



Threads Crossing the Warp

MODULE 15

Collection of Books/Museums, Associations/Organizations and Stakeholders across Partner Countries and Internationally



Partners



ΧΑΡΟΚΟΠΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ
HAROKOPIO UNIVERSITY



Weaving through the centuries – Transfer of Craft Knowhow

Weaving is one of the oldest crafts on earth, known since antiquity. Starting from the simple processing of animal skin and plant fibers, in order to survive from cold and rest in a somewhat comfortable shelter, man came to make elaborate fabrics for clothing and decoration of his private space. Knowhow was spread from one generation to another and, as mankind gradually got more ingenious and skillful, the craft evolved.

Through the centuries and in organized societies, weaving secrets were transferred from mother to daughter, as it was considered a women's duty and responsibility within the household. Later on, the techniques were further developed, as specialized workshops popped up, flourished and, assisted by technology, gradually evolved into factories. The significance of the art of weaving was, apparently, tremendous during these centuries; a large part of countries' active population was engaged in the textile industry and the craft enjoyed great commercial value.

Weaving through the centuries – Transfer of Craft Knowhow (2)

Lately, the interest in folk art, and weaving in particular, has been stirred further. People have realized that the uniqueness of the weaver's job on the household handloom cannot be easily met by the standardized products of the trade. And the wealthy often search for the original, high-quality, handmade items.

But what is more important is the cultural heritage that is conveyed through traditional folk art. Weaving reveals people's inspiration, feelings and emotions, shaped according to society's traditions, customs and beliefs. It also reflects the aesthetics that prevailed and mirrors the socio-economic conditions of every region and period of time. Weaving encompasses peoples' cultural identity and constitutes a valuable and integral part of the intangible cultural heritage of each country. And, as such, it must be safeguarded; studied, analyzed, registered, displayed. It must be preserved for future generations and further enhanced, so as to inspire new craftsmen in their artistic practices and breathe new life into creations made of threads.

Weaving through the centuries – Transfer of Craft Knowhow (3)

In this context, people and organizations have been objecting to the decline of the traditional village handloom in favor of big textile industries. And not only those involved in the business, but also members of the cultural elite have become active, trying to safeguard the traditional craft. So has the State, so have local and international institutes and corporations.

They all aim at reviving the art of weaving and highlighting the masterpieces so far elaborated, while, parallelly, developing new business opportunities. These are:

- ▶ **Institutions, associations and organizations**, either local, led by prominent personalities of culture or international ones. They, not only inform, but also set up laboratories, initiate training sessions and elaborate activity plans to increase awareness and involvement.
- ▶ **Museums**, which enrich their collections and strive to draw public's attention to the values that traditional crafts convey. They also seek to arouse people's interest and participation in events.
- ▶ **Information** also flows through printed and digital means. Secrets of weaving and samples of masterpieces developed are made available in abundance.

A. Institutions, Associations, Organizations

The most outstanding example of an international, specialized agency is that of **UNESCO** (The United Nations Educational, Scientific and Cultural Organization), which was founded in 1945 and numbers 193 member states and 11 associate members. Its objective is to promote world peace and security through international cooperation in education, sciences and culture. And, with regard to the latter, it is all based on the belief that heritage is an irreplaceable source of life and inspiration, while it constitutes a source of identity and cohesion for communities.

UNESCO has adopted a threefold approach: it spearheads worldwide advocacy for culture and development, struggles to set clear policies and legal frameworks within the international community and supports governments and local stakeholders to safeguard heritage and encourage cultural pluralism.

UNESCO has been producing a wide range of publications, periodicals, brochures, information kits, books, manuals, reports and a map of World Heritage sites.

<https://en.unesco.org>

VICTORIA AND ALBERT MUSEUM

The **Victoria and Albert Museum (V&A)** in London is the world's largest museum of applied arts, decorative arts, and design. It was founded in 1852 and named after Queen Victoria and Prince Albert.

The V&A holds the national collection of textiles and fashion, which includes more than 75,000 individual objects or sets of objects that span a period of more than 5,000 years, from Predynastic Egypt to the present day.

