

Osnovne karakteristike tekstilnih rukotvorina u Pruscu i Kraljevoj Sutjesci

Pregledni rad

UDK: 677 (497.6 Prusac/Kraljeva Sutjeska) " 19/20 "

U članku su predstavljeni rezultati kratkoročnih istraživanja tekstilnih rukotvorina na području Prusca i Kraljeve Sutjeske. Zabilježeni su malobrojni primjeri sačuvanih predmeta tradicijskog kućnog tekstila (različite vrste tkanina od lana, rjeđe od konoplje, pamuka i vune, podnih prostirki, ukrasnih predmeta te postelnog rublja) ili odjevnih predmeta, kao i brojni savremeni oblici kućnog tekstila koji u najvećem broju predstavljaju predmete za ukrašavanje enterijera kuće.

U prvoj polovici i sredinom 20. stoljeća, na oba ispitivana područja, tkanje raznih vrsta platna, odnosno sukna za izradu odjevnih predmeta, kao i tkanje i izrada predmeta kućnog tekstila još uvijek je bilo u svakodnevnoj primjeni. Tokom druge polovice 20. stoljeća dolazi do promjena u vrstama ručnih radova što se ogleda u primjeni novih materijala i tehnika rada pri čemu prevladavaju vez i kukičanje. Tkanje je dosta reducirano jer se sve više počinje nositi odjeća od industrijski proizvedenih tkanina, a zadržava se tradicionalna izrada postelnog rublja i podnih prostirki.

Ključne riječi: tekstilne rukotvorine, kućni tekstil, tkanje, pletenje, vez, kukičanje.

Kratkoročna istraživanja (10-15 dana) o zastupljenosti i očuvanosti tekstilnih rukotvorina na istraživanom području u okviru projekata *Etnološko-folkloristička istraživanja Prusca*, odnosno *Etnološko-folkloristička istraživanja Kraljeve Sutjeske* obavljena su tokom 2008. i 2009. godine.¹ Podaci su prikupljeni od kazivača rođenih u prvoj polovici ili sredinom 20. stoljeća u dobi od 86 do 40 godina

¹ Na području Prusca, koji administrativno pripada općini Donji Vakuf, većinsko stanovništvo čine Bošnjaci. Prema popisu iz 1991. godine, u Pruscu je živjelo 1.756 stanovnika (1.733 Bošnjaka, 1 Srbin, 6 Hrvata). Na području Kraljeve Sutjeske, koja administrativno pripada općini Kakanj, većinsko stanovništvo čine Hrvati, dok su Bošnjaci zastupljeni u veoma malom broju. Prema popisu iz 1991. godine, u Kraljevoj Sutjesci je živjelo 852 stanovnika (752 Hrvata, 45 Bošnjaka, 2 Srbina).

Basic characteristics of textile articles in Prusac and Kraljeva Sutjeska

Review article

UDC: 677 (497.6 Prusac/Kraljeva Sutjeska) " 19/20 "

This paper sets out the results of short-term studies of textile articles in the Prusac and Kraljeva Sutjeska areas. A few surviving examples were found of traditional household textiles (various linen textiles, or less commonly hemp, cotton or wool textiles, rugs, decorative articles and bed linen) or articles of clothing, as well as many contemporary household textiles, most of which were for interior decoration.

In both areas, weaving various kinds of linen fabrics and woollen cloth for articles of clothing, as well as weaving and making household textiles, was still an everyday practice in the early and mid 20th century. During the latter half of the 20th century, new materials and techniques began to be used for hand-made articles, with embroidery and crochet now the principal techniques. Weaving became less common as people increasingly wore clothes of factory-made fabrics, but the traditional production of bed linen and floor rugs was maintained.

Key words: textile articles, household textiles, weaving, knitting, embroidery, crochet

Short-term (10-15 day) research into the presence and state of preservation of textile articles in the areas studied as part of the projects entitled *Ethnological folklore studies of Prusac* and *Ethnological folklore studies of Kraljeva Sutjeska* was conducted in 2008 and 2009.¹ Information was gathered from people born in the early and mid 20th century, aged from 86 to as young as

¹ Bosniacs are in a majority in Prusac, which is in Donji Vakuf Municipality. According to the 1991 census, Prusac had a population of 1756 (1733 Bosniacs, 1 Serb, 6 Croats). In Kraljeva Sutjeska, which is in Kakanj Municipality, Croats are in a majority, with very few Bosniacs. According to the 1991 census, Kraljeva Sutjeska had a population of 852 (752 Croats, 45 Bosniacs, 2 Serbs).

starosti, a zabilježeni su uobičajeni oblici tekstilnih rukotvorina rasprostranjenih na cijelom području Bosne i Hercegovine (pletenje, vez, šivenje, kukičanje i u manjem obimu tkanje). Snimljena građa prikupljena metodom intervjua (u obimu koliko je to bilo moguće u kratkom periodu), odnosi se na period od tridesetih godina 20. do prvog desetljeća 21. stoljeća. Fotografiranjem su zabilježeni predmeti kućnog tekstila i dijelovi tradicijske odjeće koji su se sačuvali u kućama stanovnika Prusca i Kraljeve Sutjeske. S obzirom da o karakteristikama tekstilnih rukotvorina na oba ispitivana područja do sada nije pisano u etnološkoj literaturi, cilj istraživanja je bio prikupiti podatke o vrstama tekstilnih rukotvorina koje su još uvijek zastupljene i zabilježiti sjećanja na vrste tekstilnih rukotvorina koje su bile u upotrebi u prvoj polovici 20. stoljeća i ranije. U radu *Nošnja Hrvata oko Kraljeve Sutjeske*, Zorislava Čulić (1990:5-20) samo u kratkim crtama govori o materijalima upotrebljavanima za izradu odjevnih predmeta i vremenskom okviru do kada su ti materijali bili u upotrebi. Ljiljana Beljkašić-Hadžidedić u knjizi *Hrvatska tradicijska nošnja iz Kraljeve Sutjeske* (2005:32-34 i 53-56) u poglavlju *Upute za rekonstrukciju ženske, odnosno muške nošnje* navodi nazive i vrste materijala za izradu odjevnih predmeta. M. S. Filipović u radu *Visočka nahija*, u poglavlju *Naselja i poreklo stanovništva* (1928:311-321), spominje tkanine od kojih je izrađena narodna nošnja. Na prostoru oba lokaliteta su zabilježeni malobrojni primjeri sačuvanih predmeta tradicijskog kućnog tekstila (različite vrste tkanina od lana, rjeđe od konoplje, pamuka i vune, podnih prostirki, ukrasnih predmeta ili postelnog rublja), ili odjevnih predmeta. Zabilježeni su i brojni savremeni oblici kućnog tekstila koji u najvećem broju predstavljaju predmete za ukrašavanje enterijera kuće (kukičani i vezeni predmeti, gobleni). Najstariji sačuvani predmeti potiču iz prve polovice, odnosno sredine 20. stoljeća. Ratna dešavanja u Bosni i Hercegovini u periodu 1992.-95. godine su uticala na nestanak velikog broja tradicijskih dijelova narodne nošnje, tekstilnih predmeta korištenih za ukrašavanje kuće, zastiranje podova ili kao posteljno rublje.

Industrijalizacija zemlje nakon Drugog svjetskog rata i zapošljavanje ženske omladine,² uticali

40, and details of the customary forms of textile handicrafts that are widespread throughout Bosnia and Herzegovina (knitting, embroidery, sewing, crochet and, to a lesser extent, weaving) were recorded. The material, which was gathered by conducting as many interviews as was possible in the short time available, covered the period from the 1930s to the first decade of the 21st century. The household textile articles were photographed, as were articles of traditional costume kept in the homes of some residents of Prusac and Kraljeva Sutjeska. Since nothing has yet been written in the ethnological literature on the characteristics of the textile articles of these two areas, the aim of the research was to gather data on the types of textile articles still represented and to record memories of the types that were in use in the first half of the 20th century and before. In *Nošnja Hrvata oko Kraljeve Sutjeske*, Zorislava Čulić (1990:5-20) gives a brief account of the materials used to produce articles of clothing and the time frame for the use of those materials. In her book *Hrvatska tradicijska nošnja iz Kraljeve Sutjeske* (2005:32-34 and 53-56), Ljiljana Beljkašić-Hadžidedić has a chapter giving instructions on how to reconstruct women's and men's costumes, giving the names and types of materials used. In the section on settlements and the origin of the population in "Visočka nahija" (1928:311-321), M. S. Filipović mentions the fabrics used to make folk costumes. In both areas, a few surviving examples were found of traditional household textiles (various linen textiles, or less commonly hemp, cotton or wool textiles, rugs, decorative articles and bed linen) or articles of clothing, as well as many contemporary household textiles, most of which were for interior decoration (crocheted and embroidered articles, tapestries). The oldest extant articles dated from the early or mid 20th century. The 1992-1995 war in Bosnia and Herzegovina led to the loss of many traditional articles of folk costume, textile articles used to adorn the house, rugs and bed linen.

The industrialization of the country after World War II and young women's entering the work place² also had an impact on the quantity and type

² Ana, 86 godina: *Radila (sam) 20 godina u Ričici (rudnik)... Mladi radili u rudniku u Kakanju, Haljinićima, Ričici; u željari, radile i žene. Otac bio bolestan, morala sam raditi, bila najstarija. Otišla u Kakanj prvi put u životu, čula da*

² Ana, 86: *I worked in Ričica (mine) for 20 years... Young men worked in the mine in Kakanj, Haljinići, Ričica; women too worked in the iron works. My father was ill, I had to work, I*

su na obim i vrste ručnih radova zastupljenih u domaćinstvima Prusca, odnosno Kraljeve Sutjeske. Ženska djeca rođena prije i neposredno nakon Drugog svjetskog rata su, uglavnom, pohađala prva četiri, odnosno šest razreda osnovne škole nakon čega je dolazilo do prekida daljeg školovanja.³ Različiti oblici ručnog rada, kao što su vještine tkanja, šivenja, vezenja i pletenja, predstavljali su obaveznu dopunsku aktivnost ženske populacije kako u Pruscu, tako i u Kraljevoj Sutjesci, a bili su zastupljeni i u osnovnim i stručnim školama. Mitar Papić u knjizi *Školstvo u Bosni i Hercegovini 1918 – 1941* (1984:16) navodi da su u Kraljevoj Sutjesci i Donjem Vakufu radile osnovne škole. U poglavlju *Unutrašnji život osnovne škole* (Nastavna osnova), na str. 47-48 donosi nastavne planove za 1926/27. i 1934/35. školsku godinu iz kojih se vidi da je nastavnim planom bio obuhvaćen i *Ručni rad muški i ženski*, odnosno *Praktična privredna znanja i umjenja* (domaćinstvo sa ručnim radom). Ovim predmetom je bila obuhvaćena obuka ženske djece vještinama vezenja, šivenja, kukičanja, krojenja. Kazivačice u Kraljevoj Sutjesci su u većini potvrdile da su vještinu vezenja i šivenja naučile u školi, dok su vještinu tkanja i pletenja učile kod kuće od majke ili starije sestre. Već u dobi od 10 do 12 godina djevojčice su dobivale poduku u ručnom radu (pletanju, tkanju i vezu). U drugoj polovici 20. stoljeća za žensku omladinu i domaćice su organizirani tečajevi krojenja i šivenja.

primaju čistačicu na željezničkoj stanici. Srela rođaku koja je bila služavka kod jedne žene, otišle tamo na ručak. Gazdarica pitala: "Bi li, Ana, radila u dječijem domu za ratnu siročad u selu Doboj?" Za Prvi maj otišla u dom i radila od 1946. do 1952. godine, imala smještaj, bila vešarica, prala rublje, a zatim u kuhinji. Tu sam zaposlila i sestru. Kad se dom rasformirao, zaposlila se u rudniku, u lampari, zatim bila kurirka, a nakon toga radila u kancelariji...

Zahida, 78 godina: Iza rata išli u brigadu, 1948. Radila sam dva mjeseca u brigadi u Kaknju, nisam htjela pa se zaposlila u elektrani 'Neimar', radila šest mjeseci, onda napustila posao, udala se ...

³ Hamida, 60 godina: *Završila šest razreda, a kad je trebalo ići u Donji Vakuf otac nije dao.*

Katarina, 72 godine: Završila samo 4 razreda, nije mi otac dao dalje ići; škola mi dobro išla; lijepo pisala i dobro računala, kasnije se zaposlila u rudniku u kancelariji.

Anda, 79 godina: Nisam ja dobro pismena, imam nešto malo znanja. Iz brigade se udala, radila 3 mjeseca i sa devetnaest godina se udala. Kad sam bila mlada samo se radilo, nije te interesovalo da ideš u školu, bilo dvanaestero djece.

Rabija, 73 godine: Išla sam u tečaj, šta ću znat', učila slova po ćilimima u džamiji.

of hand-made articles in the households of Prusac and Kraljeva Sutjeska. Girls born before or just after World War II usually had primary school education only, attending school for only four or six years before leaving.³ Handicrafts such as weaving, sewing, embroidery and knitting were a compulsory supplementary activity for women and girls in both Prusac and Kraljeva Sutjeska, and were taught in both primary and vocational schools. In his *Školstvo u Bosni i Hercegovini 1918 – 1941* (1984:16), Mitar Papić relates that there were primary schools in Kraljeva Sutjeska and Donji Vakuf. He sets out the 1926/27 and 1934/35 curricula in the chapter on the internal life of the primary school (pp. 47-48), which show that the curriculum included handicrafts for boys and girls and practical economic knowledge and skills (domestic science and handicrafts). This covered embroidery, sewing, crochet and tailoring for girls. Most interviewees in Kraljeva Sutjeska confirmed that embroidery and sewing were taught at school, but weaving and knitting were learned at home from one's mother or older sister. Girls were taught handicrafts (knitting, weaving and embroidery), from the age of 10 or 12. In the latter half of the 20th century, classes in tailoring and sewing were held for young women and housewives.

In both areas, weaving various kinds of linen fabrics and woollen cloth for articles of clothing,

was the oldest. The first time ever I went to Kakanj, I heard that they were looking for a cleaner at the railway station. I met a cousin who was in service for a lady and went there for lunch. The lady asked, "Ana, would you work in the children's home for war orphans in the village of Doboj?" I went there for 1 May and worked there from 1946 to 1952, I had bed and board, I was a laundrywoman and then worked in the kitchen. I got my sister a job there too. When the home was closed down, I got a job in the mine, in the lamp shop, then I was a messenger, and after that I worked in the office...

Zahida, 78: After the war people joined the brigade, in 1948. I worked in the brigade in Kakanj for two months, I didn't like it so I got a job in the Neimar power station and worked there for six months, then left and got married...

