



Volume 22, Number 3 - Fall 2015

# Bosnian Folk Textile Traditions in Jeopardy Without the Grandmothers

Cathy Peppers

My interest in Bosnian folk textiles started when I worked as an art therapist in refugee camps during the war (1995) in former Yugoslavia, encountering diverse communities who were in exile.

Much of my information was collected informally at that time. The refugee ladies were still wearing traditional folk costumes, and they gladly shared their



Grandmothers in Homespun

knowledge with me, pleased that an outsider wanted to know more about "ruchni rad," or handmade crafts, and the history of Bosnia.

In Slavic lands generally for example, flax had been such a highly valued commodity that it functioned much like coinage, and the verb "platiti", to pay, derives from Croatian "platno", flax. Gifts of linen towels were widespread ritual gifts centuries ago.

Many women in the refugee camps spent their days devoted to crocheting doilies, tablecloths, and collars out of white

cotton yarn. This traditional needlework technique, "heklanje", may be the oldest type of crochet known. Crochet was, until recently, a domestic art taught by mothers to daughters and was an important part of preparation for marriage. These textiles are white upon completion with the connotation, both amongst Muslim and Christian communities, of purity and cleanliness.



Mother from Kakanj

I delved into the history of medieval Bosnia to better appreciate the variations in folk costumes throughout the Balkans.

Bosnia was a kingdom until conquered in 1463 when it lost its sovereignty, replacing its Christian civilization with Islamic civilization.

*continued on page 10*

## Creating A Connected Textile Community

### MISSION

To foster a global network of enthusiasts who value the importance of textiles to grassroots economies

### PURPOSE

Exchange information

Raise awareness of the importance of textile traditions to grassroots economies

Mobilize textile enthusiasts

Create conversations that result in action

### CORE VALUES

Textiles are an important component of the human experience.

Networking and sharing information creates an environment for constructive action.

Making connections between textile artisans worldwide promotes positive social change.

Interacting with people who have similar values enriches our lives.





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## Ruraq Maki: Empowering Women in Prison

Amanda Smiles

In 2007, I unknowingly changed the course of my life. I went to Peru on a five month study abroad/volunteer program, working in Ayacucho, an Andean city known for its folk art. My assignment was



*Embroidering a manta in the prison*

to teach a group of incarcerated women, imprisoned for drug trafficking, a skill and I developed a two-month jewelry making course. During the time I spent with the women, we forged a bond and after I returned to the States there was a void where the women's presence had been.

Two years after my program, I received an email from a former volunteer on behalf of the women, asking me to return and teach another course. Peru was calling me back. I returned independently



*Finished product from our silk screening class at the prison*

for six-weeks with the inkling to start something, but no idea what. Clueless, I decided to go straight to the source and ask the women what they wanted out of a program.

Without hesitation they told me they needed sales channels for their products and access to a foreign market. Within



*Embroidered whole manta, Huanta style*

the prison, the primary work available for the women is embroidering *manta*,

a woven Andean textile traditionally used for carrying babies and produce. The men learn to weave in the prison, using back strap looms, and the women take the woven material and hand embroider designs down the center. Ayacucho is the



*Manta tote bag*

only region in Peru that traditionally uses embroidery on the *manta* and almost all of the hand embroidered *manta* comes from the prison. The Ayacuchan embroidery has evolved from simple outlines to complex flowers, peacocks, and parrots that are characterized by bright, bold color gradients.

Since the local market for handwoven manta is declining, the women asked for new *manta* designs (such as purses) and workshops to learn income generating skills. This became the framework of the organization. I asked the women to name the organization and they chose Ruraq Maki, which means "hands that create" in Quechua.

*continued on page 9*





# Save the Date: 2016 WARP Annual Meeting and IFAM in Santa Fe - July 8-12

Rita Chapman

WARP members will be excited to learn that we're planning to hold the 2016 annual meeting in Santa Fe, NM next July, timed especially to coincide with the International Folk Art Market (IFAM), held from July 8-10. Amidst the hundreds of wonderful international artisans with thousands of hand-crafted items for sale, it may be difficult to concentrate on the meeting topics. But we will do our best! Most of the WARP programming will be on July 11-12.

