets, and pillows.

According to findings from discussions with G12, G14, and G7, Ahmetçe and Kozlu villages were among those where cotton weaving on looms was practiced in the past. It is remembered that white and off-white colored Şile fabrics were woven in Ahmetçe village. In Koruoba village, it is stated by elders that the last remaining cotton cloth weaver in the village in the early 2000s was Ümmü Gülsüm Yavuz, and that in earlier times, "Alaca fabric" (a type of cotton trousers) made from hair and cotton was also woven there.

In the villages of Ayvacık, one of the traditional waist and back accessories used by women is the ehram, a type of woven fabric with a checkered pattern, usually made using cotton warp and orlon weft. Today, ehram production continues only in the villages of Bademli and Bektaş through the individual efforts of one or two weavers. Currently, in the workshop belonging to the Bektaş village cooperative, efforts are underway to revive cotton cloth and ehram weaving on a few shuttle looms. According to G9, the only village where ehram is mentioned as being used by men is Balabanlı , where weaving is no longer practiced . In this village, it has been learned that shepherds wore double-layered ehram to avoid getting cold when they didn't have cloaks. According to information obtained from the local people, ehram weaving was abandoned in Erecek village in the 1960s, while in Akçin and Koruoba villages, 1-2 people continued it in the early 2000s, and 5-6 people from Misvak village also stopped production in subsequent years. The ehram, woven as a back shawl in Paşaköy, was woven as a waist ehram in Süleymanköy. In Süleymanköy village, which once had 150 households, the use of ehram disappeared when the houses were bought by people from Istanbul, reducing the local population to 10 households.

Another type of weaving that has become a thing of the past in the villages of Ayvacık is the woven straps made on floor looms. While it has been stated that these straps were used for animal tethering (Bektaş, Koruoba) and saddle decoration (Bilaller), and that they were initially simple examples made from goat hair (plain) and later from wool (Ahmetler) with patterns, no old patterned strap examples have been found in the region. The last strap production in Ahmetler village was made from black nylon yarn. In Büyükhüsun village, where strap production has been abandoned , it is stated that the strap was called " öğme " and was used to tie children's olive and fig baskets to their backs; in Tuzla village, the straps produced were used to tie goods to camels. Today, strap weaving is only continued by one person in Korubaşı village.

Another type of weaving done in Ayvacık is cacala , produced as floor coverings using leftover fabric scraps . According to an interview with G9, it is still practiced by Ramize Gülen in Korubaşı village. It was stated that in some other villages (Güzelköy , Paşaköy), cacala weaving was practiced until 15-20 years ago and then abandoned. Cacala weaving was frequently done in Manav and rarely in Türkmen villages. In Güzelköy Türkmen village, ehram and cacala weaving was done by Bayram Kurtaran, who learned the craft from a weaver in Küçükhüsun village. The weaver, who also worked for other clients,

stopped ehram weaving in 2003-2004 and cacala weaving in 2005-2006, thus ending shuttle weaving in Güzelköy.

It has been stated that in Güzelköy and Kocaköy, which are also Turkmen villages, in the past, carpets made from goat hair and striped woven fabrics such as bread bags and garment sacks made from a mixture of sheep and goat hair were produced on shuttle looms, but the production of these gradually ceased after the end of nomadic life.

Table 6.27. Card-based Textiles/Multipliers (S: Continuing; T: Abandoned Villages)	
T	Bahçedere , Güzelköy

The findings in Table 6.27 show that in the Ayvacık district, çarpana weaving, traditionally practiced with local motifs in two Turkmen villages, is no longer carried out today. This weaving technique describes warp-faced woven fabrics made using cards called çarpana. It is stated that the çarpana cards used in Bahçedere and Güzelköy villages were made of wood and leather, and the woven fabrics made from them were used as a waist accessory called "bel bağı" in traditional Turkmen clothing, with pattern names such as "tokmaklı", " çaparlı " and "sokak", and that their production was abandoned in the 1970s. Data on çarpana weaving in other Turkmen villages in the region could not be obtained.