³ *Hamida, 60: I did six years of primary school, but when I needed to go to Donji Vakuf my father wouldn't let me.*

Katarina, 72: I did just four years, my father wouldn't let me go on; I did well at school, I was good at writing and arithmetic, later I got a job in the mine, in the office.

Anda, 79: I'm not well educated, I have a bit of knowledge. I married from the brigade, worked for three months and married at 19. When I was young, work was everything, they weren't interested in you going to school, there were 12 children.

Rabija, 73: I went on a course, what would I know, I learned my letters from the carpets in the mosque.

U prvoj polovici i sredinom 20. stoljeća, na oba ispitivana područja, tkanje raznih vrsta platna, odnosno sukna za izradu odjevnih predmeta, kao i tkanje i izrada predmeta kućnog tekstila još uvijek je bilo u svakodnevnoj primjeni. Osnovne sirovine za izradu tekstilnih predmeta bile su lan, u manjoj mjeri konoplja, pamuk i vuna. Udate žene i djevojke su od vune (osim tanih proizvoda), za potrebe ukućana plele čarape, džempere, pulovere, suknje i hlače za djecu, kape i rukavice. Svilenim i pamučnim koncem u boji su vezle različite predmete za ukrašavanje kuće (miljee, stolnjake, jastučice, draperije i zariče, zidne krpe, peškire, posteljno rublje, goblene). Vez pamučnim koncem u boji je primjenjivan i za ukrašavanje odjevnih predmeta tehnikama po broju i po pismu (na ženskim i muškim košuljama, bluzama, haljinama).

U drugoj polovici 20. stoljeća je došlo do promjena u vrstama ručnih radova što se ogleda u primjeni novih materijala (šifon, *čadorbez*-botana, panama, leakril) i tehnika rada pri čemu su prevladavali vez i kukičanje. Tkanje je dosta reducirano jer se sve više počinje nositi odjeća od industrijski proizvedenih tkanina, a zadržava se samo tkanje postelnog rublja i podnih prostirki. Promjene se dešavaju i u uređenju enterijera kuće, u kojem se, također, počinju koristiti industrijski proizvodi. Do 90-ih godina 20. stoljeća se održalo tkanje ćilima, serdžada, ponjava, platna (Prusac), pregača, tkanica, platna (okolina Kraljeve Sutjeske), dok je tkanje vunjenih ponjava i drolja (Prusac i Kraljeva Sutjeska) i danas aktuelno. Tkanje ćilima se u prvom desetljeću 21. stoljeća javlja samo sporadično.

as well as weaving and making household textiles, was still an everyday practice in the early and mid 20th century. The principal raw material used for textile articles was flax; hemp, cotton and wool were less commonly used. Married women and girls would knit wool into socks, jumpers, pullovers, skirts and trousers for children, as well as caps and gloves. Coloured silk and cotton yarn was used to embroider various decorative articles for the home (doilies, tablecloths, cushion covers, drapes and curtains, kitchen cloths, towels, bed linen and tapestries). Coloured cotton yarn was also used to embroider various articles of clothing using the techniques known as *po broju* [counting threads] and *po pismu* [drawing the design on the fabric and then embroidering over it]. This was used for shirts (men's and women's), blouses and dresses.

During the latter half of the 20th century, new materials (chiffon, *čadorbez*-botana, panama, leakril) and techniques began to be used for hand-made articles, with embroidery and crochet now the principal techniques. Weaving became less common as people increasingly wore clothes of factory-made fabrics, but the tradition of weaving bed linen and floor rugs was maintained. The decoration of the home also changed, as here too, factory-made fabrics came into use. Weaving kilims, prayer mats, sheets, canvas (Prusac), and aprons, sashes and canvas (around Kraljeva Sutjeska) persisted into the 1990s, while weaving drugget and rag rugs is still practised in both Prusac and Kraljeva Sutjeska. There are only sporadic instances of weaving kilims in the first decade of the 21st century.

Karakteristike tekstilnih rukotvorina u Pruscu

Građa – Tekstilne sirovine i tkanje

Lan i konoplja – Sjećanje na uzgoj tekstilnih biljaka lana i konoplje, koje su sijale njihove majke, prisutno je kod svih kazivačica starijih od šezdeset godina. Također, kazivačice se sjećaju da je poslije Drugog svjetskog rata bila propisana količina lana koju će pojedino domaćinstvo zasijati.⁴ Male njive (najčešće veličine oko 300 m²) na kojima su

Characteristics of textile articles in Prusac

Subject – Textile raw materials and weaving

Flax and hemp. All the interviewees of sixty or more remembered flax and hemp being grown by their mothers for textiles. They also recalled that after World War II each household had to grow a prescribed quantity of flax.⁴ The small fields (usually about 300 sq.m.) where flax or hemp was grown had special names, such as *guvna* or *zgon*,

⁴ Za ovaj podatak zahvaljujem kolegici S. Bajić, te kolegama E. Šljivi i S. Avdiću. Ismet Sijamija, 76 godina, se sjeća da je iza Drugog svjetskog rata bila naredba da svako domaćinstvo mora posijati dva dunuma lana.

⁴ I am grateful to my colleagues S. Bajić, E. Šljivo and S. Avdić for this information. Ismet Sijamija, 76, recalls that the order was issued after World War II for every household to grow two dunums [1 dunum = 1000 sq.m.] of flax.

sijali lan ili konoplju su imale posebna imena kao npr. *guvna*, *zgon*, a bile su smještene u udolini, odnosno na mjestu gdje se vlaga duže zadržava. Zrele stabljike lana (konoplje) su nosili da se namaču (*kisele*) u potocima Vir, Rigavac ili Lubovo. *Pozder* – drvenasti omotač stabljike je, kao sekundarna sirovina nakon odvajanja vlakna, ostavljan ispod voćaka. Konoplja je korištena kao pomoćno vlakno za izradu upotrebnih predmeta, jer je njena nit deblja, a stabljika viša, pa se dobije veća količina vlakna. Postupak prerade konoplje i lana, kao i terminologija koja se pri tome koristi su isti kao i u drugim krajevima Bosne i Hercegovine. (Opširnije vidjeti: Vladić-Krstić, 1978: 176-193; Bajić, 1987: 172-183; Popić-Filipović, 2006: 21-35).

Uz pomoć preslice sa *bašlukom* i vretena žene i djevojke su prele kvalitetno vlakno *vlas* za osnovu i lošije vlakno *krhljad* za potku. Za pređenje je korištena *druga*, a za prepredanje *prepredaljka* sa kružnim zadebljanjem na donjem dijelu. Djevojčice su već od 10-te godine učile vještinu pređenja. Nakon pređenja vlakno je izbjeljivano uz pomoć *lukšije* (otopine pepela od bukovog ili hrastovog drveta u vreloj vodi), a tim postupkom je postajalo i mekše (Popić-Filipović, 2006: 29).

Tkanje – Za tkanje je korišten horizontalni *tkalački stan* na kojem su od lana i konoplje, a kasnije od pamuka, tehnikom tkanja *u dva nita* izrađivani upotrebn i odjevni predmeti. Tkalačke stanove su izrađivali vještiji mještani.⁵ Neka tkalačka pomagala (*nićanice*) su izrađivale same tkalje (kaže se *nanititi nita*), a neka su kupovale od putujućih trgovaca (*brda* su donosili trgovci iz Pazarića) (Beljkašić-Hadžidedić, 1980).

Lanena tkanina se zove *platno*, a konopljana tkanina je *pređa*. Od lanenog vlakna su tkali *platno* za košulje i gaće, peškire *sa zatkama*, krpe za hranu (*sprtve*), jastuke i čaršafe, a koristili su ga i kao osnovu za tkanje ponjava. Platno je ukrašavano linijskim motivom *na zatke*, obično predivom u crvenoj boji koje su žene same bojile, bojama kupljenim u Bugojnu. Laneno vlakno je dosta korišteno i kao konac za ušivanje.

Konoplja je upotrebljavana za tkanje grubljih tkanina (*strožaka*, *vreća*, *harara*, *kolana* i *mutapa*-pokrovaca u kombinaciji sa kostrijeti), zatim kao osnova za ponjave – *drolje*. Nakon Drugog

and were in hollows where the soil retained its moisture longer. The ripe stalks of flax or hemp were retted in the Vir, Rigavac or Lubovo brooks. The woody part of the stem that remained after the bast had been removed was used as mulch under fruit trees. Hemp was an auxiliary fibre used in making utility articles, as the fibres were thicker and the stem taller, so it provided a greater quantity of fibre. The treatment of hemp and flax, and the terms used, are the same as elsewhere in Bosnia and Herzegovina. (For more see Vladić-Krstić, 1978: 176-193; Bajić, 1987: 172-183; Popić-Filipović, 2006: 21-35).

Using a distaff with a *bašluk* [detachable head] and a spindle, women and girls would spin the better quality fibre, known as *vlas*, for warp and the poorer quality, *krhljad*, for weft. A *druga* was used for spinning, and a *prepredaljka* with a bulge at the end for the re-spinning.⁵ Girls as young as ten were taught to spin. The spun yarn was bleached with lye (an alkali solution made by lixiviating wood ash – beech or oak – in hot water), which also made it softer (Popić-Filipović, 2006: 29).

Weaving. A horizontal loom was used to weave the flax and hemp, and later cotton, using a double-yarn technique, into fabric for utility articles and clothing. The looms were made by local people with the necessary skills.⁶ Some loom accessories (*nićanice* – the raddle) were made by the weavers themselves (this was called *nanititi nita*), and some were bought from travelling salesmen (lease stocks were brought by traders from Pazarić) (Beljkašić-Hadžidedić, 1980).

Linen fabric was called *platno*, and hempen fabric *pređa*. Flax was used to weave linen for shirts and trousers, striped towels, cloths to wrap food, pillows and sheets, and was also used as the warp for weaving woollen blankets. Linen was decorated with stripes (*na zatke*), usually red; the women themselves dyed the spun yarn using dyes bought in Bugojno. Flax fibre was also quite widely used as sewing thread.

Hemp fibre was used to weave coarser fabrics (mattress covers, sacks, *harara*, girths and *mutapa*

⁵ Dobila sam podatke da su stanove izrađivali Suljo Hamzić i Mustafa Čizmo.

⁵ Translator's note: every effort has been made to find English terms corresponding to some of the specialist terms used in this paper, but many are clearly localisms for which no English equivalent exists.

⁶ I was told that looms were made by Suljo Hamzić and Mustafa Čizmo.

svjetskog rata, za tkanje ponjava-*drolja* je upotrebljavano pamučno predivo za osnovu (*mrki tivtik*), ili u kombinaciji sa konopljom. *Drolje* su upotrebljavane za zastiranje podova i *basamaka* (stepenica).

Pamučno predivo su (između dva svjetska rata i sredinom 20. stoljeća) kupovali u Bugojnu i najprije ga koristili kao *potku*, pri čemu je osnova bila od lana. Tako dobiveno platno su nazivali *ćereće*.⁶ Jačanjem ekonomske moći stanovništva, postepeno se za tkanje platna za odjevne predmete prestaje koristiti laneno ili konopljano predivo i počinje koristiti samo pamučno predivo. Za izradu ženskih i muških košulja, kao i *pokrova za ukop*, izrađuje se *ćereće sa uzvodom*, i to od tri vrste pamučnog prediva. Za osnovu su korišteni *tira* i *tivtik*, a za potku *tivtik*. Starije tkalje poznaju dvije vrste *tivtika* (*mrki*, deblji *tivtik* je *žučkaste* boje, a bijeli, tanki *tivtik* je izbijeljen). Na gornje vratilo tkalačkog stana je navijano tanko predivo (*tivtik*), a deblje, upredeno predivo (*tira*) je prebacivano preko štapa i zatezano lakšim utegom. Obje vrste prediva su, prema određenom redoslijedu, uvedene u *nita* i *brdo* (npr. 10 *zubaca tivtika*, 2 *zupca tire*, 15 *zubaca tivtika*, ili 4 žice *tivtika*, pa *tira*, pa 10 žica *tivtika*, itd.). Za određenu količinu niti je upotrebljavan naziv *čibuk*. Pošto nije bilo dovoljno zategnuto, predivo od *tire* se u tkanju skupljalo (*gubalo*), pa je tako izrađeno platno dobivalo naziv *gubano* platno (da se *nagužvera*). Jedna vrsta platna na *uzvod* je nazivana *ćereće na čibuk*, zbog motiva debljih i tanjih pruga koje podsjećaju na *čibuk*. Za snovanje, navijanje i uvođenje niti u nićanice i *brdo* bio je potreban jedan dan rada (uz kućne poslove), a za tkanje *ćerećeta* za jednu košulju dva dana. S obzirom da je odavno prestala upotreba domaćeg tkanog platna, izbljedjela su i sjećanja na mnogobrojne nazive za ukrasna tkanja koja su ranije bila u upotrebi. (O vrstama pamučnog prediva i ukrasnog tkanja vidjeti: Vladić-Krstić, 1978: 200-208; Bajić, 1987: 188-194.) U zavisnosti od namjene, tkalje su razlikovale nekoliko vrsta domaćeg platna. Tako npr. razlikovalo

[horse blankets] – combined with goat hair), and as the warp for rag rugs – *drolje*. After World War II, these rugs were woven using cotton yarn, alone or combined with hemp, as the warp (*mrki tivtik*). They were used as floor rugs and stair carpets.

Between the two world wars and in the mid 20th century cotton yarn was bought in Bugojno and used mainly as weft, with flax for the warp. The resulting fabric was known as *ćereće*.⁷ As the economic situation improved, flax or hemp yarn was gradually replaced by pure cotton to weave fabric for articles of clothing. *Ćereće* with *uzvod* [woven with different types of yarn in the warp] was woven to make men's and women's shirts, and also shrouds, using three types of cotton yarn – *tira* and *tivtik* [a type of machine-made cotton yarn used for the warp; it was supplied in skeins and had to be rewound onto a spool for the warp], and *tivtik* for the weft. Older weavers recognized two kinds of *tivtik* – a thicker yarn, *mrki*, which was yellowish in colour, and a thinner one, which was bleached white. The thinner *tivtik* was wound around the top loom beam and the thicker *tira* was drawn across the bar and held taught with a light weight. Both types of yarn were set into the raddle and lease stock in a fixed order (for example, 10 teeth of *tivtik*, 2 teeth of *tira*, 15 teeth of *tivtik*, or 4 *tivtik*, then *tira*, then 10 *tivtik*, and so on). A given quantity of yarn was called *čibuk*. If *tira* was not kept taut enough, it would pucker in the fabric (*gubalo*), and the resulting fabric would be called *gubano* fabric. One type of *uzvod* fabric was called *ćereće na čibuk*, on account of the wide and narrow stripes reminiscent of a chibouk. It was a day's work (along with other housework) to warp the loom, winding the warp on the raddle and lease stock, and two days to weave enough *ćereće* for a shirt. Home-woven linen has not been used for so long that the memory of many of the old names for decorative weaving has faded. (For types of cotton yarn and decorative weaving see Vladić-Krstić, 1978: 200-208; Bajić, 1987: 188-194.) Weavers distinguished a number of kinds of home-woven linen, depending on its intended use. For example, the linen used for

⁶ Hamida, 68 godina, se sjeća da su njena majka i starija sestra tkale *ćereće* po narudžbi, za prodaju, uglavnom ženama iz pravoslavnih, a u manjoj mjeri ženama iz katoličkih sela u okolini Bugojna i Donjeg Vakufa – Kopčić, Urija, Jablan, Koščani... Snovanje i tkanje je naučila od majke, ali se nije bavila tkanjem platna – *ćerećeta*. I sada često pomaže drugim tkaljama koje nisu vješte snovanju.