The IFAM is hosted by the International Folk Art Alliance, whose mission is

very similar to our own. Visit their website at <http://folkartalliance.org> to learn more. Meanwhile, hold the dates of July 8-12, 2016, and watch for more information to become available in the next few months.

We're working to secure our meeting and lodging space nearby, as well as developing the program. Our time together promises to be exciting and fun, and as always, very stimulating. Here's a tidbit to catch your interest for our 2017 annual meeting - we are planning to again travel internationally to visit Oaxaca, Mexico!



## Learn More about the International Folk Art Market

Since 2004, the International Folk Art Market Santa Fe has hosted more than 700 master folk artists from 87 countries in the world's largest exhibition and sale of works by master folk artists. Earnings have exceeded \$20 million and impacted over one million lives in the communities they represent. The Market offers folk artists a respected spot in the global marketplace to gather together and share their handmade traditions and to create economic, social, and individual empowerment (excerpted from the International Folk Art Alliance website, <http://www.folkartalliance.org/>) Sales for artists in 2015 were over \$2.9 million.

Volunteers help make the Market work, and in 2015, 715 Artist Assistants filled 1800 shifts. It was the first year volunteering with IFAM for 579 people. There were 1831 active volunteers from 39 states and six countries (including many WARP members).

Read about volunteering in 2016 at <http://www.folkartalliance.org/volunteer>



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## Weave A Real Peace Membership Information

[www.weavearealpeace.org](http://www.weavearealpeace.org)

### 2015 Annual Dues

- \* \$35 - Individual, U.S. and Canada
- \* \$40 - Individual, international and sister memberships
- \* Simple living - Choose an amount you can live with
  - \* \$50 - Group/supporting
  - \* \$100+ - Patron/donor

All memberships are based on the calendar year and expire on December 31. Members receive access to all publications for the year joined.

Members have access to annual Membership Directory through a secure members only section of the web site, a quarterly newsletter, and can participate in the WARP Google Discussion Group.

Dues are used for printing, mailing, and office expenses. Weave A Real Peace (WARP) is designated a 501(c)(3) nonprofit organization by the Internal Revenue Service. All donations to WARP are tax deductible in the United States.

For membership or additional information, please send your name, address, telephone number, and email address with appropriate check, money order, or Paypal information in US funds payable to WARP to:

Weave A Real Peace  
3102 Classen Boulevard  
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Oklahoma City, OK 73118

or join online at <http://www.weavearealpeace.org>



# Welcome Rita Chapman as WARP's new Administrative Coordinator!

Rita Chapman

I was approved by the board as WARP's new administrative coordinator this past August, and have spent much of the last month learning about our membership and finance systems, getting the member database updated, and the bank account switched over.



I first joined WARP several years ago when I learned to weave, because I was impressed with our mission. I'm pleased that I am now able to do even more. My background has been mostly in non-profit environmental work, including member support, and collaborating with volunteers on various projects. I believe a nonprofit membership organization is strongest when volunteers and staff work together strategically. While I'm not an expert on textiles, my job is to provide support to WARP and our members who are, so that together we can get more done. I am organized, and I'm a strong communicator. I enjoy talking with others about our shared interests and new ideas.

On that note, I've given thought to how we may simplify some administrative tasks, and fine-tune some others, as we all move the organization's work forward. Please feel free to contact me with your ideas, I'll be glad to hear from you. I've noted that since we switched to a new Google Group for our email outreach, that many of our members missed signing up. Please contact me at [info@weavearealpeace.org](mailto:info@weavearealpeace.org) and let me know that you wish to sign up, so that you can join that conversation! If you haven't yet done so, please "Like" us on Facebook!

I want to personally thank Judy Allen, who kept up many of the administrative tasks while the board reconfigured the job description! Many on our board have also spent many hours immersed in paying bills, registering annual meeting participants, and sticking labels onto newsletters! Thanks to everyone who helped keep it all going!

Please feel free to contact me with your ideas at [info@weavearealpeace.org](mailto:info@weavearealpeace.org). I'd love to chat with you!

