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**THE HISTORY OF RESEARCH ON THE LEATHER-PROCESSING CRAFT OF THE  
KAZAKH PEOPLE**

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**Abstract.** *Introduction.* This article examines the history of the study of the traditional leather-processing craft of the Kazakh people from a historiographical perspective. The study is aimed at systematizing domestic and foreign scientific works on leather-processing technologies in Kazakh ethnography. The article analyzes the types of leather products made in the conditions of nomadic life, their functional purposes and the level of research into processing methods. *Goal and objectives* of the study are to analyze scientific works that examine the formation and development of the traditional leather-processing craft of the Kazakh people, as well as to identify the main research directions and methodological approaches applied in this field. Also, to show the place of leather products in the nomadic life system and to consider the features of the formation of leather-processing technology and the level of research of its types. *Results.* The research identifies the main directions of scientific works devoted to the leather-processing craft of the Kazakh people. The features of processing technologies and the evolution of their research depending on the types of leather products were shown. In addition, it was revealed that some aspects of leather tanning and the processing of kon teri, suede and leather processing methods have not been sufficiently considered in ethnographic works. *Conclusion.* It has been established that the traditional leather-processing craft of the Kazakh people was an important component of nomadic economy and material culture. The historiographical analysis presented in the article allows us to assess the level of research on the leather-processing practices and lays a scientific foundation for future comprehensive studies of this field.

**Keywords:** Leather, leather-processing, leather tanning, Kazakh technique of leather processing, nomadic economy, tulyр, kon, kaiys, konek

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## ҚАЗАҚ ХАЛҚЫНЫҢ ТЕРІ ӨНДЕУ КӘСІБІНІҢ ЗЕРТТЕЛУ ТАРИХЫ

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**Аңдатпа.** *Kіріспе.* Бұл мақалада қазақ халқының дәстүрлі тері өңдеу кәсібінің зерттелу тарихы тарихнамалық тұрғыда қарастырылады. Зерттеу қазақ этнографиясындағы тері өңдеу технологиясына қатысты отандық және шетелдік ғылыми еңбектерді жүйелеуге бағытталған. Мақалада көшпелі тұрмыс жағдайында теріден жасалған бұйымдардың түрлері, олардың функционалдық қызметі мен өңдеу тәсілдерінің зерттелу деңгейі талданады. *Зерттеудің мақсаты мен міндеттері* – қазақ халқының дәстүрлі тері өңдеу кәсібінің қалыптасуы мен дамуын сипаттайтын ғылыми еңбектерді талдау, негізгі зерттеу бағыттары мен әдіснамалық ерекшеліктерін айқындау. Сондай-ақ, көшпелі тұрмыс жүйесіндегі тері бұйымдарының алатын орнын көрсету және тері өңдеу технологиясының қалыптасу ерекшеліктері мен оның түрлерінің зерттелу деңгейін қарастыру. *Нәтижелер.* Зерттеу нәтижесінде қазақ халқының тері өңдеу кәсібіне арналған ғылыми еңбектердің негізгі бағыттары анықталды. Тері бұйымдарының түрлеріне байланысты өңдеу технологияларының ерекшеліктері мен олардың зерттелу эволюциясы көрсетілді. Сонымен қатар, тері илеу, көн, күдері, былғары өңдеу тәсілдерінің кейбір қырлары этнографиялық еңбектерде жеткіліксіз қарастырылғаны айқындалды. *Қорытынды.* Қазақ халқының дәстүрлі тері өңдеу кәсібі көшпелі шаруашылық пен материалдық мәдениеттің маңызды құрамдас бөлігі болғаны анықталды. Мақалада ұсынылған тарихнамалық талдау тері өңдеу кәсібінің зерттелу деңгейін бағалауға мүмкіндік береді және бұл саланың болашақтағы кешенді зерттеулеріне ғылыми негіз қалайды.

**Түйін сөздер:** Тері, тері өңдеу, тері илеу, қазақтың тері өңдеу техникасы, көшпенділер экономикасы, тұлып, көн, қайыс, көнек

**Алғыс.** Мақала Қазақстан Республикасы Ғылым және жоғарғы білім министрлігінің АР26197945 «Этно-эко жүйедегі Солтүстік және Оңтүстік Қызылқұмды этнографиялық және этноархеологиялық зерттеу» тақырыбындағы гранттық қаржыландыру жобасы шеңберінде даярланды.

