

Cultural Center "Gatalinka" from Vinkovci, Croatia

# ethn

3/2021. - Yearbook / godišnjak  
ISSN 2718-3866 (online)

**Hairstyles of the World**

Etno frizure svijeta



## ETNO FRIZURE SVIJETA 2021.

Projekt *Etno frizure svijeta* nastavak je dugogodišnjega rada Kulturnog centra *Gatalinka* na projektu *Etno frizure Hrvatske*. Kulturni centar *Gatalinka* u projektu *Etno frizure Hrvatske* od 1995. godine napravio je sljedeće: istraživanje tradicijskih frizura na prostoru cijele Hrvatske, rekonstrukciju starih frizura, edukaciju za frizerice i frizerice učenike te državno natjecanje u izradi frizura. Izdana je fotomonografija na hrvatskom i engleskom jeziku *Etno frizure Hrvatske*, tri udžbenika *Tradicijske frizure Hrvatske*, godišnji časopis *Etno revija* i set razglednica. Također je napravljen suvenir koji je dobio nagradu turističkih djelatnika. Na inicijativu Kulturnoga centra *Gatalinka* uveden je novi predmet *Etno frizure Hrvatske* u strukovne škole u Hrvatskoj.

Projekt *Etno frizure svijeta* pomaže u proširivanju znanja o tehnikama i oblicima tradicijskih frizura koja predstavljaju izuzetno vrijednu svjetsku baštinu.

*Neiscrpiva je dubina narodne duše iz koje  
Izvire istina koja se ne može nadmudriti,  
Dobrota koja se ne može naplatiti  
I ljepota koja se ne može zasiliti.*

(Vinko Žganec)

## ETHNO HAIRSTYLES OF THE WORLD 2021

The project *Ethno Hairstyles of the World* is a continuation of many years of work of the Cultural Centre *Gatalinka* on the project *Ethno Hairstyles of Croatia*. Since 1995, the Cultural Centre *Gatalinka* has done the following within the project *Ethno Hairstyles of Croatia*: research of traditional hairstyles throughout Croatia, reconstruction of old hairstyles, education for hairdressers and hairdressing apprentices as well as the national competition in hairstyling. A photomonograph in Croatian and English titled *Ethno Hairstyles of Croatia* was published, as well as three textbooks titled *Traditional Hairstyles of Croatia*, the annual journal *Ethno Review* and a set of postcards. A souvenir, awarded by tourism professionals, was also made. At the initiative of the Cultural Centre *Gatalinka*, a new subject called *Ethno Hairstyles of Croatia* has been introduced into vocational schools in Croatia.

The project *Ethno Hairstyles of the World* contributes to expanding the knowledge of techniques and forms of traditional hairstyles, which are an extremely valuable world heritage.

*Inexhaustible is the depth of  
the people's soul from which  
Springs truth that one cannot outwit,  
Goodness that one cannot put a price on,  
And beauty that one cannot get enough of.  
(Vinko Žganec)*

### Ethno Hairstyles of the World Etno frizure svijeta

3/2021. – Yearbook / godišnjak  
godina postavljanja na web /  
web publication year: 2021

ISSN 2718-3866  
Nakladnik/Publisher / Producent/Producer  
Kulturni centar Gatalinka / Cultural Centre  
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Frizuru na naslovnoj stranici izradila /  
Front page hairstyle by  
Sanela Moscarda, Hrvatska/Croatia

Grafičko oblikovanje/ Graphic design  
Studio BOTA

Engleski prijevod / English translation  
Sinonim d.o.o. Osijek

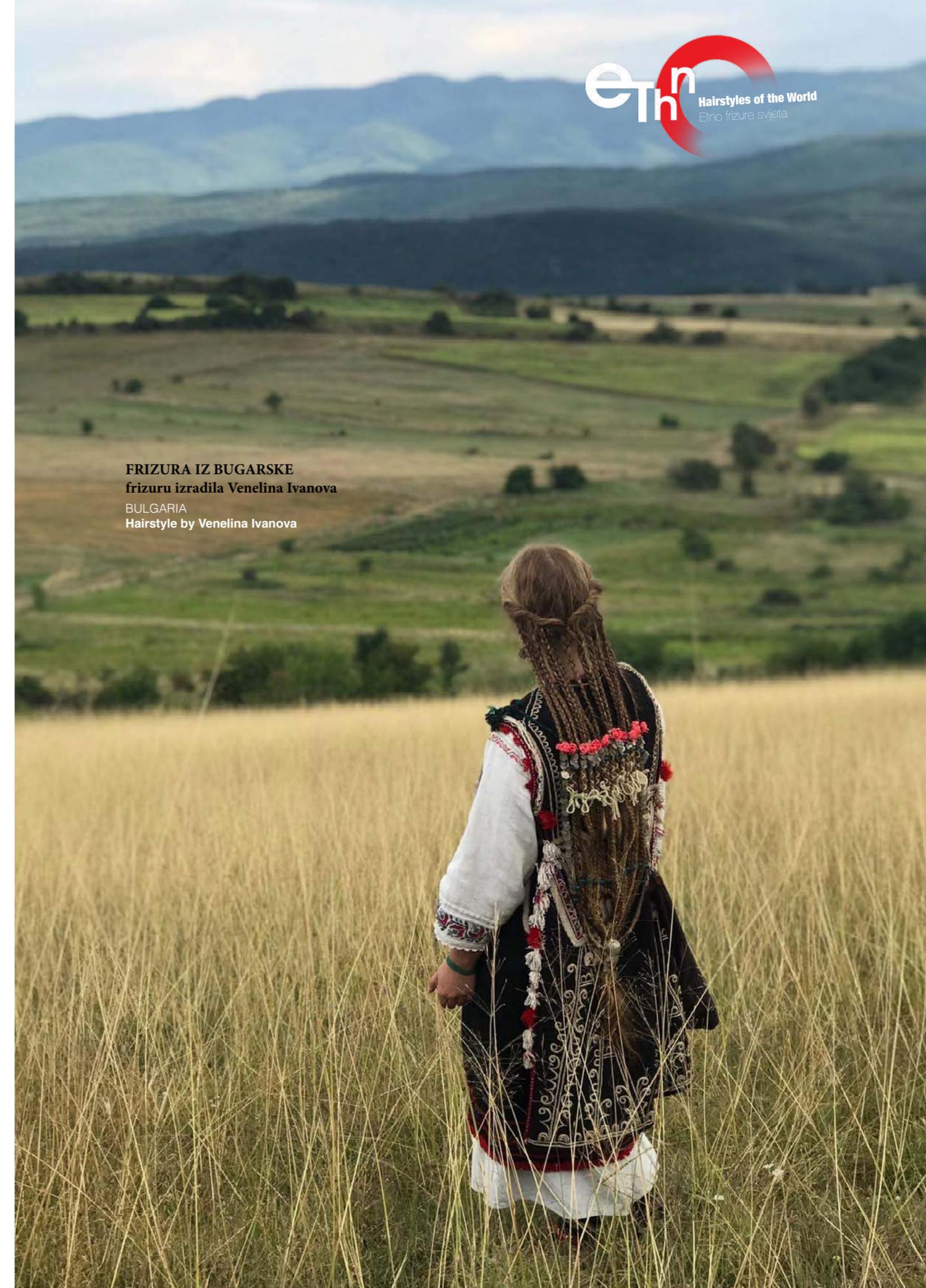
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## FRIZURA IZ BUGARSKE – frizuru izradila Venelina Ivanova

Kosa bugarske djevojke simbol je njenoga zdravlja i ljepote. U narodnom vjerovanju kosa je povezana s plodnošću djevojke. Kosa Bugarke vidljiva je drugim ljudima do trenutka njenoga vjenčanja. Na taj dan djevojka mora staviti ručnik na glavu, s obzirom da se smatra da od toga trenutka njena ljepota treba biti vidljiva samo njenom mužu.

Nakon treće godine života, Bugarkama nije bilo dopušteno rezanje kose jer se kosa smatrala nositeljem plodnosti. Prakticiralo se periodičko podrezivanje vrhova na dugoj kosi korištenjem kamena. Kosa koja bi ispala tijekom česljanja obvezno se ili spaljivala ili ponovno uplitala u kosu u obliku dodatnih pletenica ili korištenjem perli i novčića. Nakon puberteta, kosa djevojke obvezno se uplatala u pletenicu kako bi se povećala djevojčina fizička privlačnost. Najčešća frizura neudane djevojke u Bugarskoj od 14. do 20. stoljeća bila je oblikovana u kombinaciji malih i velikih pletenica koje su se ispreplitale s umetkom za kosu naziva *kosichnik*.

*Kosichnik* (umetak za kosu) je kompleksna pletenica koja se sastoji od djevojčine kose, zatim dodatne kose, obojenih traka, novčića i sličnih dodataka. Obvezno se nosio uz kosu s obzirom da i sam predstavlja alegoriju te kose. *Kosichnik* ima važnu ulogu – s jedne strane daje informaciju o socijalnom status djevojke, a s druge strane služi kao magična maskota koja ju čuva od *zlih očiju*. Često je umetak napravljen od platna ili traka te je bogato ukrašen zrnecima, novčićima, vezom ili cvijećem. Dužinom započinje s malim šeširom ili vijencem cvijeća na glavi te se proteže do zglobova.

Učinak nošnje, kao što su silueta, umjetnička kompozicija te boje ne bi bio potpun bez nakita. Frizure karakteriziraju brojne pletenice i nakit, magični objekti koji štite od vanjskoga svijeta. Oni pomažu s bolestima i zlim utjecajima, pomažu pri rođenju, u braku i smrti. U izradi frizure koriste se sljedeći elementi:

- **crvene trake** – crvena kao ljudska krv, crvene trake su magičan element koji se stavlja za zdravlje i dug život. Crvena je simbol vitalnosti, zdravlja i ljubavne vatre;
- **bijele trake** – simbol čistoće puta koji je pred djevojkom;
- **crne trake** – simboliziraju zemlju te se stavljuju za poboljšanje plodnosti djevojke;
- **cvijeće** – upliće se u kosu djevojke na blagdane ili neke važne dane njenog života. Najčešće se koriste bosiljak, bršljan, lješnjak, ruža te crveni cvijet;
- **plava staklena zrna** – imaju funkciju da zaštite djevojku od zlih očiju;
- **novac** – simbolizira bogatstvo, nosilo se kao želja za dugim životom.

Frizura koju je izradila Venelina karakteristična je za djevojku iz folklorne regije Shopska. Važno svojstvo frizure je da se kosa plete u tanke, fine pletenice. Fino u bugarskom folkloru sadrži bitnu simboliku – fini ples, fino tkanje, fino pletenje, fina svila, fina kiše, fina hrana itd. Ritual pletenja mlađenke vjenčane frizure zahtijeva da bude fino pletenje. Finim sitom prosijava se brašno za ritualni kruh na vjenčanju. Vjenčani ples je također fin. Lijepa djevojka odjevena je u finu svilu i ima fino držanje. Fino je znak svetosti, povezivanja svjetova i održavanja života. Korištenje definicije odražava ritualno povezivanje navedenih aktivnosti i objekata te predstavlja vrijednost u folklornoj kulturi.