## WARP Governing Board

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Rita Chapman  
Administrative Coordinator  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

## Selection Process for New Coordinator

Cindy Lair, WARP Board President

We had seven extremely qualified individuals apply for the Administrative Coordinator position. The Board chose to interview four candidates (two from within WARP and two from without) as soon as possible and Board Member Teena Jennings set up conference calls with the hiring committee and the candidates.

Rita Chapman stood out for several reasons.

1. She was already a WARP member which was important because she had already made a commitment to WARP's mission.

2. Her most valuable asset is TIME.

3. She made a connection with the board through her sense of humor.

4. Her non-profit experience, approximately 16 years working on water quality for the Sierra Club of Michigan, another three years working on the Flint River Watershed Project, through the University of Michigan-Flint, has given her the social media expertise we are seeking, along with the computer skills. Combine this experience with being an avid weaver, and Rita was a natural fit. The recommendations we received were exceptional.

5. I trust her to help us accomplish what we set out to do: increasing WARP's presence in the world by assisting to keep our social media current, herding all of us cats, and efficiently conducting the business of WARP.



# You Tube Videos Provide Great Introductions to WARP

Judy Newland

Our new WARP presentations are now available to all members and the world



via YouTube. There is both a short marketing version (*What is WARP?*) and a 10 minute in-depth presentation (*The World of WARP*). Enter 'Weave a Real Peace' into the YouTube search and it will bring up these two videos. Our WARP YouTube site is also a place we can upload member videos that are directly related to our work in WARP.

It was decided that due to changing technology, we would add audio and move to a video format. All of the new WARP graphics were available to be added to the video which makes for a nice coherent presentation. Work on the new presentation has been ongoing for a few years. Judy Newland created a PowerPoint presentation that was viewed by the board and members who attended the meeting in 2013. It was successfully shared with guilds in England by member Helen Brotherton. Liz Gipson created the final video and did the audio.

Please check out our new videos and share then with your friends. We will have some DVDs available that will play the video for those without an internet connection.



## Letters

### Help Needed in San Juan La Laguna Guatemala

The reason I'm writing is to ask if anyone in the WARP community would be interested in networking with Las Artesanas de San Juan La Laguna, a weaving association of women that has been in existence since 1988, on Guatemala's beautiful Lake Atitlan. I haven't the means or the time to maintain a connection with this amazing group of weavers since moving to Canada, and would like to find one or more people or an organization that would be willing to visit them and/or at least communicate with them in Spanish on Facebook. They are looking for assistance/advice/guidance in further developing their association.

There are now many more organized groups of weavers than when Las Artesanas first became an association, so I imagine there is much more competition. I have not been in touch with them for about five years, and would like to intro-

duce someone to the group who would be able to assess their current situation, their needs, their products, their markets.

I worked in San Juan La Laguna for about three years, beginning in 1987, and helped the group in their first years to develop some products and markets, sewing skills, organizational skills, etc. I would love to be able to continue my connection, but it is not possible to renew this relationship in my current situation with the family and other responsibilities.

I'm happy to answer any questions from WARP folks, and would also be willing to call anyone who wishes to discuss this inquiry.

Many thanks for sharing this with others who may be interested in Las Artesanas de San Juan.

Peace, Lee Ann Ward, 506/529-4982;  
[lackward@nbnet.nb.ca](mailto:lackward@nbnet.nb.ca)

## New Members

Charlotte Bell  
The Rug Hook Project  
Austin, TX

Jillian Culey  
Hazelbrook, NSW  
Australia

Jeffrey Embrey  
Fairview, NC

Lori Evesque  
Paw Paw, MI

Nancy Finn  
Chasing Rainbows  
Dyeworks  
Willits, CA

Judi Hall  
Rumney, NH

Karin Hazelkorn  
The Natural Fibers Group  
San Francisco, CA

Bibi Sillem  
Forestville, CA

Eleftheria Tsouknaki  
Athens Attiki  
Greece





# Alice Brown Memorial Scholarship Students Continue to Enrich WARP's Annual Meeting

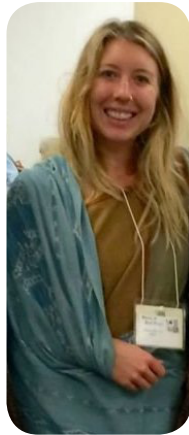
## Member Profile Columnist Needed for WARP News

Candy Meacham has done an outstanding job as columnist of the Member Profile in the WARP Newsletter for the past six years, introducing us to other WARP members. Sadly, health issues have forced her to resign this position. If you would like to have an opportunity to "meet" and write about some of the most interesting people in the world, please get in touch with me, Linda Temple, at [lgtemple@juno.com](mailto:lgtemple@juno.com). Candy has promised her assistance with the transition.