⁷ Hamida, 68, remembers her mother and older sister weaving *ćereće* to order, for sale, mainly for women from the Orthodox Christian villages, and to a lesser extent the Catholic villages, around Bugojno and Donji Vakuf – Kopčić, Urija, Jablan, Koščani... She learned weaving from her mother, but did not weave *ćereće*. Even now she often helps other weavers who are not good at setting the warp.

se platno za *ukopne košulje* od onog za svaki dan ili za vjenčanje. *Ćereće* koje su naručivale Srkinje je bilo gusto i čvrsto, dok je *ćereće* za Hrvatice bilo rjeđe, samo malo naborano, sa malim *čibucima*. Razlikovalo se i *ćereće* koje su koristile Bošnjakinje (*samo dvije kandžije tire da se ne nabere*). Osim za prodaju, tkalje u Pruscu su tkale platno i za lične potrebe: za košulje, gaće, čaršafe (iz *tri pole*), jastučnice, peškire po sećiji (*jambeze*), *zariće* na prozorima, *sofra-bošče*, peškire oko fesova, peškire za umivanje itd.

Određene upotrebne predmete (ukrasne peškire, jastučnice, peškire za sećije, *zariće*) su prilikom tkanja ukrašavale *pirlitom*, ukrasnom tehnikom tkanja *na prste* ili *na dasku* koju u ovom kraju nazivaju *zahmet*. Za pretkivanje su koristile pamučni konac (*perlgarn*) crvene, plave, žute, narančaste boje, pri čemu su najčešće izvodile stilizirane cvjetne motive – *ružice*. *Zahmetom* su najčešće ukrašavale *peškire za ruho*. Neke predmete su dodatno ukrašavale čipkom i isprepletenim resama od svile ili od pamuka (*maveza*). Ukoliko su tkale peškire po narudžbi, za Srkinje, po dnu su *zahmetom* izvodile razne motive kao što su *trubiće*, *križevi* i sl. Ovi peškiri su dodatno ukrašavani isprepletenim resama.

Vuna – tekstilna sirovina životinjskog porijekla, preradivana je na tradicionalan način. Nakon šišanja i pranja slijedi češljanje (*čupanje*) i *vlačenje* vune, te predenje niti razdvojenih prema kvaliteti na *vlas* i *krhljad*, uz pomoć preslice i vretena. Za predenje i prepredanje su koristili dvije vrste vretena – *druga* i *prepredaljka*. (Opširnije o preradi vune i proizvodnji niti vidjeti: Vladić-Krstić, 1970: 272-276; Bajić, 1983: 164-168.)

Bojenje vune u prošlosti su, prema sjećanju kazivačica, obavljale žene same: u lučini (žuta, oker), orahovoj ljusci (tamnosmeđa), orahovom listu (žuta), kori od johe (kafena), plodovima zohe i orahovoj ljusci (crna), uz dodatak katalizatora (*šap-nišador*), soli i esencije. (Opširnije o bojenju vidjeti: Riter-Studnička, 1958.) U periodu između dva svjetska rata, i kasnije, boju su kupovale ili su vunenu tkaninu nosile na bojenje kod bojadžija u Donji Vakuf ili Bugojno.

Od vune su tkali upotrebne predmete za kuću (*ponjave*, *čilime*, *krajeve-makate*, *serdžade za zid* i molitvene *serdžade*). Prema sjećanju nekih kazivačica, *sukno* za izradu odjevnih predmeta su

shrouds was different from that used for everyday wear or for weddings. The *ćereće* ordered by Serb women was thick and strong, while that made for Croat women was finer, slightly puckered, and with fine *čibuk* stripes. Different again was the *ćereće* used by Bosniac women (only two “claws” of *tira*, so it doesn’t wrinkle). The weavers of Prusac did not only sell their fabrics, they also wove linen for their own use: for shirts, trousers, sheets (from three *pole*), pillow cases, *sećija* (settee) covers (*jambez*), *zariće* for the windows, *sofra-bošče* (tablecloths), the cloth wound around a fez, face and hand towels, and so on.

Some household articles (decorative hangings, cushion covers, settee covers, curtains) were decorated in the weaving process with *pirlit*, a decorative weaving technique known as *na prste* (finger-weaving) or *na dasku* called *zahmet* in this region. Red, blue, yellow and orange cotton thread (*perlgarn*) was used for over stitching, usually to produce a stylized floral design – *ružice*. *Zahmet* was the usual decoration for the fabrics for a girl’s trousseau. Some articles were further decorated with lace and silk or cotton tassels (*maveza*). When weaving to order for Serb women, the women would make various designs in *zahmet* such as small trumpets, crosses and so on at the ends. Tassels were then added.

Wool, a textile fibre of animal origin, was produced in the traditional way. After shearing the sheep and scouring the fleece, it was carded and combed, and the fibres were separated into *vlas* and *krhljad*, better and poorer quality, and spun with a distaff and spindle. Two types of spindle were used for spinning and re-spinning – a *druga* and a *prepredaljka*. (For more on the production of wool and yarn see Vladić-Krstić, 1970: 272-276; Bajić, 1983: 164-168.)

As interviewees recall, the women themselves dyed the wool, using onion skins for yellow and ochre, walnut shells for dark brown, walnut leaves for yellow, alder bark for light brown, and elderberries and walnut leaves for black, adding sal ammoniac as a mordant, salt, and essences. (For more on dyeing see Riter-Studnička, 1958.) Between the two world wars, and later, they used bought dyes or took the woollen fabric to a dyer in Donji Vakuf or Bugojno.

Wool was used to weave household articles (rugs, kilims, bedside rugs, mats as wall hangings,

nabavljali iz Gornjeg Vakufa, a tkali su ga muškarci.⁷ Od istih tkalaca su nabavljali i *harare*, *po-krovce-mutape* i druge predmete izrađene od vune i kostrijeti.

Ponjave su tkane na horizontalnom tkalačkom stanu na dva načina: u *zatke*, u *dva nita*, pri čemu je osnova od mrkog *tivtika*, a potka od vune u boji, ili *na kocke* (crveno i crno) u *četiri nita*, pri čemu su i osnova i potka od vune. Pojedine žene, koje su udajom došle u Prusac, u ranijem periodu, na horizontalnom tkalačkom stanu su tkale i čilime iz više dijelova (*na struke*).⁸

Značajan segment tekstilnog rukotvorstva u Pruscu predstavlja tkanje čilima. Za tkanje *čilima* je korišten vertikalni tkalački stan (*uz duvar*), a primjenjivane su tehnike *klječanja* i *pretkivanja*. Za jedan čilim je bilo potrebno oko 13 kg vune. Jednoj tkalji je trebalo mjesec dana da (uz kućne poslove) otka čilim. Na čilimima su rađeni različiti motivi: *grozdovi*, *petrovački su tri kola*, *zagrebački su tri kola*, *sa kolima*, *orlaš*,⁹ *sa ružama*, *buketima cvijeća*, *lalama*. Najstariji motivi su *lozice* i *grozdovi*, *sa kolima* i *petrovački*. Prema podacima koje donosi B. Vladić-Krstić (1978a:263-264), sarajevska *Tkaonica čilima* je u mnogim mjestima u Bosni i Hercegovini organizirala proizvodnju čilima *na sic*, tj. tkalje su dobivale tkalačke stanove, vunu i dezen-karte, a radile su kod kuće. Sedamdesetih godina 20. stoljeća, nakon integracije nekih područnih čilimara sa Tekstilnim kombinatom "Viteks" iz Visokog, na području Gornjeg i Donjeg Vakufa i Bugojna "u rad je bilo uključeno oko 400 tkalja"... Zabilježen je i podatak da su tkalje iz Prusca radile za "Bosnafolklor" iz Sarajeva. (O čilimarstvu u Bosni i Hercegovini opširnije vidjeti: Vladić-Krstić, 1978a: 255-275.) Prušćanke su poznavale i tehniku uzlanja koju su koristile za izradu *resanih*

and prayer mats). Some interviewees recalled that woollen cloth to make articles of clothing was bought in Gornji Vakuf, and that it was woven by men,⁸ from whom sacks (*harara*), horse blankets (*mutapa*) and other articles made of wool and goat hair were also purchased.

Rugs were woven on a horizontal loom in two ways – *u zatke* or with two yarns, when the warp was of coarse *tivtik* and the weft of dyed wool, or checked red and black with four yarns, in which case both the warp and the weft were wool. In earlier times some women, who had married men in Prusac, also used the horizontal loom to weave kilims in several sections (*na struke*).⁹

Kilims were an important item of hand-made textile articles in Prusac. Kilims were woven on a vertical loom, using the techniques known as *klječanje* and *overstitching*. About 13 kg of wool were needed to make one kilim, and it took one weaver a month (alongside her household duties) to weave. The kilims were woven with various designs: grapes, Petrovac triple kolo, Zagreb triple kolo, with kolos, *orlaš*,¹⁰ roses, bouquets of flowers, tulips. The oldest motifs are vines and grapes, kolo and *petrovački*. According to B. Vladić-Krstić (1978a:263-264), the kilim factory in Sarajevo organized making of kilims *na sic* in many places in Bosnia and Herzegovina. *Na sic* meant that the weavers were provided with a loom, wool and design cards, and made the carpets at home. In the 1970s, after a number of local kilim factories merged with the Viteks textile conglomerate in Visoko, there were about 400 weavers involved in this arrangement in Gornji and Donji Vakuf and Bugojno. Weavers from Prusac are also recorded as working for Bosnafolklor in Sarajevo. (For

⁷ Ovaj podatak nije provjeren. O muškarcima-tkalcima u Bosni i Hercegovini nije pisano u etnološkoj literaturi.

⁸ Melča, 81 godina: *Moja mati je tkala čilim na struke, na ravnom stanu, nije na duvaru; od kol'ko hoćeš duljine. Mati me naučila tkati. Ona je sa 19 godina došla iz Prozora u Oborce (udala se). Mi smo na ravnom stanu pomalo tkali čilime i ponjave, a ovdje u Pruscu se naveliko tkalo. Platno sam tkala sa 19 godina, kad sam se tek udala u Kišije u Prusac. Tkali smo i čereće za Srpkinje.*

Dula, 74 godine: *Tkati naučila u Glamoču, tamo su bile prave tkalje, majka i strina. Imali smo po 200 ovaca.*

⁹ Vahida, 68 godina: *Orlaš je najjača mustra, bio samo jedan takav čilim u Pruscu kad sam bila dijete.*

⁸ This has not been verified, and there is nothing in the ethnological literature about male weavers in Bosnia and Herzegovina.

⁹ Melča, 81: *My mother wove a kilim in sections on a horizontal loom, not a vertical one; of the length you want. My mother taught me to weave. She came from Prozor to Oborce at 19 (to marry). We wove a few kilims and mats on the horizontal loom, but a lot were made here in Prusac. I wove linen when I was 19, when I had just married into the Kišija family in Prusac. We also wove čereće for Serb women.*

Dula, 74: *I learned to weave in Glamoč, the real weavers were there, my mother and aunt. We each had 200 sheep.*

¹⁰ Vahida, 68: *Orlaš is the toughest pattern, there was only one such kilim in Prusac when I was a child.*

(*rutavih*) serdžada za molitvu (*klanjačica*) (Bajić, 1983: 164-168, 172-174). Osim vegetabilnih motiva, molitvene serdžade su često ukrašavane motivom *mihra*ba.

Uporedo sa proizvodnjom *na sic*, Prušćanke su radile ćilime za svoje potrebe, ali i po narudžbi, najviše za pravoslavno stanovništvo u selima Koščani, Đurići, Jandrići.¹⁰

Nakon Drugog svjetskog rata ćilimi su korišteni i za zastiranje podova u kući. Osamdesetih godina 20. stoljeća su ručno rađene ćilime počeli zamjenjivati industrijskim proizvodima, najčešće *itisonima*. Početkom 21. stoljeća u Pruscu se sporadično zadržalo tkanje ćilima i serdžada, najviše na poticaj nevladinih organizacija, s ciljem da se ženska populacija ponovo počne baviti ovim oblikom tekstilnog rukotvorstva.

Pletenje – Vunena nit je korištena i za pletenje odjevnih predmeta: čarapa, *terluka* (priglavaka), vesta sa rukavima, pulovera, zatim kapa i rukavica. Čarape su bile duge do koljena, sa mustrom na *grliču*, najčešće *na redak*.

Ukrašavanje tekstilnih predmeta

Vez se učio već u dobi od 12-15 godina. Djevojke i mlađe žene u Pruscu su, za ukrašavanje tekstilnih predmeta, primjenjivale vez *po pismu*, različitim bodovima: *prutak*, *lančanac*, *puni/plosni vez*, *narodni vez* na domaćem platnu – *ćerećetu* ili na šifonu, kao i vez *po broju*, bodovima: *provlak* i *križići*, na *ćerećetu* od *tivtika*, na juti, panami, leakrilu. Rađen je i tzv. *čifutski* ili *kosovski vez* preko *ušice* od igle. Sredinom i u drugoj polovici 20. stoljeća vezom su ukrašavani *peškiri u budžak*, *jambezi*, *drapernice* (*sa razvezom*) i *zarići* na prozorima, *nadvratnici*, ukrasni i *kalufni jastuci* na sećijama, sjedalice (*štokrlnjači*), posteljno rublje (*jastučnice*, *jorganski čaršafi* i *šliferi*), a najčešći motivi su bili *buketi u korpici*, *ruže*, *lozice*, *horozovi*, *golubovi*. Za vez je

¹⁰ Memnuna, 82 godine: *Uh, moj sinko, šta sam svega otkala; tivtik sasuci, osnuj, navij na vratilo, uvedi, na stanu na noge sam tkala. Hiljadama metara sam otkala kad neko donese; ćilime su tkale moje 'ćeri.*

Namka, 58 godina: *Tkala sam za prodaju, svima, odavde do Jajca, sve mustre, petrovačku, zagrebačku, banjalučku, sa lalama, sa kolima, sa vijencima, sa grozdovima. Radila i krajeve, zidnjake iznad bračnih kreveta. Iza rata je prestala tkati ćilime, samo je podučavala cure u domu, na kursu.*

more on kilim weaving in BiH see Vladić-Krstić, 1978a: 255-275.) The women of Prusac were also familiar with the technique of *uzlanje*,¹¹ which they used to make prayer mats (Bajić, 1983: 164-168, 172-174). Prayer mats were often woven not only with floral motifs, but also with a *mihrab* design.