Table 6.28. Non-woven surfaces (S: Maintained; T: Abandoned Villages)		
Felt	**T**	Dibekli, Söğütlü, Tartışık , Taşboğaz , Yukarıköy
Cloak	**T**	Springs, Dibekli
Aba	**T**	Ahmetler, Akçin, Baharlar, Dibekli, Süleymanköy , Taşboğaz , Tuztaşı
Pırpıt	**T**	Baharlar, Çamkalabak , Erecek, Keçikayası , Korubaşı , Misvak, Süleymanköy

The findings in Table 6.28 show that in the past, felt was produced in 5 villages, shepherd's cloak in 2 villages, aba (a type of coarse woolen cloth) in 7 villages, and pırpıt (a type of soft cotton fabric) in 7 villages in the Ayvacık district, but these practices are no longer continued today.

Detailed data on felt and cloak making in Ayvacık villages could not be obtained. According to information obtained from G3, aba and pırpıt are stated to be names given to thick fabrics used in traditional clothing and the garments made from them. Their difference from felt is that felt is made without weaving. Aba/pırpıt fabrics, whose raw material is goat hair or wool, are woven on looms in some villages of the region (Erecek, Keçikayası) and on carpet looms in others, and then felted using boiling water and beating processes. While some villages use black sheep fleece for aba/pırpıt fabric (Keçikayası), in others the weaving is done from white wool and dyed black (Erecek, Korubaşı). In the region, the felting process is called "dövme" or " depme ," therefore, in some villages these fabrics are also called " depme fabric." The pounding or threshing process was carried out with a tool called a "düven" (a threshing machine) or a " leng " (a dough kneading machine). In the region, the distinction between "pırpıt" and "aba" seems to lie not in the fabric structure itself, but in the process of transforming it into a finished product. In the region, the jacket made from pounded fabric is called "aba" (Taşboğaz), while the trousers are called "pırpıt" (Çamkalabak, Misvak) or "dövme pantol " (Süleymanköy , Taşboğaz). These productions, abandoned in Erecek village in the 1960s, continue in Yörük villages like Çamkalabak.they were able to continue until more recent timesIt is seen.

Table 6. 29. Embroidery Works (S: Ongoing; T: Abandoned Villages)	
S	Ahmetçe , Ahmetler, Akçin, Babadere , Baharlar, Behramkale, Budaklar, Çakmaklar, Çamkalabak , Çamköy , Demirciköy , Dibekli, Gülpınar, Güzelköy , Hüseyinfakı , Kayalar, Kestanelik, Kırca, Kızılkeçili , Kocaköy, Korubaşı , Koruoba , Kozlu, Kösedere , Küçükhüsun , Misvak, Paşa köy, Sazlı, Süleymanköy , Tamış , Taşağıl , Taşboğaz , Tuzla, Tuztaşı , Uzunalan , Yeniçam , Yeşilyurt, Yukarıköy
T	Arıklı, Bademli, Bahçedere , Balabanlı, Bektaş, Bilaller, Büyükhüsun , Cemaller, Çaltı, İlyasfakı , Kulfal, Naldöken, Sapanca, Söğütlü, Tabaklar, Tartışık

Table 6.29 shows that embroidery is still practiced in 38 villages in the Ayvacık district, while it has been completely abandoned in 16 villages. This finding indicates that, although not as widespread as lace making, embroidery techniques still exist as an important handicraft in the rural areas of Ayvacık. In the villages of Ayvacık, embroidery is frequently applied to tablecloths and bedspreads, pillowcases, traditional woven cloth towels (currently used as door decorations or runners) , handkerchiefs, dowry bundles, prayer headscarves, Yörük aprons, and undershirts.