Thanks, Candy, for your contributions to the Newsletter!

*Rachel Wolyniec*

I first have to thank everyone who made the Alice Brown Memorial Scholarship a possibility. It is an opportunity for the next generation to gain encouragement through women who are experienced and share many words of wisdom.



*Rachel Wolyniec*

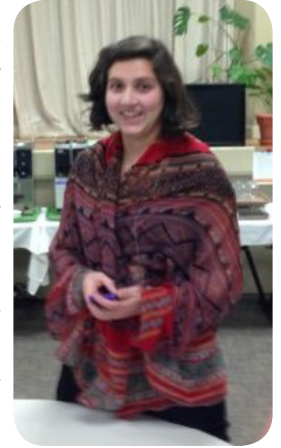
It is a rewarding opportunity to be in the company of so many inspirational people who hold such a strong commonality and have the utmost respect and appreciation for textiles.

I have been working apart from traditional schooling for the past three years, teaching myself backstrap weaving from different cultures around the world. I was not in a classroom, but in villages and homes of women weavers. In countries like Guatemala, Mexico, and Indonesia, handweaving is still relevant and one can stumble upon it easily. It makes alternative education quite easy to achieve. Therefore, instead of learning in the classroom, I promised myself I would learn from the people of the world. No grants or school credits were awarded, it was purely self-driven. These experiences have given me a tangible appreciation of the original functionality of textiles and the people who created them.

The WARP annual meeting allowed me to share my experiences and gather feedback from many inspirational voices. It was a collective of women ready to share resources and ideas on how to further my non-traditional career path. I am forever grateful to be introduced to and to be a part of the WARP community. I now have support from far and wide.

*Averie Floyd*

As an amateur weaver I knew I would have much to learn at the Annual WARP conference. With a passion for sustainable fashion and fair trade production, I was very much looking forward to the talks about 'Cleaner Cotton' and 'Natural Dying in Guatemala.' I thoroughly enjoyed these talks, and was taken by surprise with my interest in the presentation and pop up shop



*Averie Floyd*

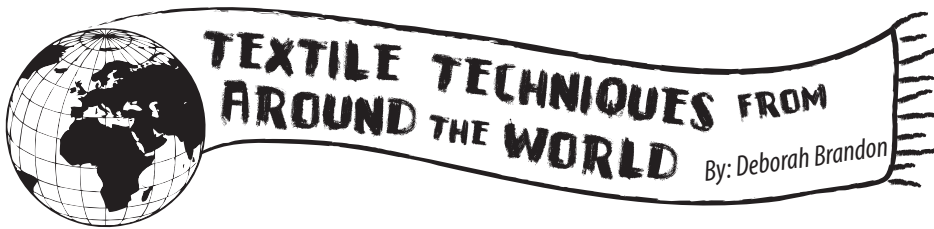
about Laos textiles by Above the Fray.

After completing my internship in Guatemala, I was happy to find a room filled with so many who had a passion for Guatemala, many of whom had traveled there before. I was intrigued by Kathleen Vitale's presentation about their search for traditional transparent woven textiles and the issues around sourcing cotton threads in Central America.

As the Product Development and Sales manager at Maya Traditions in Panajachel, Guatemala I am proud to represent a company that works so hard to preserve the traditional craft of backstrap weaving. I will challenge myself to look deeper into where exactly Maya Traditions sources their threads. I hope to expand our use of natural dyes, and improve the consistency of natural dye colors so we can reach more markets.

I look forward to expanding my involvement with WARP by posting a blog and hopefully attending the 2017 meeting in Oaxaca! Maya Traditions hosts organized tours of our medicinal garden and weaving communities and we also offer weaving and natural dye classes, so come down and see me! Thank you again for the opportunity to attend this year's meeting!