Pletenje ženske kose tradicija je povezana s određenim razdobljem u njenom životu te sadrži simboliku različitih rituala i običaja. Tradicionalne frizure bugarskih djevojaka i mlađenki te slavljeničko pletenje i dekoracije nose obilježja obitelji, nacionalnosti te zajednice.





## 1. HAIRSTYLE FROM BULGARIA – Hairstyle by Venelina Ivanova

The Bulgarian girl's hair is a symbol of her health and beauty. According to popular belief, hair is associated with the fertility of a girl. The hair of a Bulgarian woman is visible to other people until the moment of her wedding. On that day, she must put a towel on her head, since it is considered that from that moment on, her beauty should only be visible to her husband.

Bulgarian women were not allowed to cut their hair after the age of three, as hair was considered a sign of fertility. Periodic trimming of the ends of long hair using a stone was practiced. The hair that would fall out during combing had either to be burned or re-braided into the hair in the form of extra braids or using beads and coins. After puberty, a girl's hair had to be plaited into a braid to enhance her physical attractiveness. The most common hairstyle of an unmarried girl in Bulgaria from the 14<sup>th</sup> to the 20<sup>th</sup> century was formed by a combination of small and large braids intertwined with a hair insert called *kosichnik*.

*Kosichnik* (hair insert) is a complex braid consisting of a girl's hair, some extra hair, colored ribbons, coins and similar accessories. It had to be worn with hair, as it is an allegory of the hair itself. *Kosichnik* plays an important role – on the one hand, it provides information about the girl's social status, and on the other hand, it serves as a magical mascot to protect her from *evil eyes*. The insert is often made of canvas or ribbons and is richly decorated with beads, coins, embroidery or flowers. It begins lengthwise with a small hat or a wreath of flowers on the head and extends to the joints.

The effect of a folk costume, such as a silhouette, artistic composition and color, would not be complete without jewelry. The hairstyles are characterized by numerous braids and jewelry, magical objects that serve as protection from the outside world. They aid in illnesses and help with evil influences, in birth, marriage and death. The elements used in styling the hair include:

- **red ribbons** – red as human blood, red ribbons are a magical element put on for health and long life. Red is a symbol of vitality, health and the flame of love;
- **white ribbons** – a symbol of the purity of the road that lies ahead for a girl;
- **black ribbons** – symbolize the earth, and they are put on to improve a girl's fertility;
- **flowers** – intertwined with a girl's hair on holidays or some important days of her life. The most common are basil, ivy, hazel, rose and red flower;
- **blue glass beads** – have the function of protecting a girl from *evil eyes*;
- **money** – symbolizes wealth, worn to represent the desire for longevity.

The hairstyle by Venelina is characteristic of a girl from the Shopska folklore region. An important feature of the hairstyle is that the hair is plaited into thin, fine braids. The term fine contains essential symbolism in Bulgarian folklore – fine dancing, fine weaving, fine braiding, fine silk, fine rain, fine food, etc. The ritual of braiding a bride's wedding hairstyle requires fine braiding. A fine sieve is used to sift the flour for the ritual bread at the wedding. The wedding dance is also fine. A beautiful girl is dressed in fine silk and has a fine posture. Fine is a sign of holiness, of connecting worlds and sustaining life. The use of the definition reflects the ritual merging of these activities and objects, and represents a value in folklore culture.

The braiding of a woman's hair is a tradition associated with a certain period in her life and contains symbolism of different rituals and customs. The traditional hairstyles of Bulgarian girls and brides, as well as festive braiding and decorations, bear the marks of family, nationality and community.

## FRIZURA RUSINA U HRVATSKOJ, SELA PETROVCI I MIKLUŠEVCI – frizuru izradila Snežana Šimko

Rusini su doselili u Hrvatsku 1835. godine iz Ruskog Krstura i Kucura u Vojvodini u Petrovce, Stare Jankovce, Mikluševce i Vukovar.

Rusini u Petrovcima i Mikluševcima prave frizure koje su identične frizurama u Vojvodini, te smo tekst o frizurama preuzeli iz knjige:

**Mr. Katarina Radisavljević**

Народне облјечиво бачванско-сримских Руснацох, Завод за културу војводањских Руснацох, Нови Сад, 2015., с. 72–96.

(*Narodna nošnja bačko-sremskih Rusina*, Zavod za kulturu vojvođanskih Rusina, Novi Sad, 2015.)

### Kosa i oglavlje

Kao i kod svih etničkih zajednica u Vojvodini, tako su i Rusini imali jasna pravila o tome kako se žena češlja i ukrašava svoju kosu. Naime, u tradicionalnoj ruralnoj zajednici ukrašavanje i pokrivanje glave nije imalo samo praktično značenje (prilagodba različitim vremenskim uvjetima, zaštita na različitim poslovima itd.) već i izrazito simboličnu ulogu. Svaka promjena socijalnoga statusa ženske osobe obilježena je specifičnim načinom češljanja i ukrašavanja glave koji se primjenjivao u svečanim prigodama, uz svečanu odjeću. U životu žene od posebne je važnosti razdoblje od *zadjevojčenja* do rođenja djeteta i predstavlja jedinstveni ritual kojim je ona, na način koji je propisala zajednica, prelazila nevidljivu društvenu granicu koja dijeli svijet mlađih, društveno neostvarenih pojedinaca i svijet odraslih, društveno ostvarenih osoba.<sup>1</sup>

U suvremenim uvjetima većina ovih običaja i načina pokrivanja glave izgubila se od upotrebe kod Rusina, kao i kod drugih etničkih zajednica u Vojvodini.<sup>2</sup> Ipak, koliko su običaji u vezi sa simbolikom ženske kose duboko ukorijenjeni, možemo i ovdje konstatirati jer su se neki od njezinih oblika i dalje sačuvali. Naime, starije Rusinke i dalje se, barem povremeno, drže običaja povezivanja marame, npr. za odlazak u crkvu. *Fićula* je, barem djelomično, preživjela na način da ju još uvijek bake ili majke daju svojim kćerima i unucima nakon vjenčanja, u ovom slučaju uglavnom kao simbol etničkoga identiteta.

<sup>1</sup> / Katarina Novaković, *Svečana ženska pokrivala za glavu u Vojvodini*, Novi Sad, 2005., 5.

<sup>2</sup> / Detaljan opis rituala zapečijovanje mlađi iz 1930-ih: Miron Žiroš, Bačvansko-srimske Rusnaci...: 228. Također, Pavle Malacko, *Rusko vjenčanje u Ruskoj Keresturi od kraja 19. do početka 21. stoljeća*, Studio Ruthenica 9, Novi Sad, 2004., 162–165.

### Baršunj za djevojčice i djevojke

Djevojčice po polasku u školu počinju nositi frizuru koja se zvala *okolki*. Dvije pletenice (*varg oči*) bile su omotane oko glave i pričvršćene vrpčama. Na dan kada prvi put oblače djevojačku nošnju, odnosno u dobi od 12 do 13 godina, djevojčice vežu *baršonj*. Ova uska dugačka traka od crnoga pliša bila je glavna oznaka djevojke i ona ga je nosila u svečanim prigodama dok se ne uda. *Baršonj* je bio vezan oko glave na sljedeći način: prvo su se pletenice omotale oko glave i učvrstile običnim ukosnicama, a zatim se omotao *baršonj*, tako da mu je mašna na potiljku. Mašna na *baršonju* ušivena je ranije.

Prije Drugoga svjetskog rata djevojke su imale kratke šiške koje su se povijale prema unutra *brenovale*. Nakon rata u modni svijet ulazi kosa uklonjena s lica, ali malo podignuta u odnosu na čelo, a tako je ostalo do danas. Već smo spomenuli da je početkom 20. stoljeća kosa bila začesljana s razdjeljkom na sredini glave.

### Baršun i vjenac za mlađenku

Tijekom vjenčanja mlađenka predstavlja *posvećenika*, osobu koja mijenja status, odnosno prekida s prethodnom ulogom, i u okvir rituala priprema se za sljedeću ulogu – mlađe žene i kasnije majke. Prijelazni status mlađenke obilježen je određenom vrstom odjeće. Ranije, dok bijela vjenčanica nije do nas došla iz viktorijanskih salona, najistaknutiji dio mlađenkine obredne odjeće bio je vjenac koji je nosila na glavi. Rusinska mlađenka nosila je vjenac na glavi, a ispod vjenca i dalje je vezan baršun, kao poveznica s prethodnim statusom – djevojke. Zeleni vjenčić (*zeleni venok*) bio je treći element mlađenkina pokrivala za glavu. Bio je pričvršćen na stražnju stranu vjenca, simbolizirao je nevestino djevojaštvo i bio je uparen ukrasom mlađoženje – zelenom grančicom (*pokreitka*). Oba ukrasa izradili su mlađenka i njezine prijateljice.

Mlađenkin vjenac Rusinki u vremenu između dva svjetskih ratova, a nedugo nakon Drugoga svjetskog rata, imao je prepoznatljiv oblik isključivo u odnosu s tom etničkom zajednicom. Osnovne boje mlađenkina vjenca bile su srebrna i bijela, a karakteriziraju ga srebrnaste vlati koje su titrale oko vjenca. Na polukružnu žičanu konstrukciju pričvršćivali su se sljedeći elementi, uglavnom izrađeni od srebrnog papira i bijele svile: klasje pšenice, lišće, populci bijelih ruža, mali cvjetovi (sitni cvjetovi?) i tanka srebrna žica koja je vjenцу davala specifičan izgled. Na donjim krajevima vjenca nalaze se duge bijele satenske vrpce kojima se vjenac vezuje otraga za glavu.



## HAIRSTYLE OF RUTHENIANS IN CROATIA, THE VILLAGES OF PETROVCI AND MIKLUŠEVCI – Hairstyle by Snežana Šimko

Ruthenians immigrated to Croatia in 1835 from Ruski Krstur and Kucura in Vojvodina to Petrovci, Stari Jankovci, Mikluševci and Vukovar.

The Ruthenians in Petrovci and Mikluševci wear the same hairstyles as those in Vojvodina, and the text about hairstyles was taken from the book by

**Katarina Radisavljević, MA**

From:

Народне облекчио баčванско-сримских  
Руснацох, Завод за културу войводянских Руснацох, Нови  
Сад, 2015.

(Folklore Costume of the Ruthenians of Bačka-Syrmia, Institute  
for Culture of Ruthenians in Vojvodina, Novi Sad, 2015, pp.  
72–96).

### Hair and headdress

As in all ethnic communities in Vojvodina, there were also clear rules in the Ruthenian community about the way a woman should style and adorn her hair. In particular, within the traditional rural community, adorning and covering the head did not only have practical significance (adjustment to various weather conditions, protection during different activities, etc.), but also a very symbolic role. Any change in a woman's social status was marked by a specific hairstyling method and manner of adorning her head on festive occasions, along with festive attire. In a woman's life, the period from her entering *maidenhood* to childbirth was particularly significant, thus representing a unique rite by which she crossed, in the manner determined by the community, invisible social boundaries dividing the world of youth, i.e., socially unaccomplished individuals, from the world of adults, or socially accomplished persons.