Almost all textile techniques are represented in our collections, including woven, printed and embroidered textiles, lace, tapestries and carpets. Among the particularly rich areas are early woven silks from the Near East, European and Chinese tapestries, English medieval embroidery (opus anglicanum), Safavid carpets, Indian textiles, and Arts and Crafts textiles.

<https://www.vam.ac.uk/collections/textiles>



Linen tunic, with ornaments tapestry-woven in purple and yellow wool, and undyed linen thread. Akhmim, Egypt 5th cent.

A. Institutions, Associations, Organizations (2)

A pioneering project has been that of the **“Penelope Gandhi” mission**. It was launched 20 years ago by the “University of the Mountains”, a non-profit organization of the University of Crete. Its objective is to save weaving from falling to oblivion and to revive traditional weaving techniques. The initiative was welcomed by modern people, who desired to return to handicrafts, to feel proud of personal creation and personal connection with tradition and to experience the idea of being part of a community through joint creation.

Old weavers have returned to their handlooms and teach the newcomers. The team has been recording the riches of weaving, has created Faculties, has been developing small-scale economies and new cottage-industry forms of production, has been producing and processing flax, wool and silk and has been marketing internationally certified textiles that depict the Minoan art. Given the crisis, the project gives people a way out and the option to return to local production and economy.

The mission is called after Penelope, Homeric weaver and queen, who kept weaving and undoing, awaiting Odysseus’ return, as well as after Mahatma Gandhi, who was promoting the idea of India’s independence through the domestic production of textiles.

The mission keeps organizing thematic events and interactive exhibitions across Greece. It also reaches school children, as it has managed to incorporate weaving in Middle and Primary Education as an elective subject.

www.panoreon.gr/en/gandhi/identity; <http://www.panoreon.gr/en/article-penelope-gandhi/pg-amh-gr.html>

A. Institutions, Associations, Organizations (3)

At a local, as well as international level, numerous organizations, associations, guilds and networks aim at bringing professional and amateur weavers, knitters, crocheters and other fiber artists together. Lists per country are available for fans to seek advice and join classes and events. Through Internet, one may discover a large number of groups and associations practicing the art, providing guidance and tips over the web and organizing tutorials and workshops.

An example of a Greek Association dedicated to weaving, is **Ilakatie**, based in Athens. There are also **Centers providing specialized cognitive training seminars**, like **KalliPratto**, the **Contemporary Art Workshop To Spirto** and the **Notios Space of Art & Action**, as well as **Skills Empowerment Centers** for people with special needs, like **Margarita** and **Theotokos**. The majority of weaving associations and training centers operate under the aegis of Municipalities or the Church.

<https://www.facebook.com/Ηλακάτεια-Σύλλογος-Ελληνικής-Υφαντικής-Τέχνης>

www.kallipratto.gr

<https://www.tospirto.com>

www.notios.gr

<https://margaritafoundation.net>

www.theotokos.gr

A. Institutions, Associations, Organizations (4)

An example of a Greek cultural institution that helps preserve and shed light on traditional crafts is the **Cultural Foundation of Piraeus Bank**.

In the context of promoting national cultural heritage and supporting local communities, the Foundation maintains, among others, a *Silk Museum* in Soufli. All phases and stages of pre-industrial sericulture and silk weaving are presented there –specifically, the spinning/unwinding of the cocoon thread, the dyeing and weaving of silk. Unique costumes and accessories of local clothing, as well as impressive Chinese opera costumes, are also exhibited.

The Silk Museum organizes periodic exhibitions, related cultural activities, as well as educational programs for pupils of Primary and Secondary Education.

The Foundation maintains a Historical Archive and Library, while it conducts research, publishing work, educational programs, cultural and scientific events.

<https://www.piop.gr>

A. Institutions, Associations, Organizations

*On the list of Romanian elements accepted by UNESCO on the **Representative List of the Intangible Cultural Heritage of Humanity** we find the **Traditional Wall-carpet Craftsmanship in Romania and the Republic of Moldavia.***

The presentation film of the project can be found here:

<https://www.youtube.com/watch?v=Ecb89niyu1c&t=13s->

A. Institutions, Associations, Organizations (4)

The National Heritage Institute, a Romanian governmental institution established in 2009 by merging the National Office of Historical Monuments with the National Institute of Historical Monuments, in 2011 the Institute of Cultural Memory - CIMEC was merged by absorption with INP.