## Estonia—Hand Knit Mittens

Knitting with more than one color at a time is beyond me. I can't seem to get the tension right. After years of ogling multi-colored hand-knit items, including Estonian mittens, researching this article tipped me over the edge—I now own a pair of Estonian mittens

In addition to mittens being a crucial accessory in Estonian daily life, they also feature prominently in rituals marking life events such as christenings and funerals.

In particular, traditionally, hand-knit mittens played an important role in marriage customs. In fact, by her wedding day, a bride from a family of average financial worth was expected to produce approximately fifty pairs of mittens.

Throughout the wedding celebrations, which lasted several days, mittens were placed in strategic locations to avert the evil eye. On the actual wedding day, when the bride left her house for her new home, upon entering the groom's house, she left a pair of mittens at every threshold. And after the bride opened her dowry chest and distributed gifts to the groom, his family, and other members of the wedding party, a large pair of mittens was placed on the chest.

Superstitions associated with mittens abounded. In some districts, the groom wore mittens throughout the wedding day to ensure the birth of a son. Mittens were also used to determine a location of a building site for a home. And when standing for trial, criminals wore mittens with a "whipping post" pattern to prevent corporal punishment.

Estonian patterns are geometric in nature. Usually, the entire surface of the mitten is covered with repeats of motifs. If the motif is relatively large, knitters use repeats of a smaller, simpler one for the thumb. Motifs have names such as piglet, bean leaf, elk horn, and whipping post.

Most mittens today are knitted with two-color geometric patterns. In the past, especially on the island of Muhu in western Estonia, after the introduction of aniline dyes, combinations of bold colors were not uncommon. In the rest of Estonia, and today, the colors were more subdued, either a dark color such as black or blue on white background, or white on a dark background, possibly with a touch of color on the cuff.

Cuffs on some older mittens were very narrow and simple, several rows of ribbing or a braided cast-on. Today knitters produce a wide variety of cuffs: lacy zig-zags, entrelac diamonds, fringes, stripes, pattern repeats, and many more.

My mittens are patterned with repeats of Xs and Os, charcoal on white, and the cuff is also patterned but the colors are reversed. And the tension is just right, throughout.

### Resources:

- Bush, Nancy, *Folk Mittens in Estonia: A Garland of Symbolism, Tradition, and Technique*, Interweave Press, 1999.
- Nargi, Lela, *Knitting Around the World: A Multistranded History of a Time-Honored Tradition*, Voyageur Press, 2011.

*Deborah Brandon is a multi-talented mathematician and former board member. She can be reached at 412/963-7416 or at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)*

## Next Issue WARP News!

WARP has an abundance of talented members. In the next issue of the newsletter I'd like to feature those who have authored books. If you have written any book(s) that we want to know about, please send that information to me at [lgtemple@juno.com](mailto:lgtemple@juno.com) by November 13. Besides honoring the authors, this might provide good holiday gift giving ideas.

Copy deadline for the Winter issue of the WARP Newsletter is November 13. Please send all news of interest to [lgtemple@juno.com](mailto:lgtemple@juno.com). Especially for this issue, authors are encouraged to share information about the book(s) they have written.



# Seeds for Fiber and Food: Keeping Them in the Hands of the People

Gale Riser

At this year's WARP Annual Meeting Kathleen Vitale's presentation Challenges of Documenting the Maya Textile Tradition sparked a lively discussion on the effects of Monsanto's seed policies for growers of indigenous brown cotton [and a subsequent article in the Summer issue of the newsletter]. This is in response to that discussion.

I am a seed saver and have been doing so for most of my life. In the past I collaborated with scientists at the Instituto Peruano del Algodon in Peru for their quest to preserve the genomes of Peru's native colored cotton varieties. These days I save seeds from my vegetable garden and from the native plants that grow in my yard and around my neighborhood. I am able to share these with my neighbors or with other garden enthusiasts at our local food bank seed swap events.

Saving seeds and sharing them with others has been an important practice that helped sustain us as a species for thousands of years, since the beginning of agricultural practices. Through seed saving practices, gardeners, small-scale farmers, agriculturalists, and eventually small, independent seed companies specialized in open pollinated plant and crop varieties that were well suited to local environments. These practices also created a vast array of crop varieties and allowed communities to conserve, preserve, grow, and promote local seed diversity and cultural heritage.