In the contemporary context, a considerable number of these customs and head covering styles have become obsolete both among Ruthenians and other ethnic communities in Vojvodina. This nevertheless allows us to see how deeply rooted are the customs related to the symbolism of a woman's hair, as some of its forms are still preserved. In particular, older Ruthenian women still practice, or at least occasionally practice, the habit of tying a scarf under the chin, for instance, when going to church. The *fityula* has persisted, at least to some extent, as grandmothers and mothers still gift it to their daughters and granddaughters after they get married, in this case mainly as a symbol of ethnic identity.

### *Barshony* (баршонь) for girls and maidens

As they start school, girls wear a hairstyle called *okolky* (околки). Two braids – *vargochy* (варгочи) are wrapped around the head and fastened with ribbons. The day they put on their maiden's folk costume for the first time, that is, at the age of 12 to 13, girls also tie up a *barshony*. This long narrow ribbon of black velvet was an essential distinguishing mark of a maiden, which she wore on festive occasions until she got married. The *barshony* was tied around the head in the following manner: first, the braids were folded around the head and fastened with ordinary hairpins, and then the *barshony* was wrapped around so that its bow was at the nape of the neck. The bow on the *barshony* was sewn on beforehand.

Before World War II, maidens used to have short fringes that were curved inward using a curling wand. After the war, hair brushed away from the face became fashionable, although it was slightly raised above the forehead, and this hairstyle has remained to this day. As already mentioned, at the beginning of the 20<sup>th</sup> century, the hair was parted in the middle of the head.

### *Barshony* and wreath for the bride

At the wedding, the bride represents an initiator, a person who changes status, i.e., gives up her previous role and prepares for the future role – of a young wife and later mother – within the ritual. The bride's transitional status is marked by the specific type of garment. In the old days, before the white gown came to us from the Victorian drawing rooms, the most prominent part of the bride's ritual wedding dress was the wreath she wore on her head. The Ruthenian bride used to wear a wreath on her head, and under the wreath the *barshony* was still tied together, indicating the attachment to her former status – of a maiden. A green wreath (желени венок) was the third component of the bride's headdress. It was fastened at the back of the wreath, symbolizing the bride's maidenhood, and coupled with the groom's decoration – a green twig called *pokreitka* (покрейтка). Both decorations were made by the bride and her girlfriends.

Between the two world wars, and for some time after World War II, the bridal wreath of Ruthenian women had a distinctive form, which was typical of that ethnic community. The underlying colors of the bridal wreath included silver and white, and it was characterized by silver threads shimmering around the wreath. The following elements, mainly of silver paper and white silk, were attached to the semicircular wire structure: wheat ears, leaves, white rosebuds, small flowers, and a thin silver wire which gave the wreath a distinctive appearance. There were also long white satin ribbons at the lower end of the wreath by which it was tied at the back of the head.



### Fityula for a young woman

After the wedding, a young woman did not go anywhere without a *fityula*. Its shape and manner of decoration, which have often changed over the past decades, have now found their final form and, together with the maiden's *barshony*, entered the circle of identity markers of the Ruthenian ethnic community in Vojvodina and western Syrmia.

A modern *fityula* comprises three pattern pieces: a round piece placed over the chignon, tying ribbons and an extension hanging down the neck – *rogaly* (porajl). The tying ribbon is either sewn onto the upper part of the round piece or it is cut together with it. The tying ribbon always consists of two parts – the part that is attached to the cap base, while the remaining part is then sewn onto the base. The sides of the round piece are folded into several frills, over which a part of the ribbon is sewn, forming the base of the cap. The lower end of the elongated headdress extension – *rogaly* – is cut in a slightly oval or pointed shape. The *rogaly* is cut along with the round nape part of the cap. The rules for decorating the *fityula* are always the same: the decorations are placed on the part of the ribbon that lies on the head, on the central part of the round piece and on the *rogaly*. Nowadays, *fityulas* often do not have any decorations at all, but they may also be adorned with ruffles obtained by inserting a thin elastic tape on the reverse side of the fabric along the entire back section, with the addition of beads or silver beads mainly forming a floral ornament. The *rogaly* is bordered with oblong beads joined in a specific way as well as with silver leaves. There is certain logic among women as far as color matching is concerned. This was evident in the manner of matching the skirt and apron color to the color of the *fityula* or the headscarf. Present-day *fityulas* are mainly light colored and it is necessary that their colors match the colors of other items of the folk costume, but most often, they are made of the same fabric as the skirt and apron. If a woman does not have a *fityula* that matches other items of the garment, there is always the option of using a white *fityula*. It is lined with a common cotton fabric.

The *fityula* was placed on the top of the head so that most of the hair was visible. The ribbons were tied at the back of the neck, just above the extension – the *rogaly*.



### The headscarf

After giving birth, or a little later, a young woman would stop wearing the *fityula* and start wearing a headscarf. Young women used to wear headscarves of light colors, made of silk brocade or satin. Older women wore headscarves of darker colors. The main rule in choosing the color of the headscarf is that its color matches other items of the folk costume, but it does not have to be of the same color or fabric. The headscarf is folded up in a specific manner (four-folded) and is tied up under the chin.



### Fićula za mladu ženu

Nakon vjenčanja mlada žena ne ide bez fićule. Njezin oblik i način ukrašavanja, koji su se često mijenjali proteklih desetljeća, sada su dobili svoj konačni oblik i zajedno s djevojčinim baršunom ušli su u krug markera identiteta rusinske etničke skupine u Vojvodini i zapadnom Srijemu.

Moderna fićula sastoji se od triju iskrojenih elemenata: kruga koji se postavlja preko punđe, trake za vezanje i nastavka koji pada niz vrat – *rogalj*. Na gornji dio kruga našivena je ili iskrojena zajedno s njim traka za vezanje. Traka za vezanje uvijek je iz dvaju dijelova – dio koji je ušiven na podnožju kapice, dok se ostatak traka našiva na ovu osnovu. Bočne strane kruga presavijene su u nekoliko nabora, preko kojih je ušiven jedan dio vrpce, čime se dobiva osnova kape. Donji kraj duguljastoga nastavka kape – *roglja* – krojen je blago ovalno ili u špic. *Rogalj* se kroji zajedno s kružnim, zatiljnim dijelom kapice. Pravila za ukrašavanje fićule uvijek su ista: ukrašava se na dijelu vrpce koji leži na glavi, na središnjem dijelu kruga i na *roglu*. Danas su fićule često bez ukrasa, a mogu se ukrašavati i tzv. žabicama – naborima dobivenim umetanjem tanke gume s naličja tkanine – po cijelom zadnjem dijelu uz dodatak perlica ili srebrnim perlama koje oblikuju najčešće cvjetni ukras. *Rogalj* je obrubljen duguljastim kuglicama koje su povezane na poseban način i srebrnastim listićima.<sup>3</sup> U žena postoji određena logika u vezi sa slaganjem boja. To se vidjelo na način na koji se boja suknje i pregače kombinirala s bojom fićule ili marame. Današnje fićule uglavnom su svijetlih boja, a potrebno je da njihova boja odgovara boji ostalih dijelova nošnje, ali obično je izrađena od istoga materijala kao i suknja i pregača. U slučaju da žena nema fićulu koja odgovara ostalim dijelovima odjeće, uvijek se može koristiti bijela fićula.<sup>4</sup> Fićula je postavljena običnom pamučnom tkaninom.

Fićula je postavljena na vrh tjemena glave, tako da se mogla vidjeti većina kose. Vrpce su vezuju na potiljku, točno iznad produžetka – *roglja*.

### Marama

Nakon rođenja djeteta, ili nešto kasnije, mlada je žena prestala nositi fićulu i zavezala maramu. Nosili su marame svijetlijih boja, izrađene od brokatne svile ili satena. Starije žene nose marame tamnih boja. Glavno pravilo pri odabiru boje za maramu jest da njezina boja odgovara ostalim dijelovima nošnje, ali ne mora biti u istoj boji ili od istoga materijala. Marama se slaže na specifičan način (s četirima naborima) i povezuje se ispod brade.

<sup>3</sup> / Magda Nad, koja šiva fićule za svoje potrebe i po narudžbi, kaže da je danas vrlo teško doći do kvalitetnih ukrasa. Sada uglavnom potječu iz Kanade.

<sup>4</sup> / Kazivačica: Magda Nad iz Đurđeva.

## HRVATSKA

Tradicijske frizure Hrvatske razlikuju se prema broju pramenova od kojih su izvedene, tehnički, obliku frizure, smještaju na glavi, načinu česljanja čeone partie, uresima koji dopunjuju frizuru ili su njezin sastavni dio, vremenskom razdoblju, regionalnoj, nacionalnoj ili lokalnoj pripadnosti, statusu žene u zajednici, blagdanima. Za najveće područje Hrvatske, centralno i južno, karakteristične su frizure izvedene od triju pramenova. Njihov je broj velik, a oblici raznoliki. No, posebno su značajne frizure s područja Slavonije, Baranje i Srijema. One zahtijevaju veliku umješnost u izradi jer se najveći broj oblika izvodi od pet pa do preko 200 pramenova.

Kod Hrvatica postojao je u djevojačkoj opremi glave vrlo složen način pletenja pletenice od mnogo sitnih pramenova, čijim se preplitanjem stvorila od kose plosnata pruga koja se s potiljka podizala na tjeme ili polagala čak do čela. Također načinu česljanja nalazimo vrlo srodnu usporedbu na ženskim portretima kasnoga Rimskog Carstva od sredine 3. do kraja 5. stoljeća. Ova komplikirana frizura sačuvala se na ovim prostorima tisućama godina, usprkos burnim događajima koji su se odvijali na tom tlu, kako u vrijeme seobe naroda, tako i u vrijeme prodiranja Turaka, čija je dominacija trajala od početka 16. do kraja 17. stoljeća. Sačuvane frizure po tehnikama i oblicima predstavljaju jedinstvenu svjetsku baštinu u oblikovanju kose.

Pletenice mogu biti uske i široke, a mogu sezati do tjemena ili čela te biti položene na potiljak, omotane oko glave ili više malih pletenica priljubljeno uz glavu. Široke pletenice su ravne i zaobljene ili nabubrene. Ravne mogu biti pravokutne, četvrtaste ili u obliku trapeza, a zaobljene u obliku kornjače, valjkaste (kao burenice), okrugle i kruškolike. Prednji dio frizure može biti *glatko zaglađen, načeštan, pričeštan, počeštan na robove, voravica (voranac ili vorke), košarica (počeštan u široko), cokne (cokle, coklove, retke, glace), kuštra (lisa, šiljt, vlasti), bičevi (kobasicice, gujavice), kudra (kuštra, šubarica), brenovan (kendiš, kendiš na vore), rolna*.

Za izvedbu pletenica primjenjuju se različite tehnikе: dretvice, košare, četvorka, rešetke. Tehnikе se mogu raditi od parnoga ili neparnoga broja pramenova, ali su češće od neparnoga broja. Može se izvoditi kao cjelovita odmah od ukupnoga broja pramenova, što je teži postupak, ili podijeliti na nekoliko manjih dijelova, što je jednostavniji postupak.