Among its main tasks of NHI is the creation and enhancements, in the public interest, of the national data base of archeological heritage, mobile cultural heritage, intangible cultural heritage and associated information resources. On the Institute's website, in the Intangible Heritage section, we can find: the Inventory of living elements of intangible cultural heritage; Customs; the Newsletter of intangible heritage and traditional culture; the Directory of craftsmen and traditional practices; the Digitized archive.

See: <https://patrimoni.ro/>, <https://repertoriulmesterilor.patrimoni.ro/mestesuguri-artistic/>

A. Institutions, Associations, Organizations (4)

The project „**Cultural Route – Mălâncrav Living Multiethnic Heritage**” initiated by the **Mihai Eminescu Trust** and launched at the end of March 2015, brings to fruition the national and international recognized experience of the organization in bringing heritage to its best valorization, by making an innovative contribution to the development of the local community in Mălâncrav, under the objectives of the programme PA16/RO12 „**Conservation and revitalization of the cultural and natural heritage**”, supported through the Financial Mechanism SEE 2009 – 2014. The general objective of the project is the sustainable development of the community in Mălâncrav, Sibiu county, by creating a cultural route to showcase the immaterial and material multiethnic local heritage.

<http://www.malancrav.ro/en/about-the-project/>

A. Institutions, Associations, Organizations (4)

Among the most important stakeholders are the craftsmen, craft centers and family associations, as well as specialized workshops in Orthodox nunneries. The weaving craft is developed and organized in Romania near monastery centers such as Agapia and Văratec, Neamt County, Hurezi, Valcea County, Tismana, Gorj County, etc.

The weaving is also perpetuated in Romania through associations which have made it their mission to do so, such as Australis Prod LLC in Bechet, Dolj County and Nemțeanca from Târgu Neamț, Neamț County.

Among the exceptional craftspeople, repositories of knowledge and experience accumulated over several generations, these craftswomen stand out: Adela Petre, a living human treasure, Antoneta Nadu, Varvara and Maria Todici, Floarea and Mihai Maxim, Maria and Ioana Hodor, Maria Știopei, Iuliana Frânc, Parasca and Anghelina Sidău, Ana and Maria Trifoi.

The **NGOs** interested in passing on the craft help to promote an alternative source of income from exploiting women's local skills in weaving. Examples of good practice, both in terms of heritage enhancement, and management are Australis Prod LLC run by Antoaneta Nadu from Bechet (Dolj) <http://www.artalasad.ro/> and the Association of Craftsmen "Nemțeanca" from Târgu Neamț run by Tincuta Ciubotariu <http://www.nemteanca.com/index.php/en/>.

A. Institutions, Associations, Organizations (4)

The Universities play an important role in perpetuating this craft.

The students from the Bucharest National Art University, the Faculty of Decorative Arts (Tapestry and Printing Departments) are introduced to traditional weaving techniques and to the specific plastic-decorative features of ornamental compositions.

As practical activities, the students participate to field researches oriented to the direct knowledge of traditional techniques, as well as in events organized by museums.

A. Institutions, Associations, Organizations (4)

On **social media** many groups of weaving enthusiasts have appeared, so a simple search on Facebook identifies communities of enthusiasts who share their work. Resources used:

<https://m.facebook.com/Textile-Art-Design-1238542429663612/><https://www.facebook.com/plantesetcouleurs/>

<https://www.facebook.com/groups/tesaturi.romanesti/>

<https://www.facebook.com/groups/1368167856532963/>

<https://www.facebook.com/groups/1738496879763811/>

<https://www.facebook.com/PresuriTaranestiTesuteManual/>

<https://www.facebook.com/pages/category/Art/%C8%98ez%C4%83toare-Baia-Mare-100630721487377/>

B. Museums

Museums have, by definition, a key role in collecting, maintaining, studying, interpreting and finally making accessible to the public, objects, samples and documents, that constitute artistic, scientific and historical evidence. Yet, apart from enriching their collections, they also strive to draw people's attention and highlight the values their collection conveys. This is why they also set up workshops, initiate training sessions, organize events and elaborate activity plans to gain awareness and involvement.