Alarmingly, since the early 1900's in the US we have witnessed a 75% to 90% decline in crop diversity. This is a problem! Diversity is like an insurance policy against extinction. The loss is due in part from advances in biotechnology resulting in GMO and hybrid seeds and multinational corporations absorbing independent, regionally based seed companies while at the same time gaining monop-

lies on seed and seed distribution. These corporations use the notion of intellectual property rights to gain patent rights on crops containing modified traits. This directly affects the farmers who no longer are allowed to exercise sovereignty over seeds produced in their fields without patent infringement and other consequences (such heavy fines, lawsuits or in some extreme cases, imprisonment).



Seeds are the first step in our fiber and food systems. Whoever controls the seeds controls the access. I recently attended the 1st International Seed Library Forum ([http://www.library.pima.gov/browse\\_audience/browse-audience-seed-library/](http://www.library.pima.gov/browse_audience/browse-audience-seed-library/)) held in Tucson, AZ. This movement is gaining momentum in the US and across the globe; North America has over 300 recognized seed libraries. A seed library has many elements in common with a traditional book library. Patrons check out seeds. While each library will have its inherently individual focus specific to the community it serves, seed libraries have in common these three universal motivations: 1) biological diversity, 2) food

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**WARP on the Web** - <http://www.weavearealpeace.org>

features WARP history, annual meeting information, member access to the directory, and past newsletters. You can join or renew your membership online.

**Facebook** - Find 'Weave A Real Peace' in the search bar on your personal Facebook account to follow what WARP members share and to make posts to the page. Click 'Invite Friends to Follow' to promote WARP to other Facebook friends.

**WARP Blog** - To subscribe to receive an email when a new article has been posted, click on 'Blog' in the main menu at <http://weavearealpeace.org>. Enter your email address where you see 'Subscribe to the WARP Blog Via Email.' To contribute an article to the blog, please email [info@weavearealpeace.org](mailto:info@weavearealpeace.org)

**Google** - You are invited to join our new Google Group. If you are interested in joining please email Katie at [KatieSimmons326@gmail.com](mailto:KatieSimmons326@gmail.com) or Rita at [info@weavearealpeace.org](mailto:info@weavearealpeace.org) and you will be invited. The Yahoo Group is no longer in use.

Katie Simmons also maintains a WARP presence on [ravelry.com](http://ravelry.com), the knitting networking site; and on Weavevolution, <http://www.weavevolution.com>. Please send her information at [KatieSimmons326@gmail.com](mailto:KatieSimmons326@gmail.com)





# Target to sell GoodWeave Rugs

GoodWeave International is pleased to announce a partnership with Target



Corporation to prevent child labor in the production of Target's owned-brand woven rugs. Target has a history of ensuring all of its manufacturers follow the

highest standards in ethics and safety and GoodWeave is the only group of its kind that fully penetrates corporate supply chains to protect against child labor. When a brand like Target gets behind our work, we move closer to the day when child labor in the carpet industry is relegated to the history books. Check out the BullsEye View Blog for a conversation between Irene Quarshi, Vice President of Product Quality and Responsible Sourcing at Target, and Nina Smith, Executive Director of GoodWeave (<https://corporate.target.com/> and search 'goodweave').



## Seeds for Fiber and Food

*continued from page 8*

access and security, and 3) culture, community, and the role of story.

At risk is our sovereign right to collect, to save, and to share seeds and their stories. The fight to control access to seeds goes beyond monopolies of multinational corporations and is coming to our back yards. Last year a seed library in Pennsylvania was closed due to the misapplication of commercial seed laws. Other libraries face similar regulatory challenges. If those laws were applied in the state where I live I would be arrested for sharing seeds with my neighbors or donating to the seed library.

There is no doubt in my mind the importance of maintaining biological diversity and creating regionally specific varieties. Just as there is no doubt in my mind the importance of safeguarding our food and fiber seeds to ensure that there will be a future of both biological and cultural heirlooms grown from our fields of today.