### FRIZURA IZ HRVATSKE, KORČULA – frizuru izradio Mario Trešćec

*Na otoku Korčula, u mjestu Korčula, djevojke i udane žene česljaju kosu podjednako, kose s kurdelama.*

*Kosu dijele po sredini čela do potiljka u dva dijela i straga spletu dvije pletenice od triju pramenova. U pletenicu se upliće po jednom ili dva pramena svilena kurdela. Nakon toga pletenice se na potiljku prebacuje jedna preko druge, oviju oko glave te ponovno na potiljku svežu istom vrpcom koja se na kraju savije u cvjetoliku mašnu fjok.*

*Kurdele su svilene vrpce u crvenoj boji. Broj kurdela ovisio je o imovinskom stanju djevojke jer su se kupovale od trgovaca.*





## CROATIA

Traditional hairstyles of Croatia differ in the number of strands which they are comprised of, the technique, the form of the hairstyle, the placement on the head, the way the frontal part is combed, the accessories that complement the hairstyle or that are its component, the time period, regional, national or local affiliation, a woman's status in the community, holidays. The largest areas of Croatia, central and south, are characterized by hairstyles made of three strands. Their number is great, and their forms are various. However, hairstyles from Slavonia, Baranja and Syrmia are of particular importance. They require a great deal of craftsmanship, as most forms consist of five to over 200 strands.

Among Croatian girls, there was a very complex way of plaiting a braid in a girl's headdress from many tiny strands forming a straight hair stripe that rose from the back of the head to the top or even to the forehead. A similar comparison to this method of combing is found in the female portraits of the late Roman Empire from the middle of the 3<sup>rd</sup> to the end of the 5<sup>th</sup> century. This complex hairstyle has been preserved in this region for thousands of years, despite the turbulent events that took place on this soil, both during the Migration Period and the Turkish invasion, whose domination lasted from the beginning of the 16<sup>th</sup> to the end of the 17<sup>th</sup> century. The preserved hairstyles represent a unique world heritage of hairstyling through their techniques and forms.

The braids can be narrow and wide and may reach up to the top of the head or the forehead. They may be placed at the back of the head, wrapped around the head, or several small braids can be pressed close to the head. The wide braids are straight and rounded or puffed. The straight ones can be rectangular, square, or trapezoidal, while the rounded ones can take the form of a turtle, be cylindrical (like a barrel), round, and pear-shaped. The front of the hairstyle can have the following forms: smoothly sleeked, combed (*načešljan, pričešljan*), combed in the shape of horns, *voravica* (*voranac* or *vorke*), basket (*počešljana u široko*), *cokne* (*cokle, coklove, retke, glace*), *kuštra* (*lisa, šiljt, vlasti*), whips (*sausages, rain worms*), *kudra* (*kuštra, šubarica*), *brenovan* (*kendiš, kendiš na vore*), *rolna*. Various techniques are used to make braids: yarns, baskets, quads, bars. The techniques may consist of an even or odd number of strands, with odd numbers being more common. The hairstyle can be readily created as a whole from the total number of strands, which is a more difficult procedure, or it can be divided into several smaller parts, which is an easier procedure.

### HAIRSTYLE FROM CROATIA, KORČULA – Hairstyle by Mario Treščec

*On the island of Korčula, in the town of Korčula, girls and married women style their hair in a similar manner – using kurdela ribbons.*

*They divide the hair into two parts from the middle of the forehead to the nape of the neck and plait two braids of three strands at the back. A silk ribbon called kurdela is plaited into the braid in one or two strands. Then the braids are crossed over each other at the back of the head, wrapped around the head, and tied again at the back with the same ribbon, which is finally formed into a flower-shaped bow called fjok.*

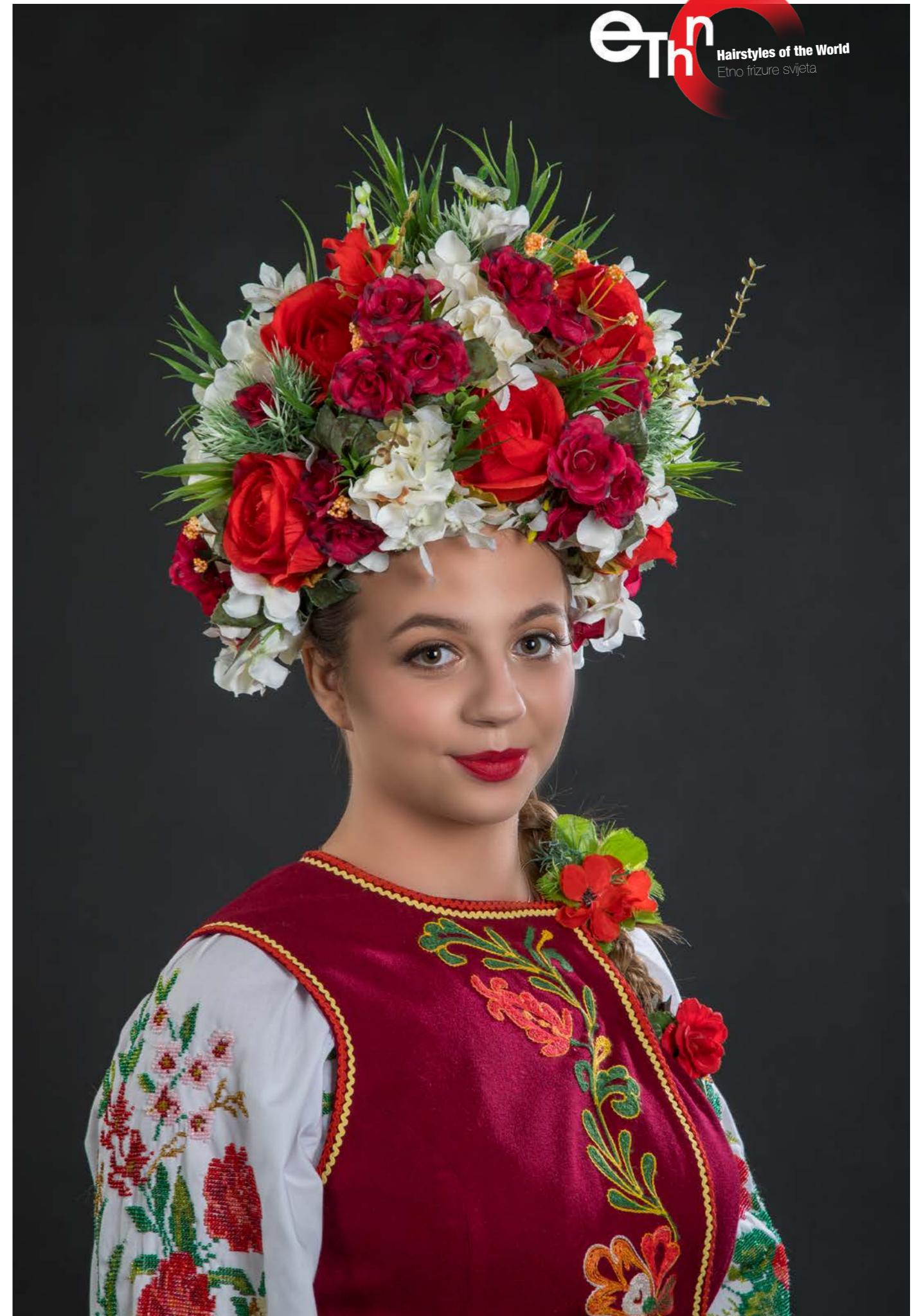
*A kurdela is a red silk ribbon. The number of kurdela ribbons depended on the girl's financial status, since they had to be purchased from merchants.*

**FRIZURA UKRAJINSKE MANJINE U HRVATSKOJ –  
frizuru izradila Anita Nađ**

Tradicionalna ukrajinska frizura je jedna pletenica od triju pramenova niz leđa ili omotana oko glave. Pletenica predstavlja klasje žita, simbol Ukrajine kao žitnice Europe. Na tako oblikovanu frizuru stavlja se vjenčić spleten od raznolikoga cvijeća, kao što su mak, različak, mačuhica, kadifa, hudika... U sastavu vjenčića mogu se nalaziti raznobojne trake koje padaju niz ramena, a po narodnom vjerovanju svaka boja ima različito značenje.

Ukupno je vijenac mogao imati do 12 različitih cvjetova, od kojih je svaki imao svoj simbol. Mak se smatrao ne samo cvjetom snova, već i simbolom plodnosti, ljepote i mladosti; kamilica – simbol ljubavi, nježnosti i vjernosti; sunokret – predanost i vjernost, kukurijek u vijencu – simbol čovječnosti; ruža, sljez, božur – simbol vjere, nade, ljubavi; menta – talisman za dijete i njegovo zdravlje; origano – simbol majčinske ljubavi; ljiljan – djevojački šarm, čistoća, vrlina; divizma – korijen devet sila koji jača i vraća zdravlje; smilje – simbol zdravlja, liječi čireve i rane; cvjetovi trešnje i jabuke – majčina odanost i ljubav; hudika (*viburnum*) – ljepota i djevojačka ljepota; hmelj – prilagodljivost i inteligencija; poljsko zvono – zahvalnost. Da bi se ojačala zaštitna snaga vijenca, između cvjetova su se utkali napitci i lišće: pelina – *trava nad travama*, napitak od djeteline – simbol vjernosti koji može ujediniti razvedeni par; lišće hrasta – simbol snage. No, možda se najjačim amuletima smatra zimzelen – simbol života i besmrtnosti ljudske duše, zaštita od zla, napitak ljubavi i djevojačke ljepote, čisti brak. Govorilo se da samo djevojčica i dječak trebaju jesti list zimzele na jer će ljubav izbijati između njih. Svaka latica ima određeno značenje: prva je ljepota, druga nježnost, treća je nezaborav, četvrta sklad, a peta vjernost.

Ljeti se vijenac pleo od raznih biljaka i cvijeća, u jesen od zlatnoga i crvenoga lišća, a u zimu od umjetnoga cvijeća. Cvijeće se sakupljalo u određene dane i u određene sate, ovisno o namjeni vijenca. Prije tkanja cvijeće je *očišćeno*. Bilo je strogo zabranjeno tkati *nečiste biljke* – paprat, vuče jagode, kužnjak itd. Dečki tijekom tkanja ne bi trebali biti u blizini.



## HAIRSTYLE OF THE UKRAINIAN MINORITY IN CROATIA – Hairstyle by Anita Nad

A traditional Ukrainian hairstyle is a single braid comprising three strands down the back or wrapped around the head. The braid represents ears of grain, a symbol of Ukraine as the granary of Europe. On the hair thus formed a wreath is woven of various flowers, such as poppies, cornflowers, pansies, marigolds, Guelder-roses... The wreath may contain multicolored ribbons falling down over the shoulders, and, according to popular belief, each color has a different meaning.