Along with working *na sic*, the women of Prusac made kilims for their own use and to order, mainly for the Orthodox Christian population of the villages of Koščani, Đurići and Jandrići.¹²

Kilims continued to be used as floor mats After World War II, but in the 1980s they began to be replaced by factory-made carpets, mainly fitted. A few kilims and prayer mats were being woven in Prusac in the early 21st century, mainly at the instigation of non-governmental organizations wanting to encourage women to take up carpet-weaving again.

Knitting. Woollen yarn was also used to knit articles of clothing; socks, *terluk* (slippers), cardigans, pullovers, caps and gloves. Socks came up to the knee, with a pattern at the top, usually *na redak*.

Decoration of textile articles

Embroidery was taught from the age of 12 to 15. Girls and young women in Prusac used the *po pismu* technique of embroidering to a pattern drawn on the fabric, with a variety of stitches: *prutak*, chain-stitch, satin-stitch, folk embroidery on home-made linen – *ćereće* – or chiffon. They also used the *po broju* (thread-counting) technique, using *provlak* and cross-stitch, on *ćereće* made of *tivtik* and on jute, panama and leacril. Another kind of embroidery was known as *čifutski* or *kosovski*, through the eye of the needle. In the mid and later 20th century embroidery was used to decorate *peškiri u budžak*, *jambezi* (settee covers),

¹¹ Translator's note: *uzlanje* is described on a website on embroidery as follows: "bundles of thread are sewn to the fabric, and used to make the pattern by interweaving and embroidering."

¹² Memnuna, 82: *Oh my word, I've done everything; rewinding tivtik on a spool, setting the warp, winding the warp on the lease stock, threading the yarn through the holes in the raddle, I wove on a loom on legs. I've woven thousands of metres when someone brought [sic]; my daughters have woven kilims.*

Namka, 58: *I wove for sale, to everyone, from here to Jajce, every design, petrovačka, zagrebačka, banjalučka, with tulips, with kolos, with garlands, with grapes. I also made bedside mats, and wall mats above double beds. I stopped weaving kilims after the war, but just taught girls in the home, on a course.*

korišten pamučni konac u boji – *perlgarn*, svileni konac i rjeđe *srma*. Od 60-ih godina 20. stoljeća počele su se vesti *krpe za zid*¹¹ kojima su ukrašavani zidovi u sobama, zatim trake (*štrafne*) za police, *šibičnjaci* i *kefnjaci* za četke. Djevojke su za vez koristile samostojeći drveni *derdef*, četvrtastog oblika, na koji su zatezale platno. Posebna čast za vezilje je bila prilika da izvezu *bajrak* (zastavu) za Ajvatovicu.¹² Na bajraku su zlatnom srmom vezeni ajeti iz Kur'ana.

Bošnjakinje u Pruscu su, po narudžbi, vezle ukrasne maramice – *čevrme* za svadbu, uglavnom za žene iz pravoslavnih sela. Vrijednost rada su naplaćivale u novcu (oko 5 KM), a tkaninu i konac za vez su donosile naručiteljice posla.

Pod uticajem časopisa “Bazar”, “Praktična žena” i drugih, koji su bili dostupni ženama u Pruscu, 70-ih godina 20. stoljeća se počinje širiti i *bijeli vez* (*šlinga, toledo*), koji su žene učile same ili su pokazivale jedna drugoj. Poznat je bio i *šupljik* (vjerovatno vrsta ažura) za porubljivanje ručnih radova. I *gobleni*, kojima se ukrašavaju zidovi u kućama, također se vezu 70-ih godina 20. stoljeća pod uticajem modnih časopisa. Umjesto originalnih goblena, na pijacama su nabavljane kopije, sa slikom otisnutom na mrežastoj tkanini. Česti motivi su cvijeće, likovi djece ili likovi starijih osoba u narodnoj nošnji.

Čipka, koju u Pruscu nazivaju *čitma*, je rađena iglom sa kukicom od tankog (ručnog) konca ili od *tire*. Zavisno od predmeta, mogla je biti mala ili velika *čitma*, a *od starine* je korištena za ukrašavanje rubova na *peškirima, čaršafima, jambezima, jajgijama*, jastučnicama. Neke kazivačice se sjećaju da se u Pruscu radila i čipka *rasplet* (Vladić-Krstić, 1978:214; Bajić, 1987:204).

Keranje je, kao ukrasna čipka, nalazilo primjenu na *jemenijama* (tankim maramama za glavu sa štampanim uzorkom), te oko rukava i vratnog izreza na košuljama. Za keranje je upotrebljavan pamučni konac crvene boje (*mafez*) ili svileni konac. Ukrašen na jemeniji je nazivan *kitice*, a motivi su bili različiti, npr. *papričice, katmačići, korjenčići* (Bajić, 1987:206-207).

drapernice (with *razvez*) and *zarići* (window curtains), door curtains, decorative and *kalufni* bolster-shaped cushions for settees, seat covers and bed linen (pillow cases, duvet covers). The most common motifs were baskets of flowers, roses, vines, roosters and doves. Coloured cotton thread, silk thread and, occasionally, silver thread were used. In the 1960s people began embroidering wall cloths,¹³ shelf coverings, matchbox covers and comb-cases. Girls used a *derdef*, a square wooden frame, to hold the linen taut for embroidering. Being given the opportunity to embroider a banner for Ajvatovica was regarded as a particular honour.¹⁴ These banners were embroidered with verses from the Qur'an in gold thread.

Bosniac women in Prusac embroidered decorative scarves or wedding *čevrme* to order, mainly for women from Orthodox Christian villages. The women placing the order brought the fabric and thread for the embroidery, for which they paid about 5 KM.

In the 1970s, influenced by magazines such as *Bazar* and *Praktična žena*, which were available to the women of Prusac, whitework and broderie anglaise also became popular as the women taught themselves or showed each other how to do it. Open-work, known as *šupljik*, was used as a border. Cross-stitch tapestry, used as wall hangings, was also made in the 1970s, again under the influence of fashion magazines. Rather than creating originals, copies with the design printed on the canvas were bought at the market. The usual designs were floral, or the figures of children or older people in folk costume.

Lace, known in Prusac as *čitma*, was made with a hooked needle using fine thread or *tira*. The size of the lace varied according to the article. Lace had been used since olden times as a border for hand-towels, sheets, antimacassars and settee covers (*jambez* and *jajgija*) and cushion covers. Some interviewees remember *rasplet* lace being made in Prusac (Vladić-Krstić, 1978:214; Bajić, 1987:204).

Needle lace was used on *jemenija* (a fine printed headscarf) and on the sleeves and neck of shirts. Red cotton thread (*mafez*) or silk thread was used to make needle lace, which when applied to

¹¹ Rabija, 63 godine: *Na zid krpe, navezeš, kupiš sa tekstom i vezeš, to su Srbijanci nanosili.*

¹² Za ovaj podatak i fotografiju zahvaljujem kolegici Svetlani Bajić.

¹³ Rabija, 63: *Wall cloths, you embroider, you buy with a text and embroider, Serbs brought this.*

¹⁴ I am grateful to my colleague Svetlana Bajić for this information and the photograph.

Kukičanje – Kukičanje je kao tehnika rada bilo poznato i ranije, a na predmetima kućnog tekstila široku primjenu dobiva u zadnjoj četvrtini 20. stoljeća. Za rad je upotrebljavana igla sa kukicom i upredeni, industrijski konac različite debljine (*heklgarn*). U tom periodu se, pod uticajem modnih časopisa (“Burda”, “Bazar”, “Praktična žena”) vezeni predmeti sve više zamjenjuju kukičanim (*heklanim*) – po priloženim shemama se izrađuju stolnjaci i miljei različitih oblika i veličina kojima se ukrašavaju gotovo svi komadi sobnog i kuhinjskog namještaja (vitrine, komode, *kredenci*, police), kao i aparati (električni štednjaci, frižideri, televizori). Izrađivani su i ženski odjevni predmeti (bluze, haljine). U vrijeme kada su sećije zamijenjene kaučima i ugaonim garniturama, i vezeni *jambezi* su zamijenjeni kukičanim *peškirimima*. Čest motiv na kukičanim ukrasnim jastucima su bili *golubovi*.

Dušeke, jorgane i jastuke su izrađivale same žene. Dušeci i jastuci su punjeni vunom, a jorgani vatom. U Donjem Vakufu je bila radionica za *pucanje* (ispravljanje) vune za dušeke. Platno za dušeke i jorgane je bilo industrijskog porijekla (vrsta *brokata*), a prema namjeni se nazivalo *dušekluk*, odnosno *jorganluk*. Lice jorgana je šiveno od svilenog brokata, a naličje od *dibeta* (pamučne tkanine). *Kalufne* jastuke (od *žake* – jute i slame) je radio majstor Čubić na *Tepedžiku* (dio Prusca).

Ruho – Djevojačka oprema je pripremana sa naročitim pažnjom. Pored postelnog rublja, za ruho su pripremani ćilimi i *krajevi* – makati, vezene, odnosno kukičane garniture (stolnjaci, miljei, krpe za zid, draperije i zarići, ukrasne jastučnice i dr.). Komplet za jednu sobu se sastojao od 1 drapernice, 2 zarića i 3 zidne krpe. Također, pripremani su i *boščaluci*, tj. darovi kojima će djevojka darovati članove buduće porodice. *Boščaluk* se obično sastojao od tkanine za *kat haljina* ili muške košulje, zatim donjeg rublja, čarapa, peškira, vezanih *čevrma*. Dobro se pazilo da bolji boščaluk dobije osoba koja je mladenku darovala zlatnim nakitom. U zadnjoj četvrtini 20. stoljeća za boščaluk su kupovani isključivo industrijski proizvodi, a zamotavani su u peškir.

a *jemenija* was known as *kitice*. There were various motifs, such as *papričice*, *katmačići* and *korjenčići* (Bajić, 1987:206-207).

Crochet was an old technique, but became widespread to make household textiles only in the last quarter of the 20th century, made using a hooked needle and industrial thread of various thicknesses (*heklgarn*). It was the influence of fashion magazines such as *Burda*, *Bazar* and *Praktična žena* that embroidery was increasingly supplanted by crochet, to patterns provided for tablecloths, doilies and covers of various shapes and sizes, used to decorate almost every item of furniture (china cabinets, chests-of-drawers, sideboards, shelves) and even stoves, refrigerators and televisions. It was also used to make articles of women’s clothing such as blouses and dresses. At a time when the built-in settee known as *sećija* was being replaced by sofas and three-piece suites, the old embroidered *jambez* was replaced by a crochet antimacassar. Doves were a common motif for crochet cushions.

Mattresses, duvets and pillows were made by the women themselves. Mattresses and pillows were stuffed with wool, and duvets with cotton wool. There was a workshop in Donji Vakuf where mattresses were stuffed with wool. The fabrics used for mattresses and sheets were factory-made (a kind of brocade), known respectively as *dušekluk* and *jorganluk*. The top of the duvet was made of silk brocade, and the reverse of *dibet* (cotton fabric). *Kalufne* pillows (stuffed with jute and straw) were made by a craftsman called Čubić at *Tepedžik* (part of Prusac).

Trousseau. A girl’s trousseau was prepared with particular care. Along with bed linen, it consisted of kilims and bedside mats, embroidered or crochet tablecloths, doilies, wall cloths, drapes and curtains, cushion covers and so on. A full set for one room consisted of one set of drapes, two curtains, and three wall cloths. Another essential was the *boščaluk*, the wedding gifts from the girl to the members of her future family. This usually consisted of fabric for a man’s shirt, underwear, socks, towels and embroidered *čevrma* (ribbons). Great care was taken to ensure that a better *boščaluk* went to the person who had given the bride gold jewellery. In the last quarter of the 20th century, ready-made articles only were bought for the *boščaluk*, and wrapped in a cloth.

Karakteristike tekstilnih rukotvorina u Kraljevoj Sutjeski

Grada – Tekstilne sirovine i tkanje

Lan i konoplja – Starije kazivačice se sjećaju da su njihove majke (bake) u selima oko Kraljeve Sutjeske (Haljinići, Čatići, Brnj, Teševo, Ratanj, Kupijari, Ričica, Borovica¹³ i dr.) sijale lan (*ćeten*) i konoplju.¹⁴ Na osnovu terenskih zapisa može se zaključiti da je tehnološki postupak prerade lana i konoplje u procesu dobijanja vlakna i proizvodnje niti pripremljenih za tkanje bio isti kao i u drugim dijelovima Bosne i Hercegovine, pa u ovom tekstu neće biti detaljnije opisivan. (Opširnije vidjeti: Vladić-Krstić, 1978: 176-193; Bajić, 1987: 172-183; Popić-Filipović, 2006: 21-35) Za pređenje je upotrebljavana *preslica s bašlukom* i vreteno zvano *kulenika*, a za prepredanje vreteno. Upotrebljavana je i mehanička *preslica na nožni pogon* – *kolovrat* (*čekrklija*), a za namotavanje prediva *čekrk*.

Pamučno predivo je u prvoj polovici 20. stoljeća uglavnom korišteno za ukrašavanje odjevnih predmeta pretkivanjem i vezom. Sredinom 20. stoljeća pamučno predivo se počinje upotrebljavati i za tkanje platna za izradu odjevnih predmeta i kućnog tekstila, najprije kao *potka*, miješan sa konopljom, a zatim i za izradu čistih pamučnih tkanina.

Snovanje, tj. pripremanje osnove za tkanje, zahtijevalo je posebno znanje i vještinu kojoj je bio vičan izuzetno mali broj žena. Mlađe, radno sposobne žene su većinom obavljale poljoprivredne poslove na poljima, jer su muškarci bili zaposleni u rudniku, a u slobodno vrijeme su pomagale oko poslova vezanih za izradu tekstilnih predmeta.¹⁵

¹³ Nakon zadnjeg rata većina sela oko Kraljeve Sutjeske su ostala napuštena. Selo Borovica pripada općini Vareš s kojim su stanovnici Kraljeve Sutjeske bili blisko povezani rodbinskim vezama. M. S. Filipović u radu *Borovičani* (1932:218-219) spominje da su tkanine za odijelo izradili od lana, konoplje, sukna i šajaka.