*Gail Ryser lives in Tucson, is an archaeologist specializing in paleoethnobotany and perishable fibers. Her research area is the central Andean coast. She also is an active waterharvester, seed saver, gardener, and baker. PO Box 87351 Tucson, AZ 85754; [glryser@gmail.com](mailto:glryser@gmail.com).*



## Ruraq Maki

*continued from page 2*

Six years later, Ruraq Maki is a 501(c)3 nonprofit and we continue to work in the prison, providing product design assistance, market access, and offering skills trainings, such as jewelry making, silk-screening, and leather work. This year we took our first step toward creating programs for post-incarceration support through a business development course.

In 2011, Ruraq Maki began a collaboration with PAZA, a group of weavers in Bolivia, providing product design and skills

trainings. In addition to helping increase the weavers' international reach, we give them access to market knowledge, enabling them to understand the needs of a foreign market.

In both programs, our mission is to create economic opportunities for female artisans, building a more just and equitable world for women.

To learn more about Ruraq Maki and shop our products, visit our website at <http://www.ruraqmaki.org>. Amanda can be contacted at [amanda@ruraqmaki.org](mailto:amanda@ruraqmaki.org).

## Dates Set for 2016 FTF Conference

The 2016 Fair Trade Federation conference will be held in Burlington, VT, from April 26-28.

The conference will be held at the Hilton Burlington – located at 60 Battery Street – and will also include the second annual Food and Farm Symposium.

The FTF conference is designed to provide attendees with practical tools for growing fair trade businesses and for building the fair trade movement. Burlington promises to be bigger and better than ever.

For more information, write to [conference@fairtradefederation.org](mailto:conference@fairtradefederation.org).



## Bosnian Folk Textiles

*continued from page 1*

The population was divided along religious and geographical lines. Most towns were occupied by Muslims, while the Christian Orthodox and Catholic population lived in villages.

These vicissitudes of the Bosnians' historical destiny turned Christianity into an ethnic marker, which facilitated the preservation of national identity.

A dress code prevailed throughout the Ottoman Empire. According to scholars of this period, "raja", comprising non-Muslim communities under Ottoman rule, "could not wear anything of green color nor such beautiful dresses like the Turks wear." Likewise, only Muslim women were allowed to adorn themselves with gold and silver jewelry and dress trimmings.

While prescriptions such as these clearly gave rise to diversity in dress throughout Ottoman lands, the rich variety in Balkan folk costume also derives from the peninsula's mountainous geography. Textiles were made locally, varying from village to village, so that the wearers' origins were immediately recognizable. Communications were difficult, encouraging the survival of local customs.

Conservatism in dress, religious adherence, and customs connoted loyalty to one's ethnic group.

This helps explain why so many of the refugee women in the Catholic Bosnian camps wore the standard costume of the Kraljevska Sutieska region, their remote and formerly isolated homeland.

The village of Kraljeva Sutieska had been the residence of Bosnia's last Catholic queen, Katarina, whose life ended tragically after her escape from the Ottoman conquerors. To this day, as a symbol of ongoing loyalty to their unfortunate queen, the women of this region always wear a black head kerchief or shawl.

The older ladies in the camp expressed pride when describing their traditional ensemble to outsiders: aside from donning the black scarf, Catholic women wore

a red coral necklace. Furthermore, it was customary to wear a white linen chemise or loose shirt that fell to mid-thigh, white linen breeches reaching to just below the knee, a colorful belt woven out of wool or goat hair, a colorful waistcoat (wool), and a woolen apron in bright colors. Heavy white knit stockings protected feet. At home, Turkish-style knit slippers in colorful patterns—either cotton or wool—were slipped on.

These costumes were out of homespun cloth, I was told, from fabric woven in the house or village. Older ladies from Kraljevska Sutieska told me with regret they were probably the last generation to have learnt all the necessary needlework skills to make their family's clothes and household textiles. Like elsewhere in the Balkans, ready-made cloth was making the old costumes obsolescent, and here too, former traditional daily wear was becoming the costume for celebrations, passed down to succeeding generations as family heirlooms.

The Museum of Ethnology, Folk Costume Collection, in Sofia, Bulgaria, houses one of the world's finest collections of folk costumes and traditional folk weaving.

### Resources:

Barber, Elizabeth Wayland. *The First 20,000 Years Women, Cloth, and Society in Early Times*. W.W.Norton: September 1995.