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## ИСТОРИЯ ИЗУЧЕНИЯ КОЖЕВЕННОГО ремесла КАЗАХСКОГО НАРОДА

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**Аннотация.** *Введение.* В данной статье рассматривается история изучения традиционного кожевенного ремесла казахского народа с историографической точки зрения. Исследование направлено на систематизацию отечественных и зарубежных научных работ по технологии кожевенного дела в казахской этнографии. В статье анализируются виды кожаных изделий, изготавливаемых в условиях кочевого образа жизни, их функциональное назначение и уровень исследований методов обработки. *Цель и задачи исследования* – анализ научных работ, описывающих формирование и развитие традиционного кожевенного ремесла казахского народа, в определении основных направлений исследований и методологических особенностей. Также, показать место кожевенных изделий в кочевой жизни и рассмотреть особенности формирования кожевенной технологии и уровень исследований её видов. *Результаты.* В ходе исследования были определены основные направления научных работ, посвященных кожевенному ремеслу казахского народа. Показаны особенности технологий обработки и эволюция их изучения в зависимости от видов кожаных изделий. Кроме того, выявлено, что некоторые аспекты дубления кожи и замши, а также методы обработки кожи недостаточно освещены в этнографических работах. *Выводы.* Установлено, что традиционное кожевенное ремесло казахского народа являлось важной составляющей кочевого хозяйства и материальной культуры. Представленный в статье историографический анализ позволяет оценить уровень исследований кожевенного ремесла и закладывает научную основу для будущих комплексных исследований этой области.

**Ключевые слова:** Кожа, обработка кожи, дубление, казахская техника обработки кожи, экономика кочевников, тулып, кон, кайыс, конек

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### **Introduction**

The development of economic forms and professions in the Kazakh way of life brought many changes in the material culture of the people. This is because the tools and products used in nomadic life changed depending on the season and the conditions of animal husbandry. Among these types of professions, the classification of the Kazakh leather-processing craft and its distribution and uniqueness in each region formed the technology of the entire leather-processing craft. The leather-processing craft was often used in the animal husbandry system to make horse harness, tools necessary for the economy, labor tools, household necessities, dishes, shoes and clothing, and musical instruments. In general, all items made of leather were used in the daily life of the people. The leather used for processing was mainly cattle and sheep skins. Depending on the use of the skin, the appropriate part of the hide of various animals and animals was used at the required level. For example, the skin of the necessary part of each animal is used depending on the technology of making dishes. Among them, the skin of the legs of animals was effectively used to make dishes and bags. And fur also had its own time and campaign for its extraction. Although research on the processing of fur and its effective use is a relevant topic in Kazakh ethnography, there are almost no fundamental studies written about it. However, the works of Kh. Argynbayev, M.S. Mukanov, R. Khodzhaeva, S. Kasimanov, D. Shokparuly describe a number of types of handicrafts made of leather. Other leather items are reflected in separate articles and small studies.

### **Materials and Methods**

The materials of the article are formed by ethnographic special data and catalogs of museum fund materials, special studies. To master the materials presented in the article, special ethnographic and museum research methods are used. In addition, analysis, examination of the obtained materials, determination of the level of authenticity and discursive methods were effectively used. Comparative methods were used to analyze the research related to the leather-processing craft in a historiographical context.

### **Discussion**

Among the technologies for making various products used in the traditional economic system of the Kazakh people, the profession of leatherworking holds a special place. The predominance of leather processing in material culture samples indicates its important role in the lives of the people. The development of leatherworking as a separate branch and its historiography and history of research have not yet been fully studied in ethnographic science. In general, among the works related to the crafts of the Kazakh people, A. Margulan’s “Kazakh folk applied arts” (Margulan, 1986: 207–216), Kh. Argynbayev’s “Crafts of the Kazakh people” (Argynbayev, 1987: 90–93) provide various examples of the crafts of the Kazakh people. Among them, a special chapter is devoted to leather processing and shoemaking. Here Kh. Argynbayev mentions the types of leather tanning and shows various ways of obtaining cattle and animal skins. In works such as O. Zhanibekov’s “Echo” (Zhanibekov, 1990: 301), types of leather vessels and their methods of production and use are described. One can find albums and research works of the master Darkembay Shokparuly on the production of leather vessels (Shokparuly, 2005: 34–50). Regarding the art of leather processing, the names of products made from it and the technology of their production, D. Shokparuly’s article “The art of leather processing”, published in 2003, provides a general description and forms a complete understanding. Here, the main names of leather products and the technology and methods