The wreath could have as many as 12 different flowers in total, with each of them having its own symbol. The poppy was not only considered the flower of dreams, but also a symbol of fertility, beauty and youth; chamomile – a symbol of love, tenderness and fidelity; sunflower – devotion and fidelity; hellebore in a wreath – a symbol of humanity; rose, mallow, peony – a symbol of faith, hope, love; peppermint – a talisman for the child and his or her health; oregano – a symbol of a mother's love; lily – maiden charm, purity, virtue; mullein – the root of the nine forces that strengthens and restores health; immortelle – a symbol of health, healing ulcers and wounds; cherry and apple flowers – a mother's loyalty and love; Guelder-rose – beauty and maiden beauty; hops – adaptability and intelligence; bellflower – gratitude. To enhance the protective power of the wreath, potions and leaves were woven between the flowers: mugwort – grass of all grasses; clover potion – a symbol of fidelity that can unite a separated couple; oak leaves – a symbol of strength. Be that as it may, the most powerful amulet is considered to be myrtle – a symbol of life and immortality of the human soul, protection from the evil, a potion of love and maiden beauty, a pure marriage. It was said that a girl and a boy should eat a myrtle leaf as their love would awaken. Each petal has a specific meaning: the first represents beauty, the second tenderness, the third remembrance, the fourth harmony, and the fifth fidelity.



In summer the wreath was woven from various plants and flowers, in autumn from golden and red leaves, and in winter from artificial flowers. Flowers were collected on certain days and at certain hours, depending on the purpose of the wreath. The flowers were *cleaned* before weaving. It was strictly forbidden to weave *unclean plants* – ferns, goldenberries, daturas, etc. Boys were not supposed to be around during weaving.



**FRIZURA SLOVENSKE MANJINE U HRVATSKOJ**  
*frizuru izradila Sandra Grudenci*

Djevojka na slici ima frizuru iz Gorenjske, dvije pletenice pletene od triju pramenova. Na glavi je pokrivalo *peča*, zavezana na način da je čelo nepokriveno.

U Gorenjskoj su djevojke do osamnaeste godine imale pletenice spuštene na prsa (kao na slici) ili niz leđa, a nakon osamnaeste godine kosu su sakrivale ispod *marame* ili *peče*. Pokrivala za glavu bila su radna i svečana. Njihova veličina bila je najmanje 90 cm x 90 cm, a posebna značajka bio je način vezivanja. Pokrivala su ručno izvezena s različitim uzorcima.

**HAIRSTYLE OF THE SLOVENIAN MINORITY  
 IN CROATIA – Hairstyle by Sandra Grudenci**

The girl in the picture wears the hairstyle of Gorenjska, two braids plaited from three strands. The head is covered with a headdress called *peča*, which is tied so as to leave the forehead uncovered.

In Gorenjska, until the age of eighteen, girls wore braids that hung down to their chests (as in the picture) or their backs, and after the age of eighteen, they would hide their hair under a *headscarf* or a *peča* headdress. There were working and festive headdresses. They were at least 90 cm x 90 cm, with embroidery as a distinctive feature. The headdresses were hand-embroidered with various designs.



**FRIZURA IZ HRVATSKE,  
PELJEŠAC – frizuru izradio Igor Galaš**

Frizura za djevojke i žene dvije su pletenice od triju pramenova u koje je upletena crvena uska platnena vrpcu, *crjena kurdilica*. Pletenice su na zatiljku skupljene. U kosu, uz sljepoočnice i iznad ušiju, zabadaju se pozlaćene kovinske igle loptaste glave posute sitnim filigranskim zrnjem, zvane *krastavice*. Na glavi su nosile slamljati šešir *kapelin*. Pod šeširom udane žene nose rubac zvan *obrusac* ili *faculet*, i to je jedina razlika između djevojke i udane žene.

Frizura koju je napravio Igor Galaš sa zapadnoga je dijela poluotoka Pelješca, rekonstruirana je prema crtežu iz rukopisne ostavštine Marteccini. To su dvije pletenice od triju pramenova s upletenom *crjenom kurdilicom*, smotane okruglo iznad ušiju.

**HAIRSTYLE FROM CROATIA,  
PELJEŠAC – Hairstyle by Igor Galaš**

The hairstyle of girls and women is two braids consisting of three strands, into which a red narrow linen ribbon (*crjena kurdilica*) is plaited. The braids are gathered together at the nape of the neck. Gilded metal pins with ball-shaped heads, sprinkled with small filigree grains called *krastavice* are put into the hair, along the temples and above the ears. They wore a straw hat called *kapelin*. Under the hat, married women wore a scarf called *obrusac* or *faculet*, which was the only difference between a girl and a married woman.

The hairstyle by Igor Galaš originates from the western part of the Pelješac peninsula and was reconstructed from a drawing of the Marteccini legacy of manuscripts. It consists of two braids of three strands rolled into a circle above the ears and intertwined with a red ribbon (*crjena kurdilica*).



**FRIZURA NACIONALNE MANJINE  
CRNOGORACA U HRVATSKOJ – frizuru izradila Jasna Mak**

Djevojke kosu češljaju na dva načina. Kosa se dijeli po sredini iznad čela i na potiljku se plete u dvije pletenice od triju pramenova. Potom se križa na potiljku, obavija oko glave i ponovno učvršćuje na potiljku. Djevojke su kosu češljale i u jednu pletenicu od triju pramenova, koja se na potiljku skupljala u punđu. Ova frizura podesnija je za nošenje *kape* i *kape resače* koja je sastavni dio ženskoga oglavlja, a nosi se nakriviljena naprijed i pokriva čelo do sredine. *Kapa* se sastoji od crvenoga čohanog tjemenog dijela *tepelaka* i crnoga oboda *deravije*. Na gornjem dijelu kape izvezen je cvjetni motiv koncem od pozlaćene srme. *Kapa resača* je od crnoga pamučnog ili svilenog platna, četvrtas-toga oblika, a krajevi su ukrašeni dugim sviljenim resama.

Žene kosu dijele na sredini iznad čela i pletu u dvije pletenice na potiljku. Bez križanja na potiljku obavijaju se oko glave završavajući na potiljku, gdje se učvršćuju ukosnicama. Na tako napravljenu frizuru žene stavljaju crni *vel*.



**HAIRSTYLE OF THE MONTENEGRIN MINORITY  
IN CROATIA – Hairstyle by Jasna Mak**

Girls style their hair in two ways. The hair is parted in the middle above the forehead and plaited into two braids of three strands at the nape of the neck. It is then crossed at the nape of the neck, wrapped around the head, and rejoined at the nape. Girls also used to comb their hair into a single three-strand braid which formed a chignon at the nape of the neck. This hairstyle is more suitable for wearing a cap (*kapa*) and a cap called *resača*, which is an integral part of a woman's headdress and is worn tilted forward, covering the forehead to the middle. The cap consists of a red wool part covering the scalp called *tepelak* and a black brim called *deravija*. A floral motif is embroidered on the upper part of the cap with a gold-coated *srma* thread. The *resača* cap is made of black cotton or silk cloth, square in shape and decorated at the ends with long silk fringes.

Women part their hair in the middle above the forehead and plait it into two braids at the back. Without crossing at the nape of the neck, the braids are wrapped around the head, ending at the nape, where they are fastened with hairpins. Women put a black *vel* over the hairstyle thus made.



**FRIZURA ČEŠKE MANJINE U HRVATSKOJ –**  
*frizuru izradila Jitka Janota Doležal*

Frizura je jednostavna, sastoji se od punđe ispletene od triju do četiriju malih pletenica. Preko glave se stavlja bijeli, vezeni i čipkom ukrašeni tzv. *vínek* (u prijevodu bi to bila čelenka). Ispod punđe veže se velika svilena mašna koja visi do struka plesačice. Ova frizura nosi se uz nošnju regije Poličsko u Istočnoj Češkoj, a nosile su je neudane djevojke. Udane žene preko punđe nosile su vezenu bijelu kapicu, ukrašenu također svilenom mašnom na zatiljku.

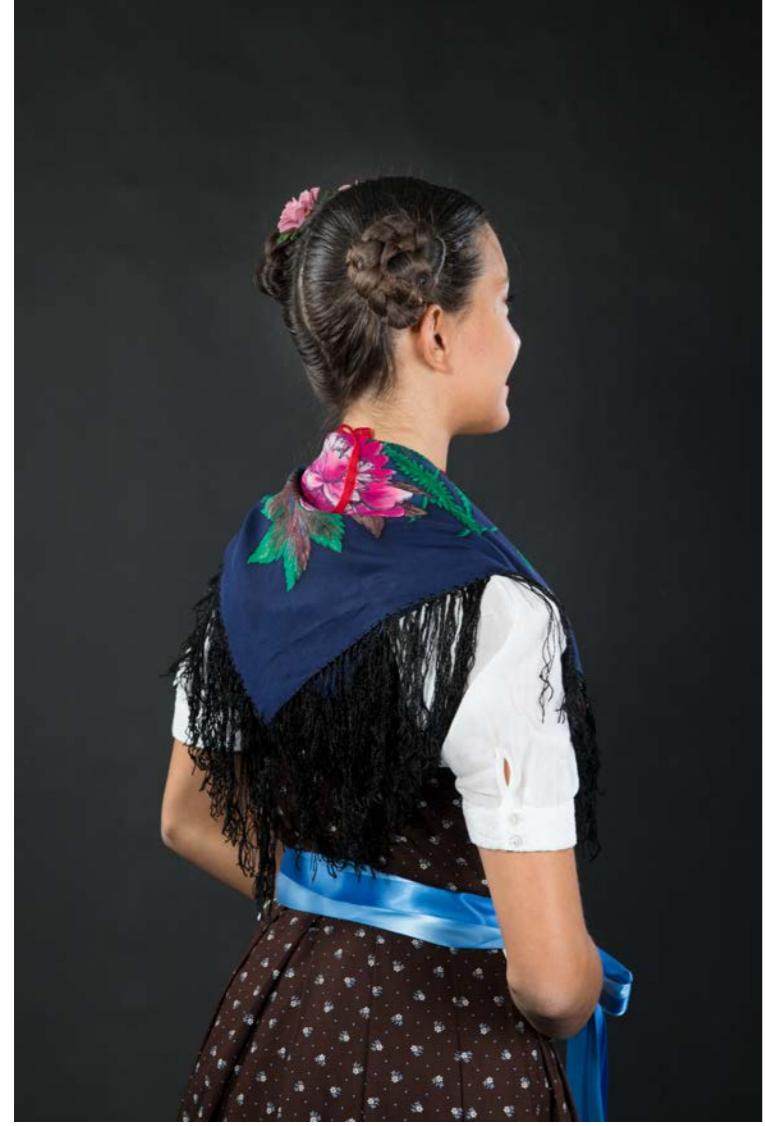


**HAIRSTYLE OF THE CZECH MINORITY  
IN CROATIA –**  
*Hairstyle by Jitka Janota Doležal*

The hairstyle is simple and consists of a chignon plaited from three to four small braids. A white embroidered lace-trimmed headband called *vínek* is put around the head. A large silk bow is tied under the chignon and hangs down to the dancer's waist. This hairstyle was worn with the folk costume of the Poličsko region in the eastern part of Czechia by unmarried girls.

Married women wore a small embroidered white cap over their chignon, which was also decorated with a silk bow at the back of the head.