compiled from the information in G1, G2, G3, and G11 within the scope of the research , Ahmetçe village stands out with its famous "counted-stitch" embroidery, which is currently produced on order for the domestic market, primarily Istanbul; while in Akçin and Tamış villages, the "wrapping stitch" technique is frequently used, and in Tamış, handkerchiefs with floral motifs made with this technique are even marketed to surrounding villages. In Dibekli village, pillowcases, towels, prayer headscarves, and gauze are decorated with the counted-stitch technique. The modern use of traditional cloth towels embroidered with counted-stitch in Dibekli is noteworthy: it has been noted that embroidered cloth towels, traditionally hung above doors, are now used as " runners ." This transformation points to the cultural continuity of handicrafts as well as their potential for integration with modern life. In Tuzla village, however, the counted-stitch technique has been abandoned. Tuzla village stands out with its rich technical history; The fact that handkerchiefs made with counted cross-stitch were used as wedding and engagement invitations until the 1970s shows that this craft had not only aesthetic but also social functions. The embroidery technique frequently seen in the villages of Babadere , Behramkale, Paşaköy, and Tuzla is cross-stitch. Cross-stitch is also practiced in Tamış village. In Söğütlü village, however, the cross-stitch embroidery that was practiced in the past has been abandoned today. In Kestanelik village, the variety of embroidery is remarkable; the continued use of techniques such as wire breaking, counted cross-stitch, jump stitch, and cross-stitch shows that the village had a rich embroidery production culture in the past. The Yörük villages of Çamkalabak and Yukarıköy have a different variation of embroidery. In these villages, cross-stitch, done in a coarse style with cotton thread on woven aprons called " öngergi, " stands out as an extension of the traditional clothing style. This situation reveals that embroidery is also an important tool for preserving cultural identity.

In the villages of Ayvacık, embroidery, both an aesthetic and functional handicraft, is still practiced in many villages. However, due to factors such as migration from villages to cities, population decline, and the abandonment of traditional lifestyles, this art form is at risk of disappearing in some settlements. Integrating handicrafts with tourism, for example, transforming embroidered items into modern decorative products, can increase both the cultural and economic potential of Ayvacık. Especially in tourist villages, the promotion and sale of embroidered products is considered an important opportunity to support the sustainability of this art.

Conclusion

According to the results of the study, among the types of handicrafts practiced in the villages of the district, crochet work was the most common, occurring in 49 villages, while saddle making, wooden pot making, and belt weaving were the least common, each practiced in only one village. Similarly, Aksoy and Keleş (2008), in their inventory study of handicrafts in

Ayvacık, found that 21 different handicrafts were practiced in the district center and villages. Among these, crochet work was practiced in 57 villages, while shoemaking, felt making, and pottery were practiced in only one village each. As can be understood from this, it was concluded that crochet work was abandoned in 8 different villages over the past 17 years, meaning it is no longer practiced. Furthermore, it was concluded that pottery, which was previously practiced in only one village, is now practiced in only three villages.

It has been concluded that the production of ceramics and earthenware was first carried out by people who came to the region from outside. In the villages of the region, it was determined that weaving loom production, cane making, wood carving (inlay), tanning , shoe making , mat weaving, basket weaving, linen weaving, cotton weaving, cloak making, felt making, shepherd's cloak making, and other similar crafts have been abandoned, while bell making and silk weaving were never practiced. Analysis of the study results shows that in the district, only textile handicrafts such as weaving, needlework, counted cross-stitch and other types of embroidery, slippers , booties, and knife making have local patterns and traditional production techniques, but are increasingly facing the threat of extinction. The continuation of textile handicrafts (slippers , booties, lace-crochet work, etc.) can be attributed to their functional use in daily life and their traditional inclusion in brides' dowries. As can be understood from this, the functionality of handicrafts, their suitability for daily use, their traditional aspect, and their income-generating potential as a tourist attraction are among the important reasons for the continuation of their production.

Therefore, the handicrafts found in the villages of Ayvacık are not only traces of a historical craft, but also carriers of cultural continuity and memory. In this context, tracing the historical roots of handicrafts in the region also makes it possible to understand the efforts to preserve cultural heritage and pass it on to future generations.

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