of leather processing are shown (Shokparuly, 2003: 17–21). In addition, M.S. Mukanov’s work “Kazakh yurt” studies leather products related to yurt products (Mukanov, 1981: 186). And S. Kasimanov’s work “Crafts of the Kazakh people” provides general types of handicrafts and methods of making them (Kasimanov, 1995: 240). D. Shokparuly’s work “Technology of assembling leather products” analyzes the methods of making leather products (Shokparuly, 2005: 120). R. Shoibekov’s article “Some names related to the art of shoemaking” provides ethnolinguistic analysis and explanation (Shoibekov, 2006: 55–60). Regarding leather clothing, I.V. Zakharova and R.D. Khodzhaeva’s work “Kazakh national clothing (19th–early 20th centuries)” provides a full description of the types of clothing. Among them, leather hats, leather trousers, and types of boots are considered (Zakharova, Khodzhaeva, 1964: 178).

In general, research related to the Kazakh leatherworking profession can be divided into two large groups. The first is the work of researchers such as A. Margulan, Kh. Argynbayev, O. Zhanibekov, S. Kasimanov, D. Shokparuly, which focuses on the overall description of leather products and their production. The basis of these works is based on ethnographic materials collected in the second half of the 20th century. Among these authors, there are researchers who, like D. Shokparuly, were themselves craftsmen. The research written by researchers and craftsmen also has its own characteristics. For example, while the works of Kh. Argynbayev and A. Margulan have established theoretical foundations for studying the leather-processing craft, D. Shokparuly, as a craftsman himself, tried to demonstrate the practical aspects of leather and woodworking professions and analyze their everyday uses in various albums and collections. Among the researchers was O. Zhanibekov, who effectively used museum materials. In his research, he studied handicrafts, including leather goods, using materials from museum collections. In general, on the issue of the development of handicrafts, E.A. Masanov’s article “Blacksmithing and jewelry making in a Kazakh village (second half of the 19th – early 20th centuries)” focuses on the development of handicrafts in Kazakh villages in the second half of the 19th century and the beginning of the 20th century. The author writes that in the early stages, nomadic Kazakh craftsmen did not have special forges, and in the spring and summer they built special yurts or worked in the open air. In the article, E.A. Masanov shows that Kazakh forges were later formed in winter dwelling. Here he describes that Kazakh craftsmen were mainly seasonal workers (Masanov, 1961: 148–149).

The second group of researchers tries to assess crafts according to their scientific directions and their need in the traditional environment. For example, in connection with the ethnographic nature of crafts, Zh. Mankeeva’s article “Ethnographic characteristics of handicrafts ” notes that crafts are a reflection of the material and spiritual culture of the people, and also emphasizes their educational and cognitive function (Mankeeva, 2013: 5). Materials collected from the Kazakh diaspora in different regions are of particular value for understanding leather processing technologies. For example, in N. Mazhikyzy’s article “The art of leather-processing craft among Chinese Kazakhs”, she describes the leather processing art of Kazakh diaspora in China as arising from the necessity of life and also emphasizes the fact that daily necessities and clothing are made of leather, and the impact of socio-economic transformations in China on it (Mazhikyzy, 2020: 279–285).

Among the later large-scale studies related to the traditional Kazakh leather-processing craft, one can mention the scientific collection “The traditional art of Kazakh leather-processing craft”. The scientific collection includes research by the famous craftsman D. Shokparuly, art historians D. Darkembayuly, A. Espenova, and D. Baidaraly on the evolution, history, and practice of leather-processing craft, as well as its current scope (The traditional art of Kazakh leather-processing craft, 2024: 10–58).

The leatherworking profession not only covered the needs of everyday life and the economy, but also had its own artistic features. For example, A.T. Espenova’s article “Artistic features of leather-processing craft in Kazakh crafts” analyzes the development of the art of leather-processing craft and the artistic features of leather products (Espenova, 2016: 321–323). A.T. Espenova’s article “Trends in the development of leather-processing craft in Kazakhstan” examines leather products and determines their level of development. It reveals the history and modern trends of leather-processing craft in Kazakhstan. It also touches on new directions in leather-processing craft and artists in this

field. It reveals the artistic features of the product through comparative and stylistic analysis (Espenova, 2017: 106–108).