¹⁴ Jelka, 56 godina: *Baba je sijala lan i konoplju (njiva Lanišće); lan je za beza, da se urediti, a konoplja je gruba, za nastavke od gaća, za strožak. Majka je sve znala raditi, mene je naučila tkati uzvod, melez, peškire, načine, ponjave, tkala sam za prodaju, ali ne znam snovati.*

¹⁵ Anda, 79 godina: *Platno su tkale starije žene, ... svekrva je znala tkati ponjave, bjelinu našu. Tkale su se pregače, mi smo rezale ječermu, popršnjakove, sašiješ košulju, gaće, ispleteš čorape, a svekrva je znala svakakve šare načinjat*

Characteristics of textile articles in Kraljeva Sutjeska

Subject – Textile raw materials and weaving

Flax and hemp. Older interviewees remember their mothers or grandmothers growing flax (*ćeten*) and hemp¹⁵ in the villages around Kraljeva Sutjeska (Haljinići, Čatići, Brnj, Teševo, Ratanj, Kupijari, Ričica, Borovica¹⁶ and elsewhere). Field notes suggest that the way flax and hemp were treated to extract the fibre and produce yarn for weaving was the same as elsewhere in Bosnia and Herzegovina, so it will not be described in detail here. (For more see Vladić-Krstić, 1978: 176-193; Bajić, 1987: 172-183; Popić-Filipović, 2006: 21-35) A distaff with a *bašluk* [detachable head] and a spindle known as a *kulenika* was used for spinning, and a spindle for re-spinning. A mechanical, foot-powered distaff (*kolovrat* or *čekrklija*) was also used, and a *čekrk* was used to wind the yarn.

Cotton thread was used in the early 20th century mainly to decorate articles of clothing by over-stitching and embroidering. In the mid 20th century cotton yarn also began to be used to weave cloth for articles of clothing and household textiles, initially as the weft, mixed with hemp, and then for pure cotton fabrics.

Warping the loom required special knowledge and skills, which very few women were able to acquire. Young women of working age were mainly occupied in the fields, because the men were working in the mine, but in their spare time the girls helped out with the tasks associated with making textile articles.¹⁷

¹⁵ Jelka, 56: *Dad sowed flax and hemp (Lanišće field); the flax was for bez, it is easy to work, but hemp is coarser, for trouser legs and strožak. Mother could do everything, she taught me to weave uzvod, melez, peškire, načine, ponjave, I wove for sale, but I don't know how to warp a loom.*

¹⁶ During the 1992-1995 war most villages around Kraljeva Sutjeska were abandoned, and have not been reoccupied. The village of Borovica is in Vareš Municipality, with which the people of Kraljeva Sutjeska had close family ties. In *Borovičani* (1932:218-219), M. S. Filipović relates that they made fabrics for clothing from flax, hemp, sukno and šajak.

¹⁷ Anda, 79: *Linen was woven by older women... my mother-in-law knew how to weave ponjaves, our white[ones?]. Aprons were woven, we cut out ječermu [waistcoats], popršnjaks, you sew shirts, underpants, you knit socks, and my mother-in-law could make every kind of pattern on the*

U selima oko Kraljeve Sutjeske žene su na horizontalnom tkalačkom stanu tkale *melez* (ravno tkanje u dva nita), *ćereće* (tanki bez), *uzvod* za rukave, *nogavice* i *peškire sa načinima* (u četiri nita), *povoje* i kape za novorođenče, *načinjani* (ukrašeni) *pas* od meleza i uzvoda, platno (*ćeten*) i *peškire* za svakodnevnu upotrebu od lana, posteljno rublje (obične i ukrašene *čaršafe*, *jastučnice*, *strožak*), *bošče* za *čijaluk* (za prekrivanje odjeće), *bošče (štrimfle)* za kofere (sanduke), *ćereće* za *pokrova* kad neko umre i dr. *Uzvod* je vrsta ukrasnog tkanja koje se dobije korištenjem različitih niti u osnovi tkanine (po kvaliteti i po debljini). *Sa načinima* je vrsta ukrasnog tkanja koje se izvodi u dva ili četiri nita, pretkivanjem na dasku ili na prste, pamučnim predivom u boji. Sredinom 20. stoljeća laneno predivo je sve više ustupalo mjesto pamučnom predivu. *Sa načinima* su tkani peškiri za različite namjene (za *križ* kad neko umre, *svatovski*, za *šlajbok* – novčanik, za *pas*). (Opširnije o vrstama ukrasnog tkanja vidjeti: Vladić-Krstić, 1978: 199-208.)

Seoske žene su tkale i platno za prodaju. Mještanke Kraljeve Sutjeske su kupovale domaće platno – *ćereće*, *melez* i *nogavice sa načinima* i šile košulje, bluze i gaće, a od 60-ih godina 20. stoljeća počinju kupovati šifon, *čadorbez*, štofić i druge tkanine (*ćitić* – cic) industrijske proizvodnje. Nakon Drugog svjetskog rata su, postepeno, iz upotrebe izbacivale dijelove tradicijske odjeće i počele šiti haljine.

Vuna – sirovina životinjskog porijekla, je korištena za izradu odjevnih predmeta (*čakšira*, *gunjeva*, *ćurdija*, *pregača*, *tkanica*, *pojaseva*), kao i kućnog tekstila (*ćebadi*, *ponjava*, *jastuka*, *ćilima*, *prostijerača*). Svako domaćinstvo je držalo po nekoliko ovaca (10-12 komada), koliko je bilo dovoljno za vlastite potrebe. Šišanje ovaca je, u okolini Kraljeve Sutjeske, najčešće bio posao žena i starije djece, jer su muškarci uglavnom bili zaposleni u rudniku. Analizom terenskih zapisa je ustanovljeno da je tehnologija prerade vune i proizvodnja vunениh niti i gotovih proizvoda ista kao i u drugim krajevima Bosne i Hercegovine, pa ovom prilikom neće biti detaljnije opisivano. (Opširnije vidjeti: Vladić-Krstić, 1978: 180; Bajić,

In the villages around Kraljeva Sutjeska, women used a horizontal loom to weave *melez* (a smooth twin-yarn fabric), *ćereće* (fine bez), *uzvod* for sleeves, *nogavice* and cloths *sa načinima* (with four yarns), *povoje* (swaddling clothes) and caps for new-born babies, *načinjani* (decorative) belts of *melez* and *uzvod*, linen cloths (*ćeten*) and cloths or towels for everyday use, bed linen (plain and decorated sheets, pillow-cases and mattress covers), *bošče* for *čijaluk* (for covering clothes), *bošče (štrimfle)* for chests, *ćereće* for shrouds, and so on. *Uzvod* is a kind of decorative fabric formed by using yarns of different thickness and quality in the warp. *Sa načinima* is a kind of decorative fabric made with two or four yarns, overstitched on a board or finger-woven using coloured cotton yarn. In the mid 20th century linen increasingly gave way to cotton. Cloths with *načinima* were woven for various purposes (for the cross when someone died, for weddings, for *šlajbok* [wallet or purse wrap], for a belt). (For more on the types of decorative weaving see Vladić-Krstić, 1978: 199-208.)

Countrywomen also wove linen for sale. The women of Kraljeva Sutjeska bought home-made linen fabrics – *ćereće*, *melez* and *nogavice* with *načinima* – and sewed shirts, blouses and underpants, and in the 1960s they began buying chiffon, *čadorbez*, suiting and other factory-made fabrics. After World War II traditional articles of clothing gradually fell into disuse and women began making dresses.

Wool, a raw material of animal origin, is used to make articles of clothing (*čakšire* [baggy-seated trousers, narrow below the knee], *ćurdije* [fur-lined coat], *gunj* [short homespun coat], aprons, *tkanica*, belts) and household textiles (blankets, rugs, cushions, kilims). Every household had ten or twelve sheep, enough for their own needs. In and around Kraljeva Sutjeska shearing was usually the job of the women and older children, as most of the men were working in the mine. Field notes suggest that the way wool was treated to produce yarn for weaving and to make finished products was the same as elsewhere in Bosnia and Herzegovina, so it will not be described in detail here. (For more see Vladić-Krstić, 1978:180; Bajić,

i prstima provodit na stanu, ..., ja nisam oko stana ništa radila, ..., jesam svekrvi sukala na cijevi, na čekrk, prela sam vunu, u rukama sam radila pos'o...

loom by finger-interlacing... I didn't work on the loom ... I did wind the pipe for my mother-in-law, on the čekrk, I spun wool, and I worked with my hands...

1983: 164-180; 1987: 172-173; Popić-Filipović, 2006: 37-41) Kod starijih mještana je prisutno živo sjećanje na sijela (*prela*) prilikom češljanja i vlačanja vune uz *pavečeru/podjelu* (zajednički obrok koji domaćica priprema za žene i djevojke koje češljaju vunu), priče, pjesme¹⁶ i *ašikovanje* s momcima. Vunena nit je razdvajana na *vlas* i *potku* i motana u *kudilje* (*pačice*), tj. pripremana za predenje. Na horizontalnom tkalačkom stanu su izrađivane tkanine (*sukno*) za izradu odjevnih predmeta, *pelene* za novorođenčad, *ćebad*, *jastuci*, *torbe*, *pregače*, *prostirače*, *bisage*, *pokrovci*, *ponjave* i dr., a *čilimi* i *serdžade* na vertikalnom tkalačkom stanu (*uza zid*). Radi uštede materijala i lakšeg krojenja u upotrebi su bile dvije vrste vunenih tkanina za izradu odjevnih predmeta. *Sukno* za *čakšire* i *ćurdije* je šire, tkano sa širim brdom i pretkivano debljom potkom, a *šajak* za *gunjiće* i *fermene* je už, tkan sa užim brdom i pretkivan tanjom potkom. (Čulić, 1990: 7; Bajić, 1983: 174) *Stupe* za valjanje sukna su bile na rijeci Vijaki. (O stupama vidjeti: Drljača, 1959: 61-76)

Vune nije bilo u izobilju, pa se iskorištavao svaki komadić prediva ili tkanine. Za punjenje jastuka je korištena *prunja*, vuna dobivena poranjem iznošenih predmeta. Nakon češljanja, ova sekundarna sirovina je dugo zadržavala svoj oblik, nije se sabijala, pa je bila pogodna za izradu jastuka.

Ponjave (za pod) geometrijskog uzorka u *kafaz* su tkane na horizontalnom tkalačkom stanu u četiri nita (osnova crna, potka od crne, žute i crvene vune). Prema potrebi, mogle su biti spojene iz dvije *struke* i tada su korištene kao pokrivači. Najpoznatije su bile ponjave u više boja koje su tkale žene iz sela Borovica, tzv. *boračke* ponjave. Na *ravnom stanu* su tkani i *štokrlnjaci*, sjedalice za stolice, u dva nita, tehnikom uzlanja.

Poseban segment u širokoj paleti tekstilnog poskućstva predstavlja tkanje čilima. *Čilimi* su rađeni na vertikalnom tkalačkom stanu (*uza zid*), tehnikom *klječanja* i pretkivanja. (Gušić, 1955: 156) Za njihovu izradu je korištena domaća vuna – upredena *vlas* za osnovu i raznobojna *potka* za pretkivanje, a najčešći motivi su bili *na baklave*, *na kola*.

1983: 164-180; 1987: 172-173; Popić-Filipović, 2006: 37-41) Older people have vivid memories of gathering for the combing and carding process, with a communal meal prepared by the hostess for the women and girls combing the wool, and with story-telling, songs¹⁸ and *ašikovanje* [court- ing] with the boys. The woollen fibres were divided into *vlas* and weft and wound onto a *kudilje* ready for spinning. Woollen cloth for articles of clothing, nappies, blankets, pillows, bags, aprons, rugs, saddle-bags, covers, *ponjava* drugget and so on were woven on a horizontal loom, while kilims and prayer mats were woven on a vertical loom. Two types of woollen fabric were used to make articles of clothing, with a view to saving material and ease of tailoring. The cloth (*sukno*) for *čakšire* and *ćurdije* was wider, with a deeper selvedge and woven with a coarser weft, while the *šajak* for *gunjići* and the braided waistcoats known as *fermen* was narrower, with a narrower selvedge and woven with a finer weft (Čulić, 1990: 7; Bajić, 1983: 174). The stamping mills for fulling cloth were on the River Vijaka. (For stamping mills, see Drljača, 1959: 61-76)

Wool was not plentiful, so every scrap of yarn and cloth was used. Pillows were stuffed with wool recycled from worn-out articles. After combing, the secondary raw material retained its shape for a long time, without becoming compressed, and was ideal for making pillows.

Floor mats with geometric patterns u *kafaz* were woven on a horizontal loom with four yarns (black warp, and black, yellow and red wool weft). Two strips could be sewn together if necessary to make a cover. The most famous of these rugs were the multicoloured ones woven by women from the village of Borovica. Seat covers were woven on a horizontal loom in the *uzlanje* technique with two yarns.

Kilims were an important part of the range of hand-made textile articles. They were woven on a vertical loom, using the techniques known as *klječanje* and over stitching. (Gušić, 1955: 156) Local wool was used – spun *vlas* for the warp and a multicoloured weft – and the most common

¹⁶ Odi prelo da se saberemo / sve su došli, samo nema Jelke (Anđe) / daleko je, ne mere da doje/ Prelo mi je ko kad mi i nije, kad mi nema moje mušterije / Ko nam prvi u sijelo doje, mjesto mu je uz kolino moje / Ko nam zadnji u sijelo doje, mjesto mu je di nam listve stoje.

¹⁸ Odi prelo da se saberemo / sve su došli, samo nema Jelke (Anđe) / daleko je, ne mere da doje/ Prelo mi je ko kad mi i nije, kad mi nema moje mušterije / Ko nam prvi u sijelo doje, mjesto mu je uz kolino moje / Ko nam zadnji u sijelo doje, mjesto mu je di nam listve stoje.

Povezanost Kraljeve Sutjeske sa Varešom je, pored geografske blizine, uslovljena i mnogobrojnim rodbinskim vezama što je, posredno, uticalo na prenošenje i širenje vještine tkanja ćilima i na područje Kraljeve Sutjeske.¹⁷ Ćilimi su korišteni za zastiranje podova, dok su serdžade korištene za molitvu (Bošnjaci) ili kao ukras na zidu iznad kreveta (Hrvati). Također, ćilimi su korišteni za zastiranje podova u džamijama i crkvama. (O ćilimarstvu u Bosni i Hercegovini vidjeti: Vladić-Krstić, 1978a: 225-295)

Bojenje – Starije kazivačice se sjećaju da su za bojenje vune koristile koru johe, a za bojenje platna *sačiku* (zeleni kamen). Uz to, veoma rano su počele koristiti industrijski proizvedene boje za bojenje vune kod kuće, ili su opredenu vunu i sukno nosile na bojenje kod bojadžija u Visoko.

Kostrijet je korištena za izradu upotrebnih predmeta: *torbi* za žito, *vreća*, *pokrovaca* za konje, *kolana*, *bisaga*.