A museum of particular importance for folk art tradition is the **Museum of Modern Greek Culture**, established in 1918. Its aim is to exhibit its collections, not only on the ground of the aesthetics, but treated as reflections of the Greek social, economic and ideological life in individual time periods. Objects are, therefore, examined within a historical context, with the focus on the life conditions and aspirations of the people who created them.

Its collection of woven textiles and other folk art handicrafts geographically covers the whole of Greece. The Museum also has a Library, photographic and multimedia Archives, conducts research and publishing work, as well as organizes educational programs, workshops and activities for people of all ages.

<http://www.mnep.gr>

B. Museums (2)

Another important ethnographic museum is the **Peloponnesian Folklore Foundation**, established 47 years ago, with collections that number c. 50.000 artifacts related to modern culture, among which a large number of costumes. It also houses an exhibition on the production, on the processing of different natural fibers, on the dyeing of yarns, on the preparation of textile strips and various handlooms, on water mills, sewing, embroidery, knitwear, lace and prints, as well as on the preparation of wedding and dowry, all covering the period from 1835 to 1945.

The Foundation carries out research and publishing work, as well as organizes seminars and related activities.

Weaving also has a central role in the **Metsovo Folk Art Museum**, operating as of 1955. It is an old mansion of the local aristocracy, which exhibits family's valuable objects and extensive collections in their natural space, with the philosophy of an "open museum". Among the objects of historical importance for the nation, such as weapons and swords of the Greek Revolution of 1821, a large variety of clothing, gold-embroidered saddles, looms and elaborate textiles are also exhibited.

<https://pli.gr> metsovomuseum.gr/folk-art-museum

B. Museums (3)

The **Museum of the History of Greek Costume** has been operating as of 1988, yet with costumes being collected as of 1911. It was created by a group of Greek women, followers of a romantic “back to the roots” movement.

Its purpose is the collection, maintenance, study and promotion of the history of Greek local costume. It is, therefore, a thematic museum including about 25,000 items, mainly authentic local costumes and jewelry of the historic Greek area (late 19th - early 20th century), copies of Minoan, archaic and Byzantine clothing, as well as 23 porcelain dolls dressed in traditional costumes.

Another museum with worthwhile collection is the **Ethnological Museum of Thrace**, which possesses 5,000 objects, archival photographic material, records and 3,700 books, from which, only 500 objects are on display. Among the topics addressed are local weaving and clothing, as textile production played an important role in the economic and cultural life of the area from the 18th till the 20th century. It is noteworthy that wool processing in Thrace still takes place within the household.

The purpose of the museum is to examine in depth how modern life is related to traditional one. It also conducts research and publishing work, seminars, lectures, educational programs and workshops.

http://odysseus.culture.gr/h/1/gh151.jsp?obj_id=3380 <https://emthrace.org>

B. Museums (3)

The heritage organizations— the ethnographic museums from Romania's big cities: București, Craiova, Sibiu, Iași, Baia Mare and the county cultural centers – organize activities that aim to promote, support and revitalize traditional weaving. During these activities held by these organizations, weaving workshops are organized, and researchers and curators update documentary-ethnographic data on weaving and enhance the museum heritage.

The mission of **ASTRA Museum** from Sibiu is, for more than 100 years, to connect the audience with traditional values, through continuous change to the cultural needs of the society. Whether we are talking about Romanian, Saxon, other minority or even extra-European heritage, the ASTRA Museum is the keeper and the provider of the authentic values to the community. Although its profile is ethnographic, the mission of the ASTRA Museum goes beyond the exclusive promotion of the traditional, becoming a true cultural promoter at the fusion between old and new, traditional and modern, national and global. To remain relevant to its audience, ASTRA Museum invests in programs meant to improve the cultural life of the community and encourage people to turn tradition into an active part of their daily lives.