The development of the leather-processing craft in traditional life was also given attention to the features of tanning, its use, and the types of leather needed for it. The types of leather in the art of leather-processing craft and their use are described in the article by E.U. Kulzhabaev and A.T. Esim “Traditional leather-processing craft methods of the Kazakh people in modern times”. The authors dwell on the names of the types of leather, give definitions of their respective uses, and the current state of use (Kulzhabaev; Esim, 2017: 137–139).

Various methods of leather processing have been preserved. They are used depending on the physique of the slaughtered animal or cattle and the purpose for which the skin is used. For example, in the article “Leather processing” by A. Ilyasova, it is written about how leather is processed. The author focuses on the processes from slaughtering a lamb and skinning it to its appropriate processing. In addition, the types of tools necessary for obtaining leather are also given (Ilyasova, 2002: 59–60).

Similarly, in the works of researchers such as R. Shoibekov and A. Zhakupov, they analyze the names of general handicrafts from an ethnolinguistic perspective. Among the researches related to leather products, small articles and descriptive information are published in press materials and various scientific and educational publications. Foreign scientists have also conducted a number of studies related to the crafts of peoples in general. Even in some countries, special periodicals and magazines related to handicrafts are published. This has allowed foreign researchers to conduct numerous historiographical studies related to the craft profession (Zbucheia, 2022: 10–22).

## Results

In the second half of the 19th century, livestock farming in the Kazakh steppe and the products obtained from it, such as skins, wool, and oil, were also necessary products for Tsarist Russia. In this regard, S.A. Davydov’s report “Cottage industry in Central Asia (reports from 1890)” explains that Kazakh leather and other handicrafts were very necessary products for settlers and soldiers in the Kazakh lands (Davydov, 1894: 51).

Among the types of traditional clothing, there were many models of outerwear, such as ton (a traditional winter outerwear of the Kazakh people crafted from sheep, goat, and foal hides), ishik (one of the Kazakh national costumes, it is made of leather, felt, and various animal skins, and is covered with fabric), etc., made of leather. Most of the outerwear worn in the cold seasons was made of leather. Among them, animal skins were effectively used. For example, wearing a wolf ishik and antelope skin was considered valuable clothing in Kazakh society. Among traditional clothing, a type of raincoat worn over a leather garment called an aba is particularly notable. It is fully described in S. Kasimanov’s work “Crafts of the Kazakh people” (Kasimanov, 1995: 240), D. Shokparuly’s article “From the tail to the comb” (Shokparuly, 1987: 278–300) and in the work of Darkembay Shokparuly and Daulet Darkembayuly “Kazakh applied arts” (Shokparuly, Darkembayuly, 2007: 272). Usually, aba is a type of clothing sewn from horsehide with the fur facing outward. There were many models of outerwear depending on the function and season of wear. Similarly, most hats were sewn from animal fur. For example, fox tymaks (a men's winter coat made of animal skin, with a high peak, a forehead, two ears, and a back hem that covers the nape and ridge) and boriks (a traditional Kazakh national headdress, made from precious fur and the skin of a young calf) were also made from fur.

There were many examples of leather boots in the Kazakh clothing style. Related to shoemaking are Kh. Argynbayev’s “Crafts of the Kazakh people” (Argynbayev, 1987: 128), S. Kasimanov’s article “Skill turns hide into fur” (Kasimanov, 1992), O. Zhanibekov’s book “Kazakh clothing” (Zhanibekov, 1996: 192), R. Shoibekov’s commentary “Some names related to the art of shoemaking” (Shoibekov, 2006: 55–60), A. Zhakypov’s explanatory dictionary “Camel breeder's explanatory dictionary” (Zhakypov, 1989: 192) describe the names of boots and the methods of their manufacture, the names of the components of boots. There are almost no works related to Kazakh shoemaking and the technology of its manufacture, one of the first to do so was I.V. Zakharova and R.D. Khodzhaeva’s research work “Kazakh national clothing (19th–early 20th centuries)” presents examples of boots of the late 19th century. Subsequent research by Kh. Argynbayev closely linked

the Kazakh leather-processing craft with bootmaking. After gaining independence, only small collections, articles and catalogs of museum collection materials were published on this topic (Traditional Kazakh clothing. Scientific catalog, 2009: 344). After these scientific research, in 2009, O.V. Starostina defended her dissertation for the degree of candidate of historical sciences “Footwear in the traditional culture of the peoples of Central Asia and Kazakhstan (19th – first third of the 20th century)” (Starostina, 2009: 23). Among Kazakh clothes, analyses are made of hats, leather trousers and belts.