U kući je najčešće bio samo jedan krevet za roditelje, dok su djeca spavala na podu, na *dušecima* ili na slami. Posteljno rublje se u prvoj polovici 20. stoljeća sastojalo od slamarice, za koju je strožak bio sašiven od jutane vreće, ili je tkan od konoplje, zatim ponjave tkane na kocke, čaršafa sašivenog od *meleza* ili od *čadribeza* (botane), jastuka od vune sa lanenom navlakom ukrašenom domaćom čipkom i ukrasnog lanenog čaršafa tkanog na zatke i ukrašenog čipkom. Čaršaf je obojen *šačikom* (modrim kamenom), koja daje žutonarandžastu boju. Za pokrivanje je upotrebljavan vuneni jorgan i vuneno čebe, tkano *u četiri nita*, sa *zatkom* i resama na dnu. Jorgan je bio sašiven od svilenog materijala (lice) i parheta (naličje), a prošivan je na kocke.

Pletenje – Za razliku od naprijed spomenutih predmeta izrađenih od vune, čija je upotreba skoro u potpunosti iščezla, danas se vunene niti koriste za pletenje različitih odjevnih predmeta: čarapa i priglavaka, pulovera, džempera, kapa i rukavica. Čarape su pletene na pet igala od bijele vune, muške s uzorkom *na grljaku* (*s križićima*, *šupljikavi*,

designs were *na baklave* and *na kola*. The links between Kraljeva Sutjeska and Vareš, as well as their proximity to each other, gave rise to many family connections which had the indirect effect of transferring the craft of kilim-weaving to Kraljeva Sutjeska.¹⁹ Kilims were used as floor coverings, while prayer mats were used by the Bosniacs for ritual prayer and by Croats as a wall hanging over the bed. Kilims were also used as floor coverings in mosques and churches. (For more on kilim-making in BiH see Vladić-Krstić, 1978a: 225-295)

Dyeing. Older interviewees remember alder bark being used to dye wool, and green vitriol (iron sulphate) to dye linen. Industrial dyes came into use very early to dye wool at home, or the woollen yarn and cloth would be taken to the dyer in Visoko.

Goat hair was used to make grain and other sacks, horse blankets, girths and saddlebags.

There was usually only one bed in the house, where the parents slept; the children slept on the floor, on wool or straw mattresses. Bedding in the early 20th century consisted of a straw mattress, the cover of which was made of jute sacking or woven from hemp, checked blankets, sheets made of *melez* or *čadribez* (botana), woollen pillows with a linen pillow case decorated with home-made lace, and a linen topsheet woven *na zatke* and decorated with lace. The sheet was dyed with blue vitriol (copper sulphate), which yields an orange-yellow colour. A woollen duvet and woollen blanket woven with four yarns, with *zatke* and tassels at the end, were used as covering. The duvet cover was silk with the underside of *parhet* [fustian] and was oversewn into squares.

Knitting. Unlike the preceding woollen articles, the use of which has almost completely ceased, woollen yarn is still used to knit various articles of clothing: socks and slippers, pullovers, jumpers, caps and gloves. Socks are knitted on five needles using white wool, men's with a pattern of crosses, open work or turn-over at the top, and women's with a plain border, the top of white wool and the

¹⁷ Nekoliko kazivačica je potvrdilo da su njihove majke rođene u Varešu i udate u Kraljevu Sutjesku i da su tkanje ćilima naučile od žena koje su radile u ćilimari (filijala Tkaonice ćilima Sarajevo). Zbog kratkotrajnog boravka na terenu ovi navodi nisu dovoljno istraženi.

¹⁹ Several interviewees said that their mothers were born in Vareš and married men in Kraljeva Sutjeska, and that they learned how to weave kilims from women who worked in the carpet factory, a subsidiary of the carpet factory in Sarajevo). There was insufficient time in the field to investigate these statements fully.

zavrnuti), dok su ženske pletene ravnim bodom, gornji dio od bijele vune, a donji dio prešaran najčešće crnom vunom. Priglavlci su šareni, pleteni sa pet igala od raznobojne vune (*križevi*, *šarke*). Bobani priglavci su pleteni od crne vune i navezeni perlicama. (Beljkašić-Hadžidedić, 2005: 30 i 51) U drugoj polovici 20. stoljeća se počinju plesti suknje, džemperi i hlače za djecu (vjerovatno pod uticajem modnih časopisa).

Preplitanje je bilo poznato u okolini Kraljeve Sutjeske. Ovom tehnikom su rađene uzice za *pregače*, *torbe* i druge potrebe tako da se nekoliko krajeva vunениh niti spoji, prebaci preko preslice i prstima plete uzica željenog oblika. (Bajić, 1987: 198)

Ukrašavanje tekstilnih predmeta

Vez – Kao ukrasna tehnika vez je u Kraljevoj Sutjeski u prvoj polovici 20. stoljeća (a i ranije) korišten za ukrašavanje odjevnih predmeta: na prsima, okovratnicima i manžetnama (*taslicama*) muških košulja, na rukavima ženskih košulja, na pojasevima, na ženskom oglavlju (*okrugla*), na crnim priglavcima (sa *srcadima*, sa *kukicama*), uz rub vunениh čarapa, te na tekstilnom pokućstvu (*jambezi*, *jastučnice*, *stolnjaci*, *čaršafi*). Uobičajene su bile i *košuljice za krštenje*, sa navezenim imenom novorođenčeta. Do savremenog doba se sačuvao vez na dijelovima tradicijske odjeće, koja je još uvijek u upotrebi. (Bajić, 1987: 201-204)

Između dva svjetska rata, većim obuhvatom ženske djece u osnovnim školama, vez se počinje primjenjivati i na tekstilnom pokućstvu.¹⁸ Nakon Drugog svjetskog rata, pa sve do sredine 60-ih godina 20. stoljeća vez postaje dominantna tehnika ručnog rada. U osnovnim i stručnim školama djevojčice su učile i tehniku *bijelog veza* od kojeg su izrađivale maramice, keceljice, jastučnice i sl. Za vez je korištena industrijska, deblja tkanina, po strukturi slična domaćem platnu (*melez*) – *čadribez*-botana. Vezu se *stolnjaci*, *miljei*, *draperije* za prozore, *nadvratnici*, *zidne krpe*, *kefnjaci* za četke, *šibičnjaci*, trakice (*štrafne*) za police, posteljno rublje – *jastučnice* i navlake (*šliferi* sa

foot with a pattern, usually in black wool. Slippers or oversocks are patterned, and are knitted with five needles using different coloured wools (crosses, *šarke*). Beaded oversocks are made of black wool embroidered with beads. (Beljkašić-Hadžidedić, 2005: 30 and 51) In the latter half of the 20th century, probably under the influence of fashion magazines, women began to knit skirts, jumpers and trousers for children.

Plaiting was also known in the Kraljeva Sutjeska area. It was used to make apron-strings and strings for bags and other articles, and consisted of several strands of wool joined together thrown over the distaff and knitted with the fingers into a string of the desired form. (Bajić, 1987: 198)

Decoration of textile articles

Embroidery. Embroidery was used in Kraljeva Sutjeska as a decorative technique in the early 20th century and before. It was applied to articles of clothing – the front, neck and cuffs of men's shirts, the sleeves of women's shirts, belts, women's caps, black oversocks (with hearts and "hooks"), the border of woollen socks, and household articles (*jambez*, cushion covers, tablecloths, sheets). Christening robes embroidered with the name of the baby were also common. Embroidery on parts of traditional costume survived in use into the modern age. (Bajić, 1987: 201-204)

Between the two world wars, with more girls going to primary school, embroidery also began to appear on household textiles.²⁰ After World War II, and until the mid 1960s, it became the principal technique for hand-made goods. Girls were also taught whitework or broderie anglaise at primary and vocational school, making headscarves, aprons, pillow cases and so on. The fabric used was a thick factory-made fabric similar in structure to home-made *melez* linen, and known as *čadribez*-botana. Many different articles were embroidered: tablecloths, doilies, drapes, door curtains, wall cloths, comb-cases, matchbox covers, shelf covers, bed linen (pillow cases and duvet covers), hand-towels, head scarves, *jambez* (antimacassars

¹⁸ Ana, 86 godina: *Vez sam učila od učiteljice u školi, lako naučila. Učili praviti volane, krpanje, i drugo, donosili platno od kuće, pravili košuljice. Radili i sa vunicom, križice na panami, ...*

²⁰ Ana, 86 godina: *I learned embroidery from my teacher at school, easily. We learned flouncing, patching, and other things, brought linen from home, made shirts. Also worked with wool, crosses on canvas...*

poklopcima) za jorgane, *peškiri*, maramice, *jambezi* (*peškiri* po jastucima i po *minderu*) za sećije. Pri tome je korišten pamučni konac u boji (perlgarn, DMC, rjeđe svileni konac ili srma). Vez na platnu je izvođen tehnikom *po pismu*: *punjeni vez*, *narodni vez*, dok je vez na panami i leakrilu izvođen tehnikom *po broju*: *križići*, *provlak*, *goblenski bod*. Najčešći motivi su biljni: *cvjetovi*, *lozice*, *listovi*, *vazne* sa cvijećem, *plodovi* – šipci, trešnje, grozdovi. U spomenutom periodu je primjenjivan i vez vunom na juti, tehnikom *po broju*, za izradu *stoličnjaka*, ukrasnih jastuka i *dekica na duvar* (za ukrašavanje zida iznad kreveta). Među veziljama je bila ustaljena praksa da precrtavaju motive ili da posuđuju uzorke veza jedna drugoj. Pojedine žene su kupovale kataloge sa shemama i na taj način unosile nove mustre. Djevojke od 16-17 godina su vezle različite garniture za prodaju, naročito zimi kada su imale više slobodnog vremena.¹⁹ Krajem šezdesetih godina 20. stoljeća, vjerovatno pod uticajem modnih časopisa, počinju se vesti bluze i haljine na panami.

Gobleni su, također, u drugoj polovici 20. stoljeća našli primjenu u tekstilnom pokućstvu u domaćinstvima Kraljeve Sutjeske. Uramljeni kao slike, korišteni su za ukrašavanje zidova, a izrađivani su na predlošcima otisnutim na mrežastoj tkanini, kupljenim na sajmu ili u trgovini.

Keranje je kao ukrasna čipka bilo poznato i kod bošnjačkog i kod hrvatskog stanovništva Kraljeve Sutjeske. Radi se iglom za šivenje i koncem, najčešće uz rubove rukava i oko vratnog izreza na košuljama. Najčešći motivi su bili *grane*, *cvjetovi* i *listovima* i sl. Koristi se i za ukrašavanje rubova na peškirima, za izradu ukrasnih kraglica i sl. Kerane trakice sa različitim motivima su upotrebljavane za ukrašavanje *jemenija* – ženskog oglavlja kod Bošnjakinja. (Bajić, 1987: 204-207)

Kukičanje – Iako je tehnika rada iglom sa kukičicom bila poznata i ranije, kada je korištena za izradu jednostavnih čipki za ukrašavanje odjevnih predmeta, odnosno za pletenje priglavlaka, kukičanje tekstilnog pokućstva za ukrašavanje enterijera kuće se naročito raširilo u zadnjoj četvrtini 20. stoljeća. Pod uticajem modnih časopisa koji su bili dostupni i ženama u Kraljevoj Sutjesci, izrađuju se pojedinačni predmeti ili cijele garniture (stolnjaci,

for cushions and the seats of settees). Coloured cotton thread (perlgarn, DMC, or more rarely silk or silver thread) was used to embroider linen fabric *po pismu* (to a pattern on the fabric): “filled” or folk embroidery. Embroidery on panama and leacril was *po broju* (counting stitches); crosses, *provlak* and cross-stitch. The most common motifs were flowers, vines, leaves, vases of flowers, and fruit – rose-hips, cherries, grapes. Wool was also used to embroider jute, *po broju*, to make seat covers, cushion and wall hangings to go above the bed. It was common practice for embroiderers to trace the designs or to lend each other finished articles. Some women bought pattern books, thus introducing new designs. Girls of 16 or 17 embroidered various sets for sale, particularly in winter when they had more spare time.²¹ In the late 1960s, probably under the influence of fashion magazines, women began embroidering panama blouses and dresses.

Tapestry also had a place among household textiles in Kraljeva Sutjeska in the latter half of the 20th century, framed and hung on the wall. These tapestries were worked in cross-stitch on canvas preprinted with a design and purchased at fairs or from shops.

Needle lace was familiar to both the Bosniac and Croat population of Kraljeva Sutjeska. It was made with a needle and thread and usually applied to shirt cuffs and collars. The most common motifs were branchlets, flowers and leaves and the like. It was also used as a border for hand-towels and to make decorative collars. Needle lace bands of various designs were also used to decorate the *jemenije* (women’s caps) worn by Bosniacs. (Bajić, 1987: 204-207)

Crochet. Though the hooked needle had been in use for some time, to make simple lace for articles of clothing or to knit oversocks, the use of crochet to make decorative articles for the home became widespread in the last quarter of the 20th century. Under the influence of the fashion magazines that the women of Kraljeva Sutjeska also had access to, individual articles or entire sets (tablecloths, doilies, curtains, bands to decorate shelves or bed linen, antimacassars and so on) were made.

¹⁹ Za vrijednost jedne garniture mogle su kupiti cipele, materijal za suknju i bluzu i donje rublje.

²¹ The price obtained for a set was sufficient to buy shoes and material for a skirt, blouse and underwear.

miljei, zavjese, trake za ukrašavanje polica ili postelnog rublja, prekrivači za naslonjače na kaučima itd.). U bošnjačkim kućama su naslonjači na ugaonim garniturama ili kaučima obavezno ukrašeni širokim kukičanim trakama koje po obliku i funkciji podsjećaju na *jambeze* koji su ranije korišteni za ukrašavanje jastuka na sećijama.

Za vrijeme terenskih istraživanja je konstatovalo da i ovaj oblik ručnog rada postepeno *izlazi iz mode*, a za ukrašavanje se sve više koriste tvornički izrađeni predmeti.

Aplikacije – Staklena zrnca (*bopci*) u raznim bojama su korišteni za izradu ženskih pojaseva (*bobani pas*), ukrašavanje priglavaka, ukrašavanje pletenih narukvica (*bobani belenzuci*), te za izradu ogrlica (*derdana*). (Beljkašić-Hadžidedić, 2005: 48-50) U prošlosti su za ukrašavanje odjeće upotrebljavane razne vrste *širita* i *gajtana* koji su prišivani uz rubove na ječermama, koparanima, gunjićima, džemadanima.