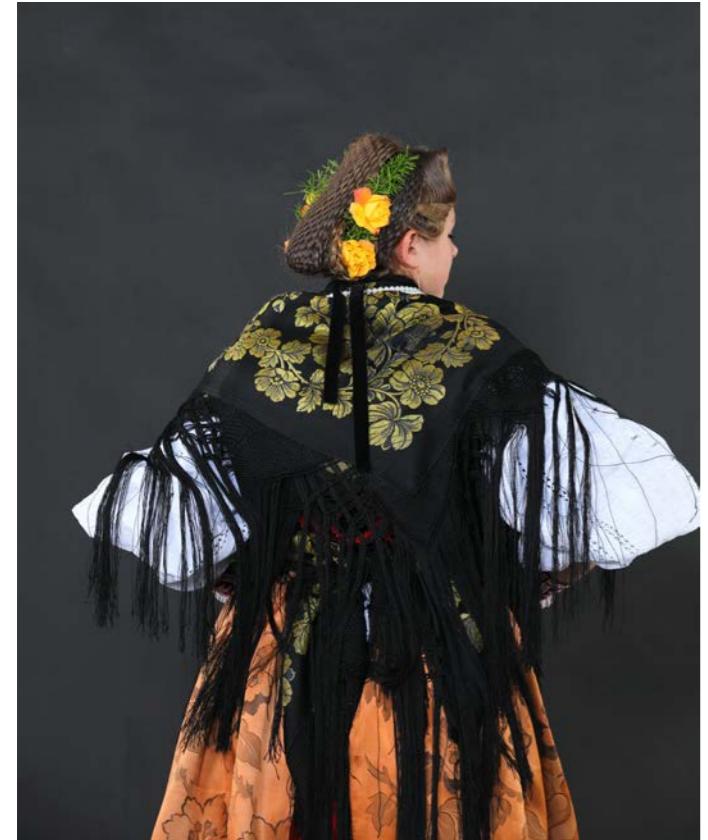
**FRIZURA NACIONALNE MANJINE NIJEMACA  
U HRVATSKOJ – frizuru izradila Mirjana Marijanović**

Frizuru od dviju pletenica od triju pramenova omotanih u krug iznad uha, jedna je od frizura Nijemaca koji su živjeli na području Baranje. Napravila ju je Mirjana Marijanović. Ovakvu frizuru kao djevojčici pravila joj je baka Barbara Klingke, rođena 1918. godine, udana za Klausa Klinge u Bilju, kada je nedjeljom isla u crkvu, oko 1964. godine.

**HAIRSTYLE OF THE GERMAN  
MINORITY IN CROATIA –  
Hairstyle by Mirjana Marijanović**

The hairstyle of two braids of three strands plaited in a circle above the ear is one of the hairstyles of the Germans who lived in the Baranja area. It was made by Mirjana Marijanović. When she was a little girl, her grandmother, who was born in 1918 and married to Klaus Klinge in Bilje, used to style her hair this way when she went to church on Sundays around 1964.





**FRIZURA IZ HRVATSKE, STRAŽEMAN – frizuru izradila Đurđica Šolić**

Đurđica Šolić napravila je tradicijsku frizuru sela Stražeman u požeškom kraju. Naprijed su *rogovi* i *roce*, a na potiljku *perčin* i *kintoši*. Zadnji dio kose pleten je u *perčin* (pletenicu) od 31 *strukе* (pramena), šrine dlana. Sa svake strane stražnjega dijela glave ispletena je po jedna pletenica od 11 struka zvane *kintoš*. Čeoni dio kose podijeljen je *putkom* (razdjeljkom) po sredini, kružno začešljан i oblikovan u *rošćiće*. Kada su oblikovani rogovi, taj pramen kose se glatko začešlja do uha, a potom se od uha dijeli u četiri *strukе* (pramena) i plete u ukrasne pletenice *roce*. *Roce* se pletu tako da se srednji pramen samo provlači, a tri se prepliću. Potom se najprije *perčin* učvrsti iglicama dva prsta iznad tjemena. Kada je *perčin* učvršćen, *kintoši* se prebace preko tjemena. Zatim se *roce* učvrste pod *kintoš* tako da se odnaprijed vide kao ukrasne pletenice od uha do potiljka. Prostor između *perčina* i *kintoša* kiti se prirodnim cvijećem i zelenilom (*ružica*, *muškatli*, *lijepi kate*, *kadife*, *smilje*, *božje drvice*, *asperada*, *šumica*, *bosiljak*) ili umjetnim cvijećem od svile i voska.

**HAIRSTYLE FROM CROATIA, STRAŽEMAN – Hairstyle by Đurđica Šolić**

Đurđica Šolić made a traditional hairstyle of the village of Stražeman in the Požega region. The horns or *rogovi* and *roce* are on the front, while *perčin* and *kintoši* are on the nape of the neck. The back part of the hair is plaited into a braid (*perčin*) of 31 strands (*strukе*) the size of a hand. On each side of the back of the head is a braid of 11 strands called *kintoš*. The front part of the hair is divided in the middle by a parting (*putak*), combed in a circle, and formed into small horns. After forming the horns, this strand of hair is combed smooth, all the way to the ear, and then divided into four strands and plaited into decorative braids called *roce*. These braids are plaited by pulling the middle strand straight through and intertwining three strands. Then the *perčin* braid is first fastened with pins two fingers above the top of the head. When the *perčin* is fastened, the *kintoš* strands are placed over the top of the head. Next, the *roce* braids are fastened under the *kintoš* in such a way that they can be seen from the front – as decorative braids from the ear to the nape of the neck. The space between the *perčin* braid and the *kintoš* strands is decorated with natural flowers and greens (*rose*, *geranium*, *aster*, *marigold*, *immortelle*, *southernwood*, *asparagus fern*, *Sprenger's asparagus*, *basil*) or artificial flowers made of silk and wax.



**FRIZURA TALIJANSKE MANJINE U  
HRVATSKOJ – frizuru izradila Sanelia Moscarda**

Talijanska manjina u mjestu Galižana (Gallesano) čuva frizuru pod nazivom *cape*. Stražnji dio frizure zove se *cogo*, a radi se od dviju pletenica spletenih u troje i smotanih u punđu. Na prednjem dijelu glave su valovi pod nazivom *cape*. Valovi su se nekada oblikovali samo rukama, a danas se koriste pomagala (klameri, žabice). Na punđu se stavlja nakit *zlato*, *ori*. Pojedinačni nazivi za ukrase su sljedeći: na sredini punđe je *la spada d argento* (srebrni mač), pored mača idu na svaku stranu po dva treperava ukrasa pod nazivom *tremoli* (filigranski cvjetovi), ispod cvjetova stavljuju se *le cioche* (srebrni pužići) i na kraju šest *chiodi* (ukrasni srebrni čavli).



**HAIRSTYLE OF THE ITALIAN MINORITY IN  
CROATIA – Hairstyle by Sanelia Moscarda**

The Italian minority in the village of Galižana (Gallesano) is preserving a hairstyle called *cape*. The back part of the hairstyle is called *cogo* and consists of two three-strand braids formed into a chignon. The front part has waves called *cape*. In the past, they were formed only by hand, but nowadays various tools are used (grips, clips). The chignon is decorated with gold jewelry, *ori*. The decorations are called as follows: in the middle of the chignon there is *la spada d'argento* (a silver sword); two flickering ornaments called *tremoli* (filigree flowers) are placed next to the sword, underneath the flowers are *le cioche* (silver snails), and finally six *chiodi* (decorative silver nails).



### HRVATSKA, STRIZIVOJNA – frizuru izradila Kata Šarčević

Frizura iz sela Strizivojna na potiljku ima *cup*, a prednji dio glave je *ufrkan*. Ista frizura u selu Perkovci zove se *beča*.

*Cup* je sastavljen od triju *coca* (tri kaiša) međusobno ušivena. Svaka *coca* napravljena je do 25 struka (pramenova). Ukupno cijeli *cup* napravljen je od 75 pramenova. Prednji dio frizure naziva se *ufrkan*, a radi se na način da se kosa začešlja prema nazad, a potom uvija prema tjemenu. *Ufrkan* dio naziva se još *usučak*. Pletenica se diže na tjeme i na tjemenu učvrsti *harnadalom*. Preko glave se stavљa filigranski lanac, a kiti se na mjestu gdje se učvršćuje šumicom te *muškatlim* ili *viojlicom*.



### CROATIA, STRIZIVOJNA – Hairstyle by Kata Šarčević

The hairstyle from the village of Strizivojna has a so-called *cup* at the back, while the front part is curled. In the village of Perkovci, this hairstyle is called *beča*.

The *cup* consists of three bands called *coca*, which are sewn together. Each *coca* has up to 25 strands. The *cup* has 75 strands in total. The front part of the hairstyle is curled (*ufrkan*) by combing the hair back and then curling it towards the scalp. The curled part is also called *usučak*. The braid is pulled up to the top of the head and fastened there with a hairpin. A filigree chain is placed around the head and decorated with *Sprenger's asparagus* and *geranium* or *sweet violet* at the point where it is fastened.



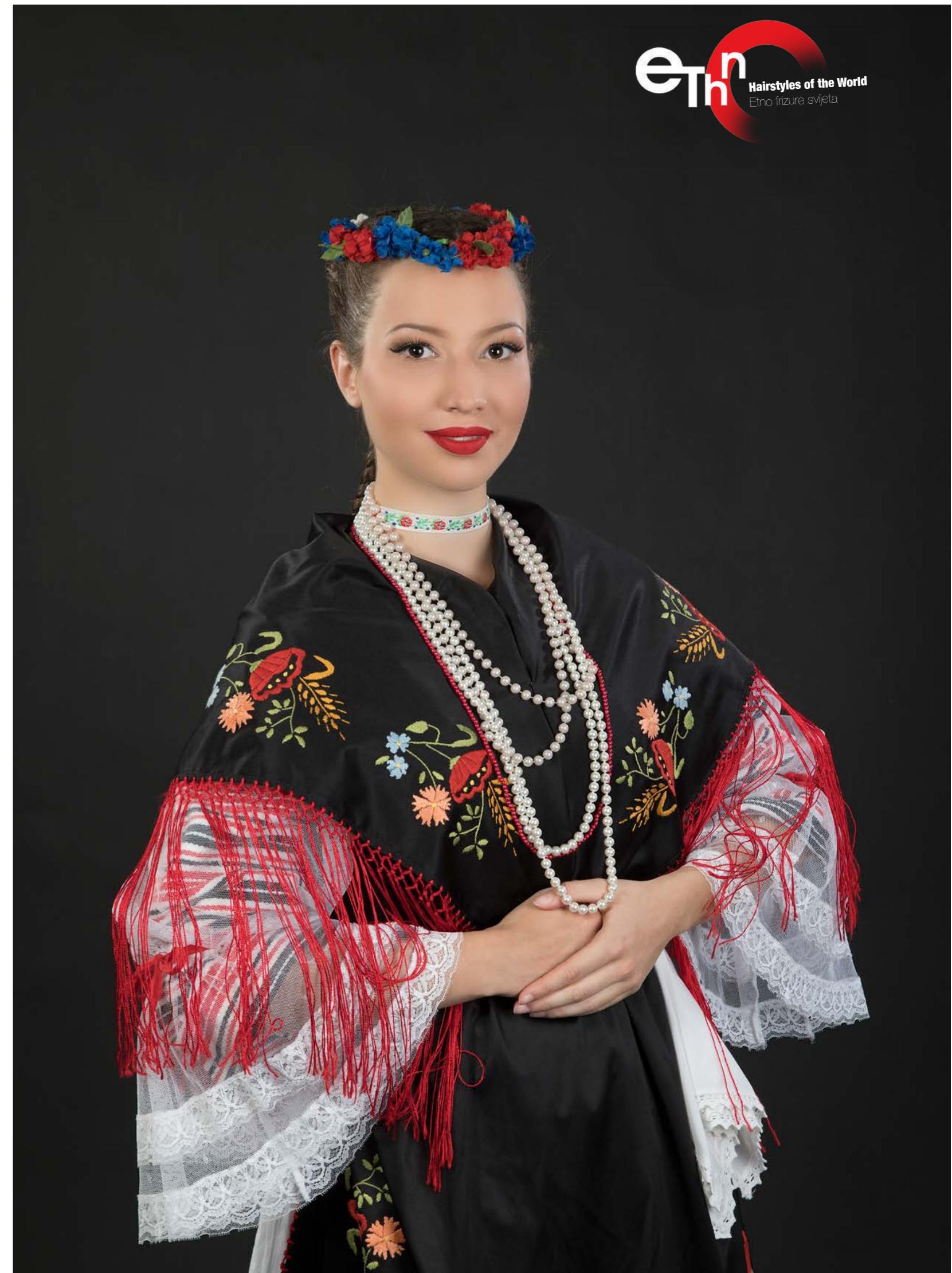
**FRIZURA MAĐARSKE NACIONALNE MANJINE U HRVATSKOJ, LASLOVO – frizuru izradila Marina Pristavnik**