The study of leather details and concepts related to Kazakh footwear is considered in the process of making the entire footwear. For example, the scientific catalog “Traditional Kazakh clothing” provides a boot detail called *akmurt*, which is a three-pronged tongue about 2-4 inches long, attached to the toe of the part of the boot that holds the toe cap, called the *kersen*, for decoration. The *akmurt* also has the function of protecting the toe of the boot from damage. The *akmurt* is often worn on the toes of men's *kisyktaban*, *zhekei*, and *saptama* boots. The *akmurt* is made of green leather called *koksaur*, made from the skin of a horse's *saur* (a thick type of leather made from the hide and thigh skin of a cattle) (Traditional Kazakh clothing, 2009: 201).

In traditional Kazakh society, there were many types of belts as part of the clothing style. They were constantly developing and improving. Some types of belts were formed and changed depending on economic and domestic conditions. In addition, the function of belts was not only to hold outerwear, but also to indicate a person's place and status in society. The place of belts in the clothing system is deeply rooted in the history of the country. However, there are almost no special studies devoted to the history of Kazakh belts, their classification, and function. However, the works of V.P. Kurylev, I.V. Zakharova, R.D. Khodzhaeva, N. Alimbay, Sh.Zh. Tokhtabayeva and others provide information related to belts.

In general, in the traditional environment, the prototypes of belts originated from the Saka era and were perfected. Despite the changes in the technology of their manufacture, their need and scope of use expanded and were supplemented with decorative ornaments.

Kazakh belts, which were first made in the 19th–20th centuries, are also perfected types of belts made in these ancient times. During these periods, the types of belts in general, especially the decorative belts worn at ceremonial gatherings and weddings, increased. In Kazakh society, expensive belts with a buckle were worn by *bi*, sultans, and rich people, matching them with their silver-plated saddles. Sh. Tokhtabayeva's study “The Silver Path of Kazakh Masters” shows that jewelers took from four to eight sheep to make such decorative belts (Tokhtabayeva, 2005: 56).

In the traditional Kazakh environment, there were also multifunctional types of belts, for example, *kise* belts (a man's belt for carrying various weapons, weapon accessories, and other necessary items) were worn by hunters and falconers. A scabbard for a dagger knife was attached to such a belt using a special strap, and additional hunting tools such as an *okshantai* and a *dandaku* were attached to it. This explains the diversity of belt types at that time.

Depending on the technology of making the belt and its decoration, it is called a *beren* belt, *bota* belt, *zer* belt, gold belt, *datka* belt, *denment* belt, *shok* belt, *sarala* belt. For example, a *beren* belt is made using precious metals. A *bota* belt is called such because it is set with various precious stones in silver and looks like a camel calf's eye. *Kemer* and *denment* belts are also considered decorative belts (Traditional system of Kazakh ethnographic categories, concepts and names, 2017: 630). Types of *datkalyk* belts and *dement* belts can be considered as belts that indicate a person's status in society.

In the life of the Kazakh people, some types of utensils were also made of leather. Among them, *konek*, *saba*, *mes*, *torsyk* and many other types of utensils were made of leather. In the article by M. Auelkhanuly, it is mentioned that goatskin *mes* was used in the western regions of Kazakhstan and *Zhetysu*. The author describes *mes* as a vessel for pouring dairy products such as *koumiss*, *shubat*, *ayran*, and *irkit*. In addition, its production technology primarily involves using whole skins removed in one piece from goats or calves. The inner flesh and subcutaneous fat of the hide used for making a *mes* are removed, and the fur is shaved off. After that, the hide is smoked on both the inside and outside, turned flesh side inward, and its edges are whip-stitched with camel-hair thread. The neck of the skin is considered the neck of the *mes*. A *pispek* is not used for churning in a *mes*, it is used only

for carrying water products on a vehicle, as well as for carrying water in areas with a shortage of water (Auelkhanuly, 2013).