B. Museums (3)

The **Transylvanian Museum of Ethnography** from Cluj-Napoca is the first ethnographical museum in Romania. It was founded in 1922 and it has started its activity officially since 1st of January 1923. It is the first Romanian museum founded on a scientific program, having as contributors great specialists of the epoch. In the main exhibition a special attention is given within this sector to the craft of textile fabrics and wool processing, a craft so developed in the Transylvanian villages that it was placed at the level of a genuine homemade textile industry. Along the whole set of tools necessary for textile fabrics processing there are exhibited the final products: Romanian, Hungarian and Saxon fabrics and stitches used in the traditional peasant rooms and having a practical or decorative role. The various categories of textile objects exhibited (towels, pillow cases, bed, table or bench coverings) illustrate the similar conception of the three Transylvanian ethnic groups regarding the organization of the traditional rural interior while the differences at the level of decoration and colors emphasize in some cases an option for sources of inspiration from another cultural horizon, sources that, being processed,

B. Museums (3)

The Romanian Peasant Museum from Bucharest is a national museum which holds the richest collection of peasant objects in Romania. Almost 90.000 pieces of patrimony are as many witnesses helping our contemporaries to understand the peasant world. The Costume Collection holds almost 20.000 pieces of costume from all Romanian provinces starting with the first half of the 19th century. The Collection of Decorative Interior Homespun increased from 5000 pieces in 1991 to almost 10.000 today. Most of The Wool Homespun, over 7.000 of them, are dated back to the beginning of the 19th century.

National Village Museum “Dimitrie Gusti” from Bucharest official opened on 10 May 1936 in the presence of King Carol II, and to the public a week later, May 17, 1936. Its mission was to show visitors the reality, village life as it was lived by Romanian peasant. The permanent exhibition includes 123 distinct complexes, totaling 363 monuments and mobile assets totaling more than 50 000 objects.

B. Museums (3)

The Ethnographic Museum of Moldavia Inside the Palace of Culture from Iasi owns a collection of over 13,000 heritage items from which **700 pieces of textile** that adorn the interior of the house. The inauguration and official opening for the public took place on the 16th of February 1958.

Museum of Oltenia Craiova- Department of Ethnography organizes: permanent and temporary exhibitions of traditional and contemporary art from its property patrimony, communication sessions, symposiums, meetings with field specialists, book launches, ethnographic film screenings and other para and meta-museum activities. Its collections have over 250 barks and carpets. A special place is occupied by the city-style kilims made in the "chilimagioaice" workshops in Oltenia and Craiova and those in the peasant centers in Măceș and Gighera.

B. Museums (3)

The Braşov Museum of Ethnography collection consists of a core of valuable pieces (35,000) which have been gathered by passionate collectors since the beginning of the 20th century which illustrate the ethnological heritage specific to southeastern Transylvania. The textile heritage collection is the largest collection of the museum owing to its number of pieces and value: about 12,000 pieces classified into two categories: the indoor textile collection and the costume collection. Along with the weaving techniques presented in Hall 1 dedicated to the textile heritage, the exhibition presents other technical skills in the textile field, archaeologically proven to be the oldest ones known in the history of humanity like knitting hemp, flax, wool, cotton yarns. This prehistoric "technology" preceding the weaving technique is known as *knitting by sticks*.

B. Museums (3)



Textile Museum from **Baita, Hunedoara** is a private museum that exhibits the textiles in the FARZ Collection (Florica, Ana and Romulus Zaharia Collection). The Collection includes textiles and tools used in traditional textile production worldwide throughout history; a rich reference collection of fibers, dyes, and textile structures; and a textile related library. The collection encompasses flat textiles, costumes, accessories and tools from Romania, Eastern and Central Europe, Western Europe, the Near East, India, Central Asia, Japan, China, Southeast Asia, Africa, Oceania and the Americas. The strength and uniqueness of the collection is that it was created systematically and professionally with a focus on the technical aspects of textiles. Its mission includes preserving, collecting, researching, and sharing the collection and other resources with specialists and the public. The focus of activities is to provide a global context for Romanian and East European textile materials and related technologies. Other objectives are to create a center for research and professional interaction among experts and young professionals from the national and international community; and to stimulate the appreciation of textiles as art.

C. Books, Literature

Printed and digital means exist in abundance, narrating the historical background of the art, analyzing the economic evolution and statistical data of the textile industry, disclosing the secrets of weaving and presenting samples of masterpieces created.