*Ruho*²⁰ – Opremi djevojaka za udaju je poklanjana naročita pažnja. Od dobro odgojene djevojke se očekivalo da *ne sjedi besposlena*, nego da plete, veze ili *hekla*. Za ruho su, prema sjećanju kazivačica, pripremani: šest dugačkih jastuka, dva jorgana, dva *šlifera* (navlake), dva dušeka, ponjave suknene i *drolje*, vezeni kompleti za ukrašavanje kuhinjskog i sobnog namještaja – stolnjaci, krpe, miljei, itd. Ovi predmeti su čuvani u sanducima (*koferima*), koji su nakon vjenčanja donošeni u kuću mladoženje. Nakon zvanične prosidbe, momak ili njegov otac su davali djevojci *amanet* (određenu sumu novaca) da kupi darove kojima će darovati mladoženjine roditelje i najbliže srodnike. Vrijednost amaneta je bila različita, a mogla je doseći i vrijednost jednog vola. Sadržaj dara (*boščaluka*) je bio uobičajen i kod Bošnjaka i kod Hrvata, a činili su ga: košulja, gaće, čarape, peškir, *čevrma* – ukrasna maramica. Za zamotavanje je korištena posebno navezena *bošča*. Nakon Drugog svjetskog rata postepeno prestaje izrada ukrasnih maramica (*čevrma*), a umjesto njih su od platna krojene maramice koje su porubljene ažurom i navezene u jednom uglu.

Sredinom 20. stoljeća još uvijek je bila praksa da se darovi pripremaju od ručno pletenih i tkanih domaćih proizvoda. Krajem šezdesetih godina 20. stoljeća za darove su počeli kupovati industrijske

In Bosniac houses, the back rests of three piece suites and sofas were invariably decorated with wide crochet bands reminiscent in shape and purpose of the *jambez* that formerly adorned settee cushions.

During the field research it was found that this kind of handwork is going out of fashion, with factory-made articles increasingly being used to decorate the home.

Appliqué. Glass beads of various colours were used to decorate women's belts, slippers and knitted gloves, and to make necklaces. (*derdan*) (Beljkašić-Hadžidedić, 2005: 48-50) In the past, various kinds of braid and frogging were applied to *ječerma* and *džemadan* waistcoats, tunics and coats.

Trousseau.²² A girl's trousseau was the object of particular care. A well-brought-up girl was expected not to sit idle, but to knit, embroider or crochet. As interviewees remember it, a trousseau consisted of six bolsters, two duvets, two duvet covers, two mattresses, drugget (*ponjava*) and rag rugs (*drolje*), and embroidered sets for kitchen and living room furniture – tablecloths, doilies and so on. These were kept in chests which were brought to the bridegroom's house after the wedding. Following an official proposal, the boy or his father would give the girl *amanet* (a certain sum of money) to buy the gifts she would give to the groom's parents and closest relatives. The amount of *amanet* varied, but could be as much as the price of an ox. The gifts (*boščaluk*) consisted of the same items among Bosniacs and Croats: a shirt, trousers, socks, hand towel, and *čevrma* – a decorative kerchief or scarf. A specially embroidered *bošča* was used to wrap the gifts. After World War II the decorative kerchief fell out of fashion, to be replaced by a linen kerchief with an openwork border and one corner embroidered.

In the mid 20th century it was still the custom to make hand-knitted and home-woven gift, but by the late 1960s people had begun buying factory-made articles such as shirts, underwear, socks, headscarves, handkerchiefs, hand towels and so on. Bought fabric was used to wrap the gifts instead of a hand-woven and embroidered *bošča*.

²⁰ Bošnjačko stanovništvo u Kraljevoj Sutjesci za ruho upotrebljava i riječ *sejsana*.

²² As well as the usual word *ruho* for trousseau, the Bosniacs of Kraljeva Sutjeska also use the word *sejsana*.

proizvode: košulje, donje rublje, čarape, marama za glavu, maramice, ručnike i sl. Umjesto tkane i navezene *bošče*, za zamotavanje darova su upotrebljavani kupovni ručnici.

Ručni rad je podrazumijevao i šivenje odjevnih predmeta. Nekoliko kazivačica je potvrdilo da su završile krojački tečaj, što im je omogućilo da uz pomoć šivaće mašine šiju odjeću za svoje ukućane. U Kraljevoj Sutjesci su radili i zanatlije krojači.²¹

U prvom desetljeću 21. stoljeća zadržalo se tkanje ponjava *drolja* (od ostataka starih tkanina). Pojedine nevladine organizacije (UŽOK "Kakanjke", TERA, "Žene za žene") su nakon rata u Bosni i Hercegovini 1992. – 1995. godine pokušale, kroz različite oblike druženja, okupiti žene i žensku omladinu s ciljem oživljavanja tradicijskih vještina tkanja, veza, pletenja. U tom smislu su organizirane radionice i kursevi tkanja, šivenja i drugih oblika ručnog rada, uz predavanja o značaju kulturnog naslijeđa koje se pod pritiskom opće globalizacije gubi. Ženama je pružena šansa da radom kod kuće doprinesu poboljšanju kućnog budžeta, a tkanje *beza* je plaćano 3 KM po metru.

Privatna zbirka (muzej) – Porodica Plasto (Senad i Alvedina) je nakon zadnjeg rata počela sakupljati dijelove narodne nošnje, tekstilnog pokućstva i upotrebne predmete da bi ih sačuvali od zaborava. Kolekcija je smještena u staroj porodičnoj kući, a među mještanima je poznata kao "muzej". Pored predmeta iz vlastitog porodičnog naslijeđa i predmeta iz Kraljeve Sutjeske, u ovoj zbirci se nalaze i predmeti iz drugih krajeva Bosne i Hercegovine, kao i predmeti iz inostranstva. Namjera porodice Plasto da od zaborava otrgne i sačuva kulturno naslijeđe svoga kraja zaslužuje svaku pohvalu, iako nedostatak kriterija za odabir predmeta koji će biti sačuvani značajno umanjuje njihovu plemenitu namjeru. Također, prostor u kojem su predmeti pohranjeni je, zbog velike količine vlage, neadekvatan, pa uskoro može doći do većih oštećenja na predmetima od tekstila i drveta. Za kvalitetnu realizaciju ovog projekta je neophodna stručna pomoć.

*

U Pruscu i Kraljevoj Sutjesci je prilikom boravka na terenu prikupljen određen broj podataka o sirovinama i pomagalima za proizvodnju tekstilnih

Handwork also included making clothes. Some interviewees said they had taken a tailoring course so that they could use a sewing machine and make clothes for their family members. There were also trained tailors in Kraljeva Sutjeska.²³

Rag rugs (*drolje*) were still being made in the first decade of the 21st century. After the 1992-1995 war in Bosnia and Herzegovina, some NGOs (UŽOK Kakanjke, TERA, Žene za žene) tried to bring women and girls together in various ways to revive the traditional crafts of weaving, embroidery and knitting, holding workshops and courses in weaving, sewing and other handicrafts, and giving talks on the importance of the cultural heritage, which was being lost under pressure from globalization. Women were given the opportunity to work at home to help the family budget, and bez cloth was sold at 3 KM a metre.

Private collection (museum). The Plasto family (Senad and Alvedina) began collecting articles of folk costume, household textiles and articles of everyday use after the 1992-1995 war, to save them from being consigned to oblivion. The collection, which is kept in the old family house, is known to local residents as the museum. In addition to articles belonging to the family itself and other articles from Kraljeva Sutjeska, it also includes items from other parts of Bosnia and Herzegovina and beyond. The Plasto family's determination to preserve the cultural heritage of their part of the world is very commendable, but the absence of criteria for the selection of articles to be rescued diminishes the value of the collection. The premises where the articles are kept is also unsuitable, being very damp, and the textile and wooden articles could soon suffer major damage. Professional assistance is essential to ensure the success of the project.

*

During the field work in Prusac and Kraljeva Sutjeska, information was gathered on the raw materials and aids used to produce textile fibres, on the types of woven fabrics used to make clothing and household articles, and on knitting and decorative work. Every technique was recorded in

²¹ Otac Ive Dugonjića, doseljen iz Vareša, je bio krojač.

²³ Ivo Dugonjić's father, who moved here from Vareš, was a tailor.

vlakana, o vrstama tkanina za izradu odjevnih predmeta i kućnog tekstila, kao i o pletenju i ukrasnim tehnikama rada. Na oba istraživana područja su zabilježeni svi oblici tekstilnih rukotvorina: tkanje, pletenje, vez, šivenje, kukičanje, apliciranje. Zbog kratkotrajnog boravka na terenu (10-12 dana na svakom od lokaliteta), nije bilo moguće provjeriti sve navode dobivene od kazivačica.

Podaci o vrstama i primjeni tekstilnih rukotvorina u 19. i na samom početku 20. stoljeća su zabilježeni samo prema sjećanju, odnosno prema oskudnim podacima iz literature. I u Pruscu i u Kraljevoj Sutjesci su zabilježena sjećanja da su u prvoj polovici i sredinom 20. stoljeća uzgajane tekstilne biljke *lan* i *konoplja*. Tekstilna vlakna su prerađivana u niti od kojih su tkanjem na horizontalnom tkalačkom stanu izrađivane razne vrste tkanina za odjeću i kućni tekstil. (Gušić, 1955: 46; Petrović, 2003: 249) Početkom 20. stoljeća u upotrebi je bilo i pamučno predivo, koje je zbog skupoće najprije korišteno samo za ukrašavanje odjevnih predmeta. U periodu između dva svjetska rata i u drugoj polovici 20. stoljeća pamučno predivo je postepeno zamjenjivalo lan i konoplju, najprije kao potka u miješanim tkaninama, a kasnije kao jedino predivo za izradu tkanina. Također, zabilježena su sjećanja na uzgoj ovaca od kojih je dobivana vuna koja je korištena za proizvodnju sukna za izradu odjeće, kućnog tekstila i pletenje čarapa, kapa, džempera i dr. Tehnologija prerade tekstilnih biljaka, proizvodnja niti i tkanje raznih vrsta platna i tkanina od vune uz upotrebu horizontalnog tkalačkog stana, kao i termini koji se pri tome koriste, su isti ili veoma slični kao i u drugim regijama u Bosni i Hercegovini (Vladić-Krstić, 1978; Bajić, 1983; 1987; Popić-Filipović, 2006), a u vremenskom kontinuitetu se nadovezuju na tkane proizvode poznate još u srednjem vijeku. (Petrović, 2003: 9-31)

Na oba lokaliteta je zabilježena tradicija tkanja čilima na vertikalnom tkalačkom stanu, tehnikom *klječanja*. (Petrović, 2003:149) Taj oblik tekstilnog rukotvorstva u Pruscu je bio daleko više razvijen, s obzirom na činjenicu da su na širem području Donjeg Vakufa i Bugojna žene bile uključene u *rad na sic* za *Tkaonicu čilima*. (Vladić-Krstić, 1978a) Vrijeme provedeno na terenu nije bilo dovoljno da se čilimarstvo, kao oblik tekstilnog rukotvorstva u Pruscu, detaljnije istraži.

both places: weaving, knitting, embroidery, sewing, crochet, appliqué work. Since only 10 to 12 days were spent in each place, it was impossible to verify all the information received from our interviewees.

The information they provided on the types and use of textiles in the 19th and early 20th century was based on their recollections and the scanty details to be found in the literature. In both Prusac and Kraljeva Sutjeska, people remembered flax and hemp being grown for their textile fibres in the early and mid 20th century. The fibres were spun into yarn, which was woven on a horizontal loom to produce fabrics of various kinds for clothing and household articles. (Gušić, 1955: 46; Petrović, 2003: 249) In the early 20th century, cotton was also in use, but was so expensive that it was used only to decorate articles of clothing. Between the two world wars and in the latter half of the 20th century cotton gradually replaced flax and hemp, initially as weft in mixed fabrics, and later as the only yarn used. Interviewees also remembered sheep being raised for their wool, which was used to make cloth for articles of clothing and household textiles, and for knitting socks, caps, jumpers and so on. The techniques used to process the fibre-yielding plants and to produce yarn and weave various kinds of linen and woollen fabrics on the horizontal loom, and the terms used, are the same as or very similar to those in other parts of Bosnia and Herzegovina (Vladić-Krstić, 1978; Bajić, 1983; 1987; Popić-Filipović, 2006), and date back to mediaeval times, when woven fabrics are known to have existed. (Petrović, 2003: 9-31)

The tradition of weaving kilims on a vertical loom using the *klječanje* technique was recorded in both places. (Petrović, 2003:149) It was far more widely practised in Prusac, as evidenced by the fact that women in the Donji Vakuf and Bugojno area were engaged in working *na sic* for the carpet factory. (Vladić-Krstić, 1978a) The time spent in the field was insufficient to study kilim-making as a form of textile handicraft in Prusac in greater detail.

Bosniac women in Prusac wove various kinds of linen for their own requirements and sold them to order to Serbs and Croats in the Donji Vakuf and Bugojno area. They did not weave the woollen

Bošnjakinje u Pruscu su tkale razne vrste platna za svoje potrebe i za prodaju, po narudžbi, Srbima i Hrvatima u okolini Donjeg Vakufa i Bugojna. Sukno za izradu zimske odjeće nisu tkale, nego su ga kupovale od tkalaca (muškaraca) iz Gornjeg Vakufa.

Tkanjem su se tokom 20. stoljeća bavile malobrojne Bošnjakinje u Kraljevoj Sutjesci i Hrvatice doseljene iz okolnih mjesta, dok se žene općenito u Kraljevoj Sutjesci nisu bavile tkanjem. Platno i sukno za izradu odjevnih predmeta su naručivale kod tkalja u selima oko Kraljeve Sutjeske i Vareša, ili su kupovale industrijski proizvedene tkanine od kojih su izrađivale odjevne predmete.

Tkalje u Pruscu i okolini Kraljeve Sutjeske su upotrebljavale naziv *ćeten* za lan i *kudilja* za konoplju, odnosno *ćereće*, *melez*, *uzvod*, *bez / platno* za različite vrste tkanina od lana, konoplje ili pamuka. Poznavale su i složena tkanja u četiri nita (*uzvod*, *ćereće*), kao i ukrašavanje platna *prebiranjem na prste* i *na dasku*. Ovu tehniku u Pruscu nazivaju *zahmet*, a u Kraljevoj Sutjesci *sa načinima*. (Vladić-Krstić, 1978: 208; Bajić, 1987; Popić-Filipović, 2006) Za vunene tkanine je uobičajen naziv *sukno*, a tkano je u dva i četiri nita. Na području Kraljeve Sutjeske razlikuju dvije vrste vunene tkanine za izradu odjevnih predmeta: *sukno* (šire i deblje) i *šajak* (uže i tanje). Ove dvije vrste tkanina su upotrebljavane radi uštede materijala i lakšeg krojenja pojedinih dijelova odjeće.

Izradom dušeka od vune i jorgana od pamuka ili vune bavile su se uglavnom Bošnjakinje kako za svoje potrebe, tako i po narudžbi, za novac.