In the article by O. Oteuliuly, it is written that in the nomadic life of Kazakhs, leather containers with a capacity of 10 liters, called zhantorsyk, were used to transport koumiss. The neck of the torsyk was sewn from the skin of animal legs, sewn so that it could be closed with a wooden stopper, and decorated with embossed and patterned silver plates. Torsyk is a vessel made of animal skin, intended for pouring dairy products such as koumiss, shubat, irkit (Margulan, 1986: 207–216). There are many types of torsyk. They are shimaitorsyk, orkeshtorsyk, zhantorsyk, muiztorsyk, etc. The hide used for making a torsyk is cleaned of subcutaneous fat and residual flesh and the hair is shaved off. The tanned skin is shaped and sewn into a certain shape, and sewn with a thread. The sides of the torsyk are round, the neck is thin and long. A wooden stopper is placed in its mouth. To prevent the stopper from getting lost, a string is passed through it and one end of it is attached to the neck of the torsyk. The most decorative of the torsyks are the shimaitorsyk and the muiztorsyk. These torsyks are sewn from thick cattle hide. The surface of the shimaitorsyk is decorated. The side of the shimaitorsyk is round like a plate. The surface of the muiztorsyk is also carved and decorated like the shimaitorsyk, and it is decorated with silver sparkles. Although the bottom of the muiztorsyk is round, the two shoulders are decorated like a “koshkarmuiz” ornament. Therefore, such torsyks are called “muiztorsyks” (Oteuliuly, 2017).

Small leather vessels such as torsyk are described in the works of Kh. Argynbayev and D. Shokparuly. A brief reference description of similar leather vessels is given in the literature on general crafts. One of such vessels is a leather bucket called konek – a vessel made of camel skin. Usually, large geometric, zoomorphic, horn, plant-like, etc. carvings are made on the konek. The hide is stitched into the form of a konek, dried by stuffing it with straw, after which the straw is removed and the container is smoked over dung embers. Konek is a vessel used for milking mares. Some types of konek are also used to store mare’s milk.

Argynbayev’s research mentions a leather vessel called a “suiretpe” for dairy products. Suiretpe is a type of vessel made of animal skin for pouring dairy products such as koumiss, shubat, ayran, irkit. The suiretpe is made from both cattle and goat skin. The skin is cleaned of the green flesh and fat, and the hair is shaved off. Then it is smoked. After the smoke has completely absorbed, it is soaked in water and shaped into a certain shape. The suiretpe is shaped like a stick and a round cone. It is sewn with a thread from the outside. Sand or dry soil is put inside the sewn suiretpe. After it has completely taken shape and dried, the inside is cleaned and washed and smoked again. Then the inside is cleaned and washed again, and the inside and outside are greased with sheep’s tail fat or horse fat. It can be used in place of both a mes and saba (Argynbayev, 1987: 90–93).

Among the leather vessels, the bulkynshak also had its place. The bulkynshak is a vessel made of horsehide. M. Auelkhanuly’s article describes the technology for making the bulkynshak. For this purpose, when a horse is slaughtered, the hide of the hind leg is flayed whole, down to the fetlock, to make a mes. The residual flesh and subcutaneous tissue are then removed, and the thigh section is sewn by inserting a piece of cloth between the edges and stitching it with sinew or horsehair from the tail. The seam is at the bottom of the bulkynshak. A wooden plug is made for the narrow part of the skin that is at the ankle, filled with ash, plugged, and dried in the shade. The completely dried skin hardens and turns into kon (dried and semi-processed (untanned) hides and skins of livestock and wild animals). Then the ash is poured out and the vessel is smoked.

Next, it is washed with tea and a few days of fermented kefir are poured inside. This is called “removing the raw taste”. Then, the heat of the stove (soot) is collected, soaked in water, and the skin is placed in it for a while. This is called “smoke-curing”. Then pour boiling oil into the container, shake it up, and use it for further use. The bulkynshak is hung from the head of the kerege by a string. When riding a horse, it is usually hung on the front of the man’s forehead or tied to the kanzhiga. When walking, it is carried on the shoulder. This container is most suitable for the herder community to pour ayran, shalap, and koyirtpak on hot days (Auelkhanuly, 2013).

In Kazakh society, there was a bag called baspak, which was used by blacksmiths, craftsmen, and jewelers. The baspak bag is discussed in G. Isaeva’s article “From the tail to the comb”.

In general, there are very few data and materials related to bags among leather vessels and objects. The author writes that the baspak was adapted for the needs of migration and was used as a small leather bag for storing tools such as hammers, pliers, awls, drills, files, gimlets, rasps, chisels, and cutters. The basmak is made of horsehide, most often from the scalp of a horse. The hide is processed and softened without removing the hair. Afterward, it is turned with the hair facing outward, and wooden slats are fixed on both sides of the opening. Holes are pierced at intervals, and a leather thong is threaded through to fasten the mouth of the baspak. For decorative purposes, the mane and the eyes of the hide are arranged on one side, a stone is set in the eye, and the baspak is hung on the top of the kerege in a visible place (Isaeva, 2016).