Following are relative Greek books, used in the context of the project:

- Andrioti – Bourcha, K., 2010. *Tsesmes. Culture and Everyday Life. Household items, handicrafts and home life experiences of refugees from Tsesmes (Fountain) of Asia Minor*. Athens: Center for the Study and Promotion of the Culture of Asia Minor.
- Center of Planning and Economic Research (KEPE), 1989. *Small and Medium Manufacturing Enterprises*. Athens.
- Chatzimichali, A., 1957. *Sarakatsani*. Athens: self-published.
- Chatzimichali, A., 1927. *Sarakatsani. Decorative themes in their Embroidery Art*. Athens: Nea Estia.
- Institute of Economic & Industrial Research (IOBE), 1990. *European Integration and Textile Industry*. Athens.

C. Books, Literature (2)

- Georgopoulos, D., 1999. *Greek Folk Art. Architecture – Weaving*. Athens: self-published.
- Gikas, G., 1985. *Life and Art of the Sarakatsani and their Museum in Serres*. Athens: Hellenic Organization of Small – Medium Enterprises and Crafts.
- Grant Thornton. 2013. *Greek companies & the effects of the economic crisis per industry. Financial presentation for the period 2008-2012*. Athens: self-published.
- Katsou, G., Ch. & Ioannou, Chr., 1986. *Planning Issues. Exploration of development possibilities. Textile Industry, Clothing*. Athens: Center of Planning and Economic Research.
- Kyriakidou – Nestoros, A., 1965. *Textiles from Macedonia and Thrace*. Athens: National Organization of Greek Handicrafts.
- Papadaki, E., 1965. *Information and Designs from Woven Textiles and Embroidery*. Thessaloniki: Municipality.

C. Books, Literature (3)

- Rokou, V., 1989. *The Home Textile Industry. Metsovo 18th - 20th c.* Ioannina: University of Ioannina.
- Staikou, G. Pantazi, 1984. *Traditional Crafts – Home Textile Industries in the Province of Olympia.* Athens: Andritsaina Youth Cultural Association (in Greek).
- Van Steen, C. & Lykiardopoulos, E., 2006. *With Warp and Weft. The textiles and Costumes of Metsovo.* Athens: Kapon Editions.
- Wace, A. & Thompson, M., 2009. *Nomads of the Balkans. Description of the life and customs of the Vlachs of North Pindos.* Thessaloniki: Kyriakidis Bros.
- Tsambasis, P., 1941. *The Home Textile Industry.* Athens: self-published.
- Tzahili, I., 1997. *Weaving and Weavers in the Prehistoric Aegean 2000 - 1000 BC.* Crete: University Publications of Crete.

C. Books, Literature (3)

Zaharia, Florica, 2008. *Traditional textiles from Transylvania. Technology and Aesthetics.*

Pavel, Emilia, 1989. *Scoarte and traditional textiles.*

Gheorghiu, Alexandrina, 1932. *Carpet weaving. A handbook for professional, housekeeping and crafts schools.*

Istratescu- Targoviste, Cristian, 2003. *Symbolism, ornament, ritual in the Romanian Carpathian space.*

Ștefănuță, Leogadia, 1979. *Collection of traditional stitches.*

Banateanu, Tancred; Focșa Gheorghe; Ionescu Emilia, 1957. *Folk Art in Romania. Clothing, Textile, Embroidery.*

Nanu, Adina, 2007. *Art, Style, Costume.*

Vintilă, Constanța, 2018. *Women, Consumption and the Circulation of Ideas in South-Eastern Europe, 17th-19th Centuries.*

C. Books, Literature (3)

Stoica, Georgeta, 1976. *Romanian folk finery*.

Jianu, Angela, 2007. *Women, Fashion and Europeanization: The Romanian Principalities, 1750-1830*.

Bănăţeanu, Tancred, 1958. *Introduction to a theory of popular art aesthetics*.

Meyer, Sales Franz, 1988. *Ornamentation, a grammar of decorative forms*.

Petrescu, Paul , 1978. *The traditional artistic creation*

Dunăre, Nicolae, 1979. *Traditional comparative ornament*.