Taylor, Roderick. *Ottoman Embroidery*. Interlink Books, New York 1993.

*Cathy Peppers was born in Washington, DC and grew up in Germany, where her father worked for an American company. She earned her master's in psychology at the University of Mainz (Germany) and has since specialized in therapy with refugee children. Her international work includes stays in refugee camps in Croatia and teaching a seminar on PTSD in Palestine. She collects ethnic textiles and would enjoy networking with WARP members. She can be reached at [peppersinfo@yahoo.de](mailto:peppersinfo@yahoo.de)*

### Travel Opportunities

**Red Persimmon Travels**  
A Socially Conscious Textile Tour Company

**India**  
February 14-25, 2016

Explore India's colorful and ancient textile traditions with Katrina Ulrich, Textile Artist and traveler in India for 18 years.

Includes a 4-day hands-on workshop on the Art of Hand Block Printing.

Read more at <http://www.redpersimmon.net>





# Artisan Textile Resources: A Guide to Global Handmade Textiles, 2nd edition

The second *Artisan Resource Guide* will be available just in time for the Fall and Holiday gift-buying season. Included in the Guide are grassroots groups



*Woman weaving in Xochistlahuaca, Guerrero, Mexico from Tia Stephanie Tours*

who produce textile products, as well as professional services to international markets such as consulting, designing, textile preservation, or operating textile tours. Because this is a revision to allow others to join the Resource Guide, the format has been kept the same with the good graphics and each entry containing contact information, a description of the offering, and some great photos.



Listings in the Guide are free to WARP members as one of the benefits of membership. The guide will be free and available online as a digital flip book and PDF. We will let you know via e-mail when the new guide is posted.

Now, as a WARP member, you have to do your part. Consider who on your



*Weavers in Indonesia from Threads of Life*

holiday shopping list would appreciate a handcrafted gift. Order presents—even for yourself—from the Guide. Then make your friends and family aware of this fantastic resource. Although the Marketing Committee of the WARP Board will be putting out press releases and reaching out to people on social media, every WARP member needs to accept the responsibility of promoting the Resource Guide.

*Jackie Abrams, Philis Alvic, Liz Gipson, and Marilyn Murphy, the Resource Guide Committee*

*Left: Embroidery from Queen Amina cooperative in Nigeria*

## Postcards for WARP Members

If you would like some beautiful WARP postcards to distribute, contact Rita Chapman at [info@weavearealpeace.com](mailto:info@weavearealpeace.com).







Weave a Real Peace  
3102 Classen Boulevard  
PMB 249  
Oklahoma City, OK 73118

Save the Date! 2016 Annual Meeting July 8-12 in Santa Fe!!

## Celebrate International Batik Day - October 2

On October 2nd, 2009 UNESCO nominated and promoted batik as the Intangible Cultural Heritage of Humanity. The date was later designated as National Batik Day through Presidential Decree



No. 33 2009 about National Batik Day.

The application from the Indonesian Ministry for People's Welfare regarding "Safekeeping of the

Culture of Indonesian Batik: promised: "For the purpose of guaranteeing the continuation of safeguarding and development of Indonesian Batik, both now and in the future, the Coordinating Ministry for People's Welfare of the Republic of Indonesia has and will continue to carry out efforts for the conservation of Indonesian Batik. This is in accord with the basic duties of the Coordinating Ministry for People's Wel-

fare as the Chair of the Working Group on World Heritage, wherein Indonesian Batik is one of the elements which we are nominating as intangible cultural heritage of the world.

The efforts which we will carry out are as follows:

1. To coordinate, facilitate and motivate stakeholders in safeguarding Indonesian Batik as Intangible Cultural Heritage.
2. To provide opportunities to all members of the batik community in Indonesia to carry out activities for safeguarding Indonesian batik.
3. To give appreciation to members of the Indonesia batik community who continuously carry out safeguarding, development and utilization of batik.
4. To assist in activities to promote Indonesian Batik.
5. To push for the establishment of regulations for conservation and safeguarding of Indonesian batik.
6. To push the appropriate agencies to provide subsidies to Batik Cooperatives existing in Indonesia."