Frizura je napravljena od dviju pletenica od triju pramenova. Kosa se podijeli po sredini glave od čela do potiljka. Pletenica se počne plesti na prednjem dijelu glave kod sljepoočnica od triju pramenova, a potom se nastavlja pletenje na način da se dodaju pramenovi na svaki bočni pramen. Unatoč novom dodavanju kose, pletenica se cijelo vrijeme plete s trima pramenovima. Ovo je frizura koja se danas plete u selu Laslovo, gdje živi Mađarska nacionalna manjina. Djevojke su na glavi nosile vjenac od umjetnoga cvijeća, a udane žene pokrivalo za glavu, maramu.



## HAIRSTYLE OF THE HUNGARIAN MINORITY IN CROATIA, LASLOVO – Hairstyle by Marina Pristavnik

The hairstyle consists of two braids of three strands. The hair is parted in the middle of the head, from the forehead to the nape of the neck. The braid begins on the front of the head at the temples, with three strands, and then the braiding is continued by adding strands to each side strand. Despite the addition of new hair, the braid is plaited with three strands the whole time. Nowadays, this hairstyle is made in the village of Laslovo, where the Hungarian minority lives. Girls wore a wreath of artificial flowers on their heads, while married women wore a headdress – a headscarf.



**HRVATSKA, ANDRIJAŠEVCI – frizuru izradio Mario Treščec, prema kazivanju Josipa Neralića iz Andrijaševaca**

Djevojke koje su češljale pletenicu na glavi od svoje kose, češljale su se od srijede do petka, a one koje stavlaju *cup* (pletenicu odvojenu od glave, umetak), češljale su se u subotu. Kada djevojka napuni 13 godina, *skida kikiće* (dvije uske pletenice prekržene na potiljku) i diže pletenicu pa može ići u kolo, *pocurči se*.

#### Stražnji dio frizure – pletenica

Na stražnjem dijelu glave velika je pletenica pletena od 71 pramena. Najprije se na tjemenu s jedne i druge strane ispletu dvije tanke pletenice u troje u koje će se učvrstiti gotova velika pletenica. Velika pletenica počinje se pesti od krajnjih *struk* (pramenova) s lijeve i desne strane. Svaka krajnja *struka* prepliće se do sredine, a na sredini se prepliće sa središnjom strukom i tako prelazi s jedne na drugu stranu. Posao se nastavlja naizmjениčno s lijeve i desne strane. Pred kraj pletenja, gdje je kosa već značajno stanjena, ukupan broj pramenova podijeli se na pet dijelova i od njih se plete pet pletenica u troje kojima se završava pletenje velike pletenice.

#### Prednji dio frizure – velne

Kosa se začešlja prema tjemenu. Zatim se pravi *stazica* (razdjeljak) iznad kraja lijeve ili desne obrve. Kosa se mora što gušće počešljati gustim češljjem, *vašljivcem*, a gladi se samo vodom. Dio kose sa svake strane pričvrsti se *harnadlom* otraga za *pleteničice*. Stavi se vrpca sa ušivenim *dukatima* (replika zlatnika) preko glave. Potom se kosa povlači prstima šaka naprijed prema čelu, a zatim polako okretanjem češlja na *kontra* stranu izvlači u visinu. Kada je kosa izvučena, pošprica se lakom za kosu (svremeni način učvršćivanja kose) te se se prednji dio velne pritišće, začešljava pri glavi i suši fenom, da bude nizak, a ostali dio kose ostane visoko podignut, velna. Krajevi pramenova od kojih se pravila velna upliću se u troje i slažu ispod pletenice na potiljak. Isti postupak se radi s druge strane prednjega dijela glave.

#### Kičenje

Pletenica se kiti na bočnim stranama gdje je pričvršćena za tjeme. U proljeće i ljeto najviše se kiti *muškatlim*, *fajgelim*, *lepotom katom*, a pod njih se stavlja špiner i šumica. Zimi se kiti *bršjanom*, *ruzmarinom*, a na njih se stavljuju *bobice*.



**CROATIA, ANDRIJAŠEVCI – Hairstyle by Mario Trešec, as recounted by Josip Neralić from Andrijaševci**

Girls who wore a braid of their own hair had their hair done from Wednesday to Friday, while those who used an extension called *cup* (a braid separate from the hair, a type of insert) did so on Saturdays. When a young girl turns 13, she *takes off her pigtails* (two narrow braids crossed at the nape of the neck) and pulls up her braid. Now she may participate in the circle dance (*kolo*) – she becomes a maiden.

**The back of the hairstyle – the braid**

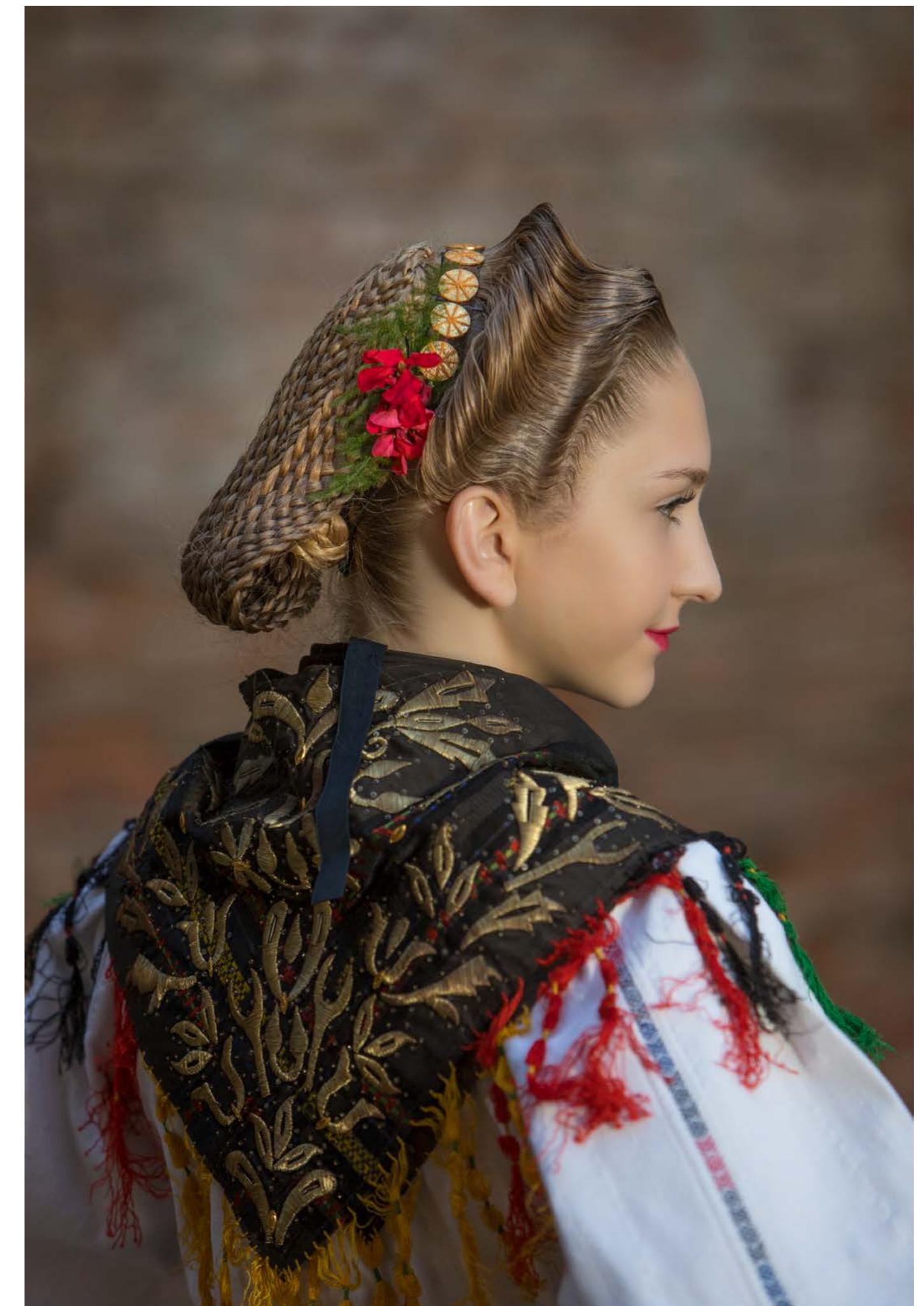
On the back of the head is a large braid plaited from 71 strands. First, two thin three-strand braids are plaited on each side of the scalp, into which the finished big braid will be fastened. The large braid starts from the end strands on the right and left. Each end strand is plaited to the middle, where it is intertwined with the middle strand, thus going from one side to the other. This continues alternately on the left and right. Towards the end of the braiding, when the hair is already considerably thinned out, the total number of strands is divided into five parts, which are plaited into five three-strand braids, finishing the plaiting of the large braid.

**The front part of the hairstyle – waves**

The hair is combed towards the scalp. Then the hair is parted above the end of the left or right eyebrow. The hair must be combed as thickly as possible with a thick comb, the so-called lice comb, and smoothed with water only. For small braids, part of the hair is fastened with a hairpin at the back on each side. A ribbon with sewn-on *ducats* (replica of gold coins) is put around the head. Next, the hair is pulled with the fingers towards the forehead, and then slowly pulled up by turning the comb to the opposite side. After that, the hair is sprayed with hairspray (a modern method of setting the hair). The front part of the wave is pressed, combed close to the head and dried with a hairdryer in order to keep it down and for the other part, the wave, to remain high up. The ends of the strands used to form the wave are plaited into threes and put under the braid at the nape of the neck. The same is done on the other side of the front of the head.