Miller-Verghy, Mărgărita, 2007. *Old Romanian decorative motives*., Bucureşti, Editura Vestfala, 2007

Oprescu, Gheorghe, 1922. *Romanian Traditional Art*

C. Books, Literature (3)

- Paveliuc Olariu, Angela, 1976. *Traditional Art from the Area of Botoșani; Scoarțe și lăicere*
- Comșa, Dimitrie. *From Romanian ornaments: artistic album representing 284 embroideries and fabrics after peasant originals* (AVAILABLE ONLINE through the Romanian Digital Library, DACOROMANICA www.dacoromanica.ro sau <http://digitool.dc.bmms.ro:8881/R/>)
- Ișfanoni, Doina; Popoiu, Paula, 2007. *The Romanian Heritage Costume*
- Pavel, Emilia, 1989. *Folk Carpets and textiles*
- Stoica, Georgeta; Doaga, Aurelia, 1977. *Interioare românești: țesături și cusături decorative*
- Stoica, Georgeta; Petrescu, Paul, 1977. *Dicționar de artă popular*
- Opreșcu, Gheorghe. *Arta țărănească la români: Lucrare însoțită de cincizeci și opt tabele de ilustrații* (DISPONIBIL ONLINE prin Biblioteca Digitală a României, DACOROMANICA www.dacoromanica.ro sau <http://digitool.dc.bmms.ro:8881/R/>)

C. Books, Literature (3)

Ciubotaru, Ion H., 1998. *Arhitectura tradițională. Textilele de interior. Portul popular de sărbătoare*

Bâtcă, Maria, 2006. *Costumul popular românesc*.

Marinescu, Marina, 1964. *Arta populară românească: țesături decorative*.

Dunăre, Nicolae; Comănescu, 1979, *Ornamentica tradițională comparată*, București

Iorga, Nicolae. *L'arte popolare in Romania* (DISPONIBIL ONLINE prin Biblioteca Digitală a României,

DACOROMANICA www.dacoromanica.ro sau <http://digitool.dc.bmms.ro:8881/R>)

Petrescu, Paul; Secosan, Elena, 1966. *Arta populară: îndreptar metodic*, Comitetul de Stat pentru Cultură și Artă, 1966.

Petrescu, Paul; Secoșan, Elena, 1984. *Portul popular de sărbătoare din România*

C. Books, Literature (3)

Petrescu, Paul; Stoica, Georgeta; Radu Dan, 1981. *Arta populară românească*

Tudor, Pamfile. *Industria casnică la români: Trecutul și starea ei de astăzi: Contribuțiuni de artă și tehnică populară* (ONLINE, Biblioteca Digitală a României, DACOROMANICA

www.dacoromanica.ro sau <http://digitool.dc.bmms.ro:8881/R>)

Bănățeanu, Tancred; Focșa Gheorghe și Ionescu, Emilia, 1957. *Arta populară în Republica Populară Română: port, tesături, cusături.*

C. Books, Literature (3)

Babin, Iuliana, 2017. The technology of weaving contemporary tapestry in the Republic of Moldova

Șărănuță, S, 1984. *Ornamente populare moldovenești*.

Zelenciuc; Postolachi, 1990, *Covorul moldovenesc*

Buzilă, Varvara, 2013. *Covoare basarabene*

Mardare, Gheorghe, 2016. *Arta covoarelor vechi românești basarabene*

Donos, A, 1966. *Covorul moldovenesc*

Burov, S, 1967. *Un covor moldovenesc din sec. XIX*

Ciocanu, A, 1967. *Covorul moldovenesc*

Boboc, S, 1969. *Din istoria confecționării covoarelor moldovenești*

Negură, Andrei, 1986. *Tradițiile tapiseriei în Moldova*

C. Books, Literature (3)

Postolachi, E, 1989. *Pomul vieții și al nemuririi : ornamentica scoarțelor moldovenești*

Macovei, T., Postolachi, E, 1990. *Lăicerele : o podoabă de bază a casei*

Blaga, L, 1991. *Scoarțele basarabene : arta populară românească*

Bălteanu, Ion, 2006. *Țesutul decorativ în creația meșterilor populari*

Florea, Silvia, 2004. *Țesutul artistic – valoare a patrimoniului cultural*

Șărănuță, S, 1984. *Ornamente populare moldovenești*