There are also a number of materials for leather dorba (bags), kap (sacks), and kapshyk (pouches). For example, a kapshyk is a container needed for migration, herding, hunting, and long journeys. Men tie it to their waists. A kapshyk is a large, black leather bag, with a sharp iron tip that creates a spark when rubbed hard against a flint, divided in two, and a silver-plated iron or brass groove or nipple on the mouth, which fits into each other when closed, securing the mouth. Nan zhargak or sypyra is a tablecloth used when kneading bread. In the past, according to the needs of migration, sheepskin was cut into four corners, sewn with a rare stitch of a regular sewing machine, folded, tied with a string, hung on a kerege or a pole, and used in everyday life. Such a zhargak is durable, clean, light, the yeast poured into it does not spoil, and it preserves its quality. Among the vessels, there was a samar vessel, which was used to store meat for a short period of time, depending on its purpose. Samar is a large oval-shaped vessel for pouring koumiss, making meat. Similarly, talys also has a special place. Talys is a large, round container for storing craft tools. It is made by cutting the scalp of a horse or cow and placing it raw, with the hair facing outwards. (Auelkhanuly, 2013). In connection with the talys vessel, one can recall the following saying of Bukhar Zhyrau: “I am an arys called argyn, My mouth is wide open. You are a calf-skin shonshik, I am an ox-skin talys (Bukhar Zhyrau) (Regional dictionary of the Kazakh language, 2005: 644).

In general, the technology of making leather products had its own peculiarities. Its methods can be divided into several parts. For this, it consisted of skinning, salting the skin, fat removal, drying, cleaning, tanning the skin, dyeing the skin, and many other stages. These methods of leather processing also had their own characteristics depending on the needs (Ilyasova, 2002: 59–60). There were also methods of skinning animal skins to make leather utensils. For example, biteu soyu means slaughtering without cutting the hide open; for making a tulyp (a large container made of animal skin for storing kurt, butter), the skins of goats and roe deer are removed whole, without splitting. In addition, the skins of wild animals such as foxes and martens are also flayed the hide whole (Argynbayev, 1987: 90).

In everyday life, the simple processing of animal skins in a simple way has long been one of the methods. Therefore, various concepts have arisen in connection with this. For example, untanned cattle hides are called shylgi teri or shylgi kaiys, and after the hide is tanned and processed, it is called kaiys. There are two ways to process shylgi kaiys. One is to use it by removing the fur, and the other is to use the skin without removing the fur. Woolen hides are used to make tulak, taiteri, bostek, tulyp, kauga, shanash, mes, dorba, sharkay, etc. (Kulzhabayev, Esim, 2017: 137–139).

The tools and items used in the leather-processing industry had their own characteristics. For example, the tree on which the skin of slaughtered animals and animals was stretched to dry without scratching is called a kergish. Kh. Argynbayev, A. Tazhimuratov, R. Shoibekov, D. Shokparuly and other authors described the kergish. The kergish was used to preserve the original shape of dried skin. The kergish is made from a tree with a branch that has grown into a fork. To make the kergish, the bark of the cut branch is first peeled and roughened. In order for the forked branches of the tree to bend towards each other under the weight of the spread skin and not change its shape, another supporting tree is attached between the branches. In this way, the stretcher is made to resemble the letter A. The skin of the slaughtered and salted animal is put on it, and straw, felt, and rolled paper are stuffed between them. Such objects, which are placed between the skin, are called kepil. The kepil also ensures that the skin is stretched from side to side and air enters the skin cavity (Tazhimuratov, 1977: 95).

Among the people, such a thing for drying skin is also called a kergi or kergish. When drying skin, the kergish is leaned against a wall, a kerege, or a tree. Kergish is made in different sizes depending on the size of the skin (Shoibekov, 2006. 56-60).

There was a technology for sewing skins together. For example, When joining pieces of hide, a syzdyq, made from leather, felt, or thread, is placed between the seams to make the stitching waterproof. In addition, this service was also performed by taramys (a strong thread or ribbon made from the sinews of cattle, used to sew leather, leather goods, and other articles). The Kazakh people widely used taramys. When slaughtering cattle, they would remove the taramys from their legs, apply plant ash to it, and dry it in the shade. During shiratu (twisting), the hard ends at both sides are removed, and the taramys is twisted into fine, medium, or coarse thicknesses depending on its intended use. Twisting taramys was a traditional way of training Kazakh women in needlework in earlier times. And shuda zhip is a woolen thread made from camel's shuda (the long, bristly hair that grows on a camel's hump, nape, above its knees, and under its neck). This is a thread that has high durability after taramys.