**Decoration**

The braid is decorated at the sides where it is attached to the scalp. In spring and summer, it is mostly decorated with *geranium*, *wallflower* and *aster*, placed above the *asparagus fern* and *Sprenger's asparagus*. In winter, it is decorated with *ivy* and *rosemary*, on which *berries* are placed.



Izrada frizura na trgu.  
 Making hairstyles in the town square.





## I. NAČELA PROGRAMA

1. Međunarodna manifestacija Etno frizure svijeta dio je državne smotre folklora Hrvatske, Vinkovačke jeseni. Organizator manifestacije je Kulturni centar Gatalinka iz Vinkovaca uz podršku Ministarstva kulture Republike Hrvatske.

Manifestacija Etno frizure svijeta nastavak je dugogodišnjeg rada organizatora na projektu Etno frizure Hrvatske. Kod Hrvatica postojao je u djevojačkoj opremi glave veoma složen način pletenja pletenice od mnogo sitnih pramenova (do 250 pa i više), čijim se preplitanjem stvorila od kose plosnata pruga, koja se s potiljka podizala na tjeme ili polagala čak do čela. Tako način češljanja nalazimo veoma srodnu usporedbu na ženskim portretima kasnog Rimskog carstva od sredine 3. do kraja 5. st. n. e. Ova komplikirana frizura sačuvala se na ovim prostorima kroz gotovo dvije tisuće godina, usprkos burnim događajima koji su se odvijali na tom tlu. Sačuvane frizure po tehnikama i oblicima predstavljaju jedinstvenu svjetsku baštinu u oblikovanju kose.

Ova građa bila je polazište za organizaciju manifestacije Etno frizure svijeta. Festival također omogućuje suradnju i razmjenu iskustava sudionika vezano za čuvanje, načine širenja oblika i tehnika, te predstavljanja tradicijskih frizura u na pozornici danas.

2. Sudionik manifestacije radi jednu ili najviše dvije tradicijske frizure zemlje iz koje dolazi.

3. Sudionik je obvezan donijeti tradicijsku odjeću (nošnju) koja se oblači uz pripadajuću frizuru, zastavu zemlje iz koje dolazi (bez držača za zastavu).

4. Do 05. 09. 2021. godine sudionik treba poslati tradicijsku glazbu u trajanju od 3 minute elektronskim putem, te opis izrade frizure i povijesne podatke o frizuri. Sudionik treba dostaviti informacije o regiji iz koje ansambl dolazi, s posebnim naglaskom na narodnu kulturu, fotografске materijale (1 fotografiju regije iz koje dolazi i najmanje jednu fotografiju frizure) kvalitete koja omogućuje njihovo korištenje za publikacije (minimalna rezolucija: 10 cm pri 300 dpi, veličina ne manja od 800 KB). Organizator ne snosi troškove koji mogu nastati za autorsko pravo.

5. Sve gore navedene stavke treba poslati do 5. rujna 2021. godine na sljedeću mail adresu:

[gatalinka@gatalinka.hr](mailto:gatalinka@gatalinka.hr)

Organizacijsko vodstvo: Blanka Žakula

Telefon: 00 385 98 890 163

6. Modele s dugačkom kosom osigurava organizator.

7. Glavno programsко načelo manifestacije je da jedan sudionik iz inozemstva ima za partnera sudionika iz Hrvatske.

8. Manifestacija nema natjecateljski karakter.

9. Manifestacija se održava u sklopu državne smotre folklora na kojoj sudjeluje oko 80 folklornih skupina s nekoliko tisuća sudionika iz Hrvatske i inozemstva i 30 konjских zaprega. Sudionici manifestacije Etno frizure svijeta mogu posjetiti sajam rukotvorina, narodne umjetnosti, kulinarske prezentacije, niz ostalih kulturnih događaja, kao i zajedničko plesanje na glavnom trgu do jutarnjih sati.



## I. PRINCIPLES OF THE PROGRAM

1. The International Event *Ethno-Hairstyles of the World* is part of a national folklore festival of Croatia, Vinkovci Autumn Festival. The Event Organizer is the Cultural Centre *Gatalinka* from Vinkovci with the support of the Ministry of Culture of the Republic of Croatia.

The Event *Ethno-Hairstyles of the World* is a continuation of many years' work of the Organizer on the Project *Ethno-Hairstyles of Croatia*. In Croatia, there used to be a very complicated method of braiding hair, where many small strands (250 or more), by interbraiding, created a flat strip of hair, which was raised from the back of the head to the top of the head or placed on the forehead. This kind of combing style can be closely compared with the female portraits of the late Roman Empire from the mid-third to the late fifth century BC. This complicated hairstyle has persevered in this area for nearly two thousand years, despite turbulent times on this soil. According to their techniques and shapes, the preserved hairstyles represent a unique world heritage in hair styling.

This material was the starting point for organizing the Event *Ethno-Hairstyles of the World*. The Festival also enables co-operation and exchange of participants' experiences regarding the preservation, ways of spreading of shapes and techniques, and presenting traditional hairstyles on stage today.

2. A Participant of the Event makes one or two traditional hairstyles from their own country.

3. Participants are obliged to bring their traditional dress that is worn together with the corresponding hairstyle, and the flag of the country they come from (without the flag holder).

4. By 5<sup>th</sup> Sep 2021 Participants should send a 3-minute long piece of traditional music electronically, as well as a description of a hairstyle and historical data on the hairstyle. Participants should provide information about the region their ensemble comes from, with special emphasis on folk culture, photographic material (1 photo of the region they come from and at least one of the hairstyle) of the quality that allows publication (minimum resolution: 10 cm at 300 dpi, size not less than 800 KB). The Organizer does not cover the expenses that may arise from copyright.

5. All the above items should be sent by September 5, 2021 to the following mail address:

[gatalinka@gatalinka.hr](mailto:gatalinka@gatalinka.hr)

Coordinator: Blanka Žakula

Phone: 00 385 98 890 163

6. Long hair models are provided by the Organizer.

7. The main program principle of the Event is that one Participant from abroad has a partner from Croatia.

8. The Event has no competitive character.

9. The Event is held as part of the national folklore festival with around 80 folklore groups with several thousand participants from Croatia and abroad and 30 horse teams. The Participants of the Event *Ethno-Hairstyles of the World* can visit a handicrafts fair, a folk art fair, culinary presentations, a number of other cultural events as well as the common dance at the main square until morning hours.

## II. ORGANIZACIJA

1. Hotel Admiral, Ulica bana Josipa Jelačića 6, Vinkovci. Sve troškove smještaja snosi organizator.
2. Troškove prijevoza osigurava sudionik manifestacije.
3. Iz jedne zemlje može sudjelovati najviše dva sudionika.
4. Organizator osigurava prevoditelja za engleski jezik. Za one sudionike koji ne znaju engleski jezik, organizator će probati osigurati prevoditelja za druge jezike ukoliko je to moguće.
5. Datum dolaska je 17. 09. 2021. od 12 sati, a datum povratka je 19. 09. 2021. do 12 sati. Za neke od sudionika iz udaljenih zemalja organizator će osigurati dolazak dan ranije i odlazak dan poslije od predviđenog termina manifestacije.
6. Organizator zadržava prava hrvatskog radija, televizije i medija na fotografiju, audio i video snimanje bez posebnih naknada za sudionike.
7. Sudionici su obvezni sklopiti osiguranje za slučaj bolesti i nezgode koje osigurava eventualno bolničko liječenje.

## III. NAČELA SUDJELOVANJA

1. Prednost kod sudjelovanja imaju sudionici koji prvi puta prijavljuju sudjelovanje na manifestaciji.
2. Organizator odabire najviše 15 sudionika iz inozemstva.
4. Potvrda o sudjelovanju na manifestaciji je pisano službeno pozivno pismo, direktorice manifestacije Blanke Žakula.

## PROGRAM MANIFESTACIJE:

16. 09. 2021. – Dolazak sudionika iz udaljenih zemalja  
 Hotel Admiral, Ulica bana Josipa Jelačića 6, Vinkovci – doček sudionika, slobodan dan
17. 09. 2021. – Dolazak sudionika iz Europe  
 Hotel Admiral, Ulica bana Josipa Jelačića 6, Vinkovci - doček sudionika, slobodan dan
18. 09. 2021. – Kulturni centar Gatalinka, Duga 11, Vinkovci  
 11 sati do 13 sati - Predavanja i radionice  
 14 sati – Ručak  
 17 sati – oblačenje modela u tradicijsku odjeću.  
 18 sati – Etno frizure svijeta, Trg Josipa Runjanina  
 21 sat – Zajednička večera sudionika
19. 09. 2021. – Trg Josipa Runjanina - Državna smotra folklora - slobodan dan  
 U poslijepodnevnim satima odlazak sudionika iz Europe.
20. 09. 2021. – Odlazak sudionika iz udaljenih zemalja.

## II. ORGANIZATION

1. *Hotel Admiral, 6 Bana Josipa Jelačića (St), Vinkovci.* All accommodation costs are covered by the Organizer.
2. Transport costs will be borne by Participants of the Event.
3. A maximum of two Participants from one country may take part.
4. The organizer provides interpreters for English. For the Participants who cannot speak English, the Organizer will try to provide interpreters for other languages if possible.
5. Arrival date is 17<sup>th</sup> September 2021 from 12 am, and departure date is 19<sup>th</sup> September 2021 until 12 am. For Participants from distant countries, the organizer will arrange arrival the day before and departure one day after the scheduled date of the Event.
6. The Organizer retains the rights of Croatian radio, television and media to photograph, record audio and video without any special fees for Participants.
7. Participants are obliged to have insurance in case of illness and accidents which covers potential hospital care.

## III. PRINCIPLES OF PARTICIPATION

1. First-time Participants have precedence in the Event.
2. The Organizer selects a maximum of 15 Participants from abroad.
4. Certificate of Participation in the Event is the official letter of invitation of the Coordinator of the Event Blanka Žakula.

## PROGRAM:

- 16.09.2021 – Arrival of participants from faraway countries  
*Hotel Admiral, 6 Bana Josipa Jelačića (St), Vinkovci - Welcome, free day*
- 17.09.2021 – Arrival of participants from Europe  
*Hotel Admiral, 6 Bana Josipa Jelačića (St), Vinkovci - Welcome, free day*
- 18.09.2021 – Cultural Centre Gatalinka, Duga 11, Vinkovci  
 11am – 1pm - Lectures and workshops  
 2pm – Lunch  
 5pm – Dressing up models in traditional dresses  
 6pm – Ethno-Hairstyles of the World, Josip Runjanin Square  
 9pm – Joint dinner party for all participants
- 19.09.2021 – Josip Runjanin Square – National folklore festival – free day.  
 In the afternoon hours the departure of the participants from Europe.
- 20.09.2021 – Departure of the participants from faraway countries



12. međunarodni festival / 12th International Festival

# Etno frizure svijeta

## Ethno Hairstyles of the World

Hrvatska, Vinkovci, 17. – 19. rujna 2021.  
Croatia, Vinkovci, 17th – 19th September 2021

[www.gatalinka.hr](http://www.gatalinka.hr)