Pletenje odjevnih predmeta od vune sa jednom, dvije ili pet igala je jedina tehnika ručnog rada koja je, na oba ispitivana područja, kontinuirano bila u upotrebi tokom cijelog 20. stoljeća. Ova tehnika rada svoju primjenu nalazi i danas. Najviše se pletu čarape, puloveri i džemperu kako za djecu, tako i za odrasle.

Ukrašavanje odjeće vezom, čipkom i aplikacijama predstavlja staru folklornu tradiciju svih naroda u Bosni i Hercegovini. (Gušić, 1955: 100) Prestankom nošenja tradicijske odjeće, prestala je i upotreba ovakvog načina ukrašavanja. Izuzetak čine dijelovi tradicijske odjeće koji se, još uvijek, oblače za praznične dane, ili se izrađuju za potrebe folklornih društava. Do sredine sedamdesetih godina 20. stoljeća zadržala se primjena različitih tehnika veza za ukrašavanje kućnog tekstila, kao i nekih dijelova ženske odjeće pod uticajem modnih časopisa.

cloth used to make winter clothing, but purchased it from (male) weavers in Gornji Vakuf.

A few Bosniac women in Kraljeva Sutjeska, along with Croat women from nearby villages, were engaged in weaving in the 20th century, but women in general in Kraljeva Sutjeska did not weave. They bought linen and woollen cloth for making clothes from weavers in the villages around Kraljeva Sutjeska and Vareš, or bought factory-made fabrics for the same purpose.

Weavers in Prusac and around Kraljeva Sutjeska used the word *ćeten* for flax and *kudilja* for hemp, and the words *ćereće*, *melez*, *uzvod*, *bez / platno* for various kinds of linen, hempen or cotton fabrics. They were also familiar with complex weaving using four yarns (*uzvod*, *ćereće*), and with the decoration of linen by finger-weaving or on the board. In Prusac this technique was called *zahmet*, while in Kraljeva Sutjeska it was known as *sa načinima*. (Vladić-Krstić, 1978: 208; Bajić, 1987; Popić-Filipović, 2006) The usual term for home-woven woollen fabric was *sukno*, which was woven with two or four yarns. Two kinds of woollen fabric used for clothing were distinguished in Kraljeva Sutjeska – *sukno*, which was wider and thicker, and the narrower, thinner *šajak*. These two different kinds were developed to save material and to make it easier to tailor certain articles of clothing.

It was mainly Bosniac women who made woollen mattresses and cotton or woollen duvets, both for their own use and to order, for cash.

The only handicraft technique in use throughout the 20th century in both areas, and still practised today, was knitting woollen articles on one, two or five needles. The most common knitted articles are socks, pullovers and jumpers for both children and adults.

Decorating clothing with embroidery, lace and appliqué work is an old folklore tradition of all the peoples of Bosnia and Herzegovina. (Gušić, 1955: 100) When people stopped wearing traditional costume, the use of this kind of decoration also ceased, with the exception of those articles of traditional clothing that are still worn on festival days or by the members of folklore societies. The custom of decorating household textiles with various kinds of embroidery persisted until the mid 1970s, as well as that of embroidering various articles of women's clothing, under the influence of fashion magazines.

Zlatovez je oduvijek predstavljao privilegiju bogatijeg društvenog sloja. Na oba ispitivana lokaliteta je zabilježeno da su, kao dio porodičnog naslijeđa, sačuvani pojedini primjerci kućnog tekstila izrađeni u zlatovezu (ostaci *boščaluka – čevrme, peškiri*). Zlatovez je rađen tehnikom po pismu, a najčešće su korišteni biljni motivi. (Petrović, 2003: 320)

Bijeli vez je, uz rasplet i čipku, korišten za ukrašavanje dijelova tradicijske odjeće. (Gušić, 1955: 100; Petrović, 2003: 345) Tokom 20. stoljeća, a naročito u periodu nakon Prvog svjetskog rata do sredine sedamdesetih godina 20. stoljeća, bijeli vez se susreće kao ukras na kućnom tekstu na oba ispitivana područja. Ženska populacija u Kraljevoj Sutjesci, odnosno u Pruscu je ovu tehniku veza učila u okviru predmeta *Ručni rad* u osnovnim školama, ili na tečajevima u stručnim školama. Dostupnost modnih časopisa je podsticala širenje ove ukrasne tehnike.

Kukičanje, odnosno pletenje jednom iglom sa kukicom je, na oba ispitivana lokaliteta, u tradicijskom tekstu primjenjivano za izradu čipke za ukrašavanje prsnog i vratnog izreza, rubova na rukavima ili za ukrasno spajanje rubova na skutima. Također, iglom sa kukicom su pleteni prigravci ili su ukrašavani gornji dijelovi čarapa. Ukrasna čipka (*čitma*) je prišivana na rubove peškira, čaršafa, jastučnica. U zadnjoj četvrtini 20. stoljeća kukičanje se kao ukrasna tehnika ručnog rada naglo širi, pri čemu skoro u potpunosti potiskuje vez. Pod uticajem modnih časopisa iz zemlje i inostranstva ("Burda", "Bazar", "Praktična žena" i dr.), koji u posebnim prilogima štampaju mustre sa detaljnim opisima rada, kukičane predmete je izrađivala skoro svaka žena i djevojka, a kukičanim miljeima raznih veličina su prekriveni skoro svi predmeti u kući (sobni i kuhinjski namještaj, kućanski aparati).

Ekonomске promjene u bosanskohercegovačkom društvu, do kojih je došlo tokom druge polovice 20. stoljeća (industrijalizacija zemlje, zapošljavanje većeg broja stanovnika sela u zemlji i inostranstvu, smanjen obim poljoprivrednog privređivanja, visok procent školovanja djece u osnovnim i srednjim školama) su uticale i na promjene u kulturi stanovanja stanovnika Prusca i Kraljeve Sutjeske. U članku *Globalizacija, kultura kapitalizma i globalna kultura*, Snježana Čolić ističe da "...globalizaciju možemo odrediti kao sklop gospodarskih, socijalnih, kulturnih i političkih procesa koji vode sve većoj povezanosti i međuzavisnosti pojedinih dijelova svijeta. Istodobno, to je proces gospodarskog, socijalnog,

Gold and silver thread embroidery was always the preserve of the wealthier classes. It was found in both areas that occasional articles with gold thread embroidery were kept as family heirlooms (articles from a *boščaluka – čevrme*, hand towels). Gold thread embroidery was done *po pismu*, usually with floral designs (Petrović, 2003:320).

Whitework or broderie anglaise, open-work and lace were used to decorate articles of traditional clothing. (Gušić, 1955: 100; Petrović, 2003: 345) In the 20th century, and particularly after World War I up to the mid 1970s, whitework was found as decoration on household textiles in both areas. The women of Kraljeva Sutjeska and Prusac learned the technique in handicraft classes at school or courses at vocational school. The availability of fashion magazines encouraged the spread of this decorative technique.

Crochet, using a single hooked needle, was used in both areas to make lace to decorate collars and cuffs or to make a decorative seam for skirts. Oversocks and the decoration on sock-tops were also made with a hooked needle. Decorative lace was stitched to the edges of hand-towels, sheets, pillow-cases and so on. Crochet became suddenly much more popular in the last quarter of the 20th century, almost entirely replacing embroidery. Inspired by fashion magazines, both local and foreign (*Burda*, *Bazar*, *Praktična žena* and so on), which produced special supplements with patterns and detailed descriptions, almost every woman and girl made crochet articles, and crochet doilies of various shapes and sizes covered almost everything in the house (furniture and even kitchen appliances).

The economic changes that took place in Bosnia and Herzegovina in the latter half of the 20th century (industrialization, increased numbers of people from rural areas finding jobs at home or abroad, the decline in agriculture, more children attending primary and secondary school) also had an impact on the lifestyle of the people of Prusac and Kraljeva Sutjeska. In her "Globalizacija, kultura kapitalizma i globalna kultura," Snježana Čolić notes that "globalization may be defined as the nexus of economic, social, cultural and political processes that lead to ever greater links and interdependence between different parts of the world. It is also an economic, social, cultural and political process that crosses the borders of

kulturnog i političkog djelovanja koje nadmašuje granice nacionalnih država". Promjene nastale u tekstilnom rukotvorstvu Prusca i Kraljeve Sutjeske tokom 20. stoljeća odražavaju "dinamičku prirodu kulture" jer, "život nije statički niz okolnosti, već je proces (strujanje)". (Čolić, 2004: 185-186) Iako je u ranijem periodu bilo prepoznatljivo po svojim lokalnim značajkama, proces globalizacije koji "... stvara dva kontradiktorna efekta, *jednakost i razliku*, ..." (Čolić, 2004: 190) je, u drugoj polovici 20. stoljeća, zahvatio i tekstilno rukotvorstvo na području Prusca i Kraljeve Sutjeske. Umjesto ručno rađenih tkanina za izradu odjevnih predmeta i kućnog tekstila, upotrebljavaju se industrijske tkanine, a tradicijski oblici i dekorativni elementi su zamijenjeni onim univerzalnim, dospjelim izvana, uz pomoć modnih časopisa, televizijskih emisija, trgovačke ponude... Prvo desetljeće 21. stoljeća karakterizira skoro potpun prestanak izrade ukrasnih predmeta kućnog tekstila, jer "više nisu u modi". Vezene i kukičane garniture pripremljene za djevojačko ruho – složene su u ormarima. One svjedoče o (uzaludno) utrošenom vremenu njihovih majki koje, za razliku od svojih kćeri, nisu bile spremne napustiti tradiciju.

nation-states." The changes to textile handicrafts in Prusac and Kraljeva Sutjeska in the 20th century reflect the "dynamic nature of culture," for "culture is not a static set of circumstances, but a process or flux". (Čolić, 2004: 185-186) Though places were formerly recognizable from the local features, globalization, which "creates two contradictory effects, similarity and difference" (Čolić, 2004: 190), impacted on the textile handicrafts of Prusac and Kraljeva Sutjeska in the 20th century. Instead of home-made fabric for articles of clothing and household goods, factory-made fabrics were used, and traditional forms and decorative elements were replaced by universal ones introduced from elsewhere, with the help of fashion magazines, television shows, and market forces. The first decade of the 21st century saw the almost complete disappearance of decorative household textiles, which are "no longer in fashion." Embroidered and crocheted sets made for a girl's trousseau are tucked away in cupboards, evidence of the (pointless) waste of time by their mothers who, unlike their daughters, were not willing to abandon their traditions.

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2. Namka Čizmo, r. Began, 1950. g.
3. Dževad Daud, voditelj KUD Prušćak
4. Kasim Dautović, r. 1949. g.
5. Latifa (Iza) Dautović, r. Brkić, 1953. g.
6. Zekira Džuvho, r. Džihan, 1950. g.
7. Memnuna Elkaz, r. Hadžiabdić, 1926. g.
8. Almasa Hamzakadić, r. 1927. g.
9. Kasema Hamzakadić, r. 1949. g.
10. Senada Hamzakadić, r. 1958. g.
11. Abida Karalić, r. 1948. g.,
12. Safet Kršlak, r. 1935. g.
13. Đula Sijamija, r. Hadžić, 1935. g.,
14. Suada Sijamija, r. Čepalo, 1972. g.,
15. Ismet Silajdžija, r. 1931. g.,
16. Rabija Silajdžija, r. 1935. g.
17. Vahida Terzić, r. Učembarlić, 1940. g.
18. Nijaz Učembarlić, r. 1936. g.

Kraljeva Sutjeska:

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2. Anto Aždajić, r. 1945. g.
3. Antonija Aždajić, r. Josipović, 1947. g.
4. Nada Aždajić, r. Radoš, 1945. g.
5. Franjo Aždajić, 1940. g.
6. Ljuba Božanović, r. Andrić, 1940. g.
7. Mara Bjelavić, r. Majstorović, 1956. g.
8. Ivo Dugonjić, 1929. g.
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10. Marija Filipović, r. Aždajić, 1931. g.
11. Anđa Jurić, r. Benić, 1929. g.
12. Jelka Jurjević, r. Stijepić, 1954. g.
13. Hasna Krivokapić, (Obre) oko 75 godina
14. Katarina Kvesić, r. Rodić, 1936. g.
15. Kasim Plasto, 1932. g.
16. Selima Plasto, 1935. g.
17. Zahida Plasto, r. Džanan, 1930. g.
18. Ana Rodić, 1922. g.
19. Ana Šain, r. Šapina, 1933. g.
20. Gordana Šain, r. Rodić, 1949. g.
21. Mira Trgovčević, r. Gluvić, 1938.
22. Janja Šain, r. Tunjić, 1938. g.
23. Mijo Šain, 1935. g.
24. Anica ..., 1935. g.

Prusac:

1. Hamida Čizmo, née Karalić, 1948
2. Namka Čizmo, née Began, 1950
3. Dževad Daud, head of KUD Prušćak
4. Kasim Dautović, b. 1949
5. Latifa (Iza) Dautović, née Brkić, 1953
6. Zekira Džuvho, née Džihan, 1950
7. Memnuna Elkaz, née Hadžiabdić, 1926
8. Almasa Hamzakadić, b. 1927
9. Kasema Hamzakadić, b. 1949
10. Senada Hamzakadić, b. 1958
11. Abida Karalić, b. 1948
12. Safet Kršlak, b. 1935
13. Đula Sijamija, née Hadžić, 1935
14. Suada Sijamija, née Čepalo, 1972
15. Ismet Silajdžija, b. 1931
16. Rabija Silajdžija, b. 1935
17. Vahida Terzić, née Učembarlić, 1940
18. Nijaz Učembarlić, b. 1936

Kraljeva Sutjeska:

1. Božana Aždajić, née Josipović, 1950
2. Anto Aždajić, b. 1945
3. Antonija Aždajić, née Josipović, 1947
4. Nada Aždajić, née Radoš, 1945
5. Franjo Aždajić, b. 1940
6. Ljuba Božanović, née Andrić, 1940
7. Mara Bjelavić, née Majstorović, 1956
8. Ivo Dugonjić, b. 1929
9. Mirko Filipović, b. 1926
10. Marija Filipović, née Aždajić, 1931
11. Anđa Jurić, née Benić, 1929
12. Jelka Jurjević, née Stijepić, 1954
13. Hasna Krivokapić, (Obre) aged about 75
14. Katarina Kvesić, née Rodić, 1936
15. Kasim Plasto, b. 1932
16. Selima Plasto, b. 1935
17. Zahida Plasto, née Džanan, 1930
18. Ana Rodić, b. 1922
19. Ana Šain, née Šapina, 1933
20. Gordana Šain, née Rodić, 1949
21. Mira Trgovčević, née Gluvić, 1938
22. Janja Šain, née Tunjić, 1938
23. Mijo Šain, b. 1935
24. Anica ..., b. 1935

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16a

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19b



19a



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20a

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