Kazakhs, like Bashkirs and Kyrgyz, used to smoke heat leather vessels. They used a “mor” for this. A mor is a specially dug pit in the ground designed for smoking leather vessels; it is constructed with a flue on one side to release smoke and connected on the other side to a hearth where the fire is lit. When smoking leather, young trees such as juniper, pine, birch branches, hawthorn, apple, and apricot are burned without producing a flame, and smoke is passed through the mor. The hearth is constructed approximately 3-4 meters away from the mor. The smoke path and the top of the mor are covered with a smoke barrier. The vessel coming out of the mor is painted red. Red is a reddish-brown water that is boiled after smoking leather vessels and also to harden them. If the leather vessels are thoroughly soaked in this and the redwood is absorbed, they become firm and durable.

In traditional environments, leather was used to make products or cover the outside of products. Leather is the name of the dried and partially processed (untanned) skin of cattles and animals. Usually, after drying, the skins of slaughtered cattles and animals harden into a strong state that is very resistant to moisture, heat and cold, abrasion, stretching, decay, etc. To prepare leather, the skin is subjected to such treatments as cleaning, reddening (hardening), tanning (blackening), and smoking. The hair on the skin is removed by shearing, shaving, or scalding. The skin, which has been stripped of its hair, is then dipped in kermek (a mixture of plant roots, bark, and flea) to give it a reddish or brownish-red color. If the skin is boiled in hot water and salt is added, it turns a dark black color. This is called kurymdau in Kazakh. In general, various defensive equipment, types of footwear, musical instruments, and many other items were made from kōn and were widely used in traditional life (Kazakh ethnographic categories and concepts, 2012: 196).

Another type of leather processing technology is called kuderī. Kuderī is a type of leather that is specially processed to make it soft. Depending on the quality of the kuderī, it was also called makpal kuderī.

The Kazakh people prepared the simplest type of kuderī from the skin of domestic animals: goat, lamb, or calf. Makpal kuderī was made from the skin of animals such as goitered gazelle, roe deer, and saiga antelope. The peculiarity of the preparation of kuderī is that it is made by separating the skin from the fat layer and impregnating raw skin with oil. The absorption of fat into the skin is different from other types of leather. First of all, it is resistant to water and sun and retains its softness (Amirgazin, 2004: 164).

To prepare the kireuke, first the skin is mixed with lime and ash, and then water is added to make a thick solution, and the skin is placed in that solution for about ten days. Over time, the skin swells and the fur begins to fall out. After that, the fur is shaved off with a knife. The skin that has been shaved off is cleaned in running water for several more days.

Then the skin is washed again thoroughly and placed in the sun to look at it. In this case, the areas of the skin that have not been bleached appear mottled. If there are mottled spots, they are washed repeatedly until they are completely gone. Then the water is pumped out and dried for a while. The skins that have reached their maturity are hung in the wind and in the shade. The characteristic smell of the skin disappears, and a special sour smell appears. After that, the skin is held in the sun

to ensure that the yellow color is uniform without becoming mottled. Thus, after the hide has been dried, its folds and creases are smoothed out. The finished kireuke is used as needed (Kotova, 2003. 281–301).

The Kazakh people, who have been nomadic and engaged in animal husbandry since ancient times, have used various methods in the technology of creating products necessary for leather processing. This has improved the centuries-old leather-processing craft and developed it artistically.

### Conclusion

The use of leather products in traditional environments continued until the second half of the 20th century. Nowadays, the need for leather products is not very high. It has been replaced by various modern multifunctional products. Most leather products are made and used as souvenirs. Clothes, shoes, utensils and other items made of leather in the traditional way are currently stored in museum collections as valuable relics. The study of its scope and production technology can be considered a topical issue of modern ethnographic science. However, there is almost no special literature and research related to leather tanning and its processing. This situation creates difficulties in writing the historiography of this research issue. The presence of professional ethnographers or craftsmen among the authors of the leather processing issue also explains the formation of several directions in the history of the study of this issue. In the future, this topic can be considered a special research topic.

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