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Etno frizure svijeta **Ethno Hairstyles of the World**

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www.gatalinka.hr

Etno frizure svijeta

Projekt *Etno frizure svijeta* nastavak je dugogodišnjega rada Kulturnog centra *Gatalinka* na projektu *Etno frizure Hrvatske*. Podršku u projektu daju Ministarstvo kulture Republike Hrvatske, Grad Vinkovci i Vukovarsko-srijemska županija.

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 frizere i frizere 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* treba proširiti znanja hrvatskih frizera vezana za upoznavanje tehnika i oblika tradicijskih frizura izvan Hrvatske, a goste manifestacije s tehnikama i oblicima hrvatskih tradicijskih frizura koje su jedinstvene u svijetu.

Ovaj projekt podržan je od Ministarstva kulture Republike Hrvatske i Županije Vukovarsko-srijemske.

Neiscrpiva je dubina narodne duše iz koje
It is inexhaustible the depth of the people's soul from which

Izvire istina koja se ne može nadmudriti,
Truth that cannot be outsmarted springs,

Dobrota koja se ne može naplatiti
Goodness that cannot be charged

I ljepota koje se ne možeš zasititi.
And beauty you can't get enough of.

Vinko Žganec

Ethno Hairstyles of the World

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*. The Project is supported by the Ministry of Culture of the Republic of Croatia, the City of Vinkovci and the Vukovar-Srijem County.

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 student hairdressers as well as the national competition in hairstyling. The photomonography in Croatian and English *Ethno Hairstyles of Croatia* has been published, three textbooks *Traditional Hairstyles of Croatia*, the annual journal *Ethno Review* and a set of postcards. A souvenir, which received the award from tourism professionals, has also been 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* helps to expand the knowledge about techniques and forms of traditional hairstyles that represent extremely valuable world heritage.

The aim of the *Ethno Hairstyles of the World* project is to expand the knowledge of Croatian hairstylists with regards to techniques and types of traditional hairstyles outside of Croatia, as well as to introduce the guests of the event to the globally unique techniques and types of traditional Croatian hairstyles.

This project was supported by the Ministry of Culture of the Republic of Croatia and Vukovar-Srijem County.

Ethno Hairstyles of the World Etno frizure svijeta

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BOSNIA AND HERZEGOVINA
Hairstyle by Martina Kvesić and Marinko Jurić
Photo: Suzana Bota

BOSNIA AND HERZEGOVINA BOSNA I HERCEGOVINA

The traditional hairstyle from Cim (part of Mostar), worn at the beginning of the 20th century.

The hair is sectioned down the middle from forehead to nape, with each section braided into a three-strand braid at the nape. In order to strengthen the ends, wool is woven into the braids. The braids cross at the low point of the nape of the neck, and then go all the way up to the crown and down to the nape, where they're tied. Under the braids, on the crown of the head, *pize*, a row of ducats, are attached. Since this is a girl's headdress, a white cloth or *tamin* is worn over the braids. *Tamin* is longer on one side and draped over the crown on the other. To enhance the look, a girl can put Marigold behind her ear. The girl would show her head until she was *off age*.

Hairstyle by Martina Kvesić and Marinko Jurić.



Tradicijska frizura iz mjesta Cim (dio Mostara) koja se nosila početkom 20. stoljeća.

Kosa je podijeljena po sredini glave, a na potiljku pletu se dvije pletenice od triju pramenova. U krajeve pletenica upliće se vuna kako bi se krajevi učvrstili. Pletenice se križaju na potiljku nisko iznad vrata, dižu se na tjeme i ponovno spuštaju prema vratu, gdje se povezuju. Ispod pletenica na prednjem dijelu glave, na tjemenu, stavljaju se *pize*, red dukata. Ovo je djevojačko oglavlje, stoga se preko pletenice nosi bijela marama ili *tamin*. *Tamin* je s jedne strane duži, a s druge prebačen preko tjemena. Kao dodatni ukras djevojka za uho može zataknuti cvijet kadifice. Djevojka je imala otkrivenu glavu dok se ne *zacuri*.

Frizuru su izradili Martina Kvesić i Marinko Jurić.



KAZAKHSTAN
KAZAHSTAN



In Kazakhstan, girls brush their hair into two three-strand braids. Once they're married, women wear a single three-strand braid.

The attire of a Kazakh bride has remained unchanged for centuries and according to tradition includes: *koilek* – a dress, *shapan* – a waistcoat, *saukele* – a high headdress decorated with fur and feathers, and *želek* – a veil. Until the 20th century, brides wore red, green, blue and even black attire, depending on the color of their respective tribe. The dresses are embellished with gold or silver threads and precious stones.

Hairstyle by Elena Dumančić.



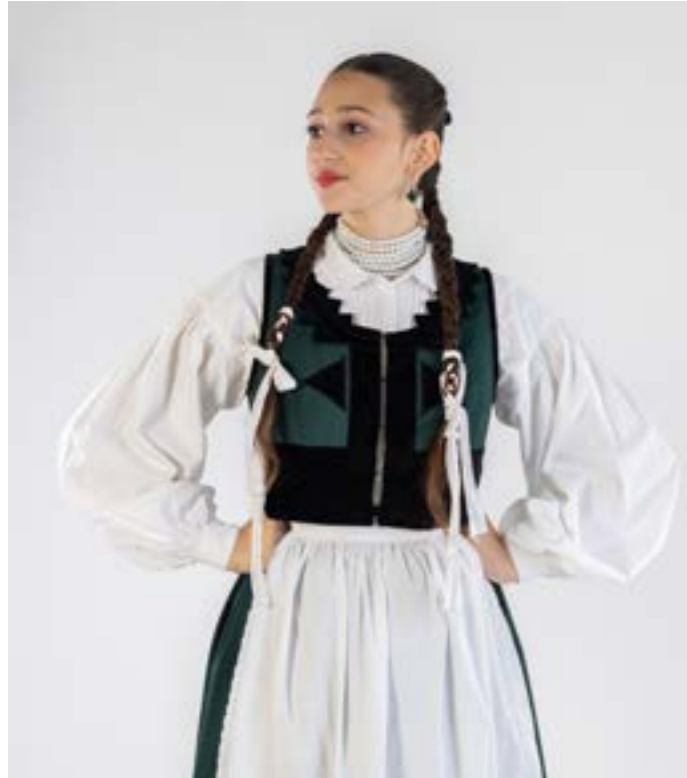
Djevojke u Kazahstanu češljaju se u dvije pletenice od triju pramenova, a nakon vjenčanja pletu jednu pletenicu od triju pramenova.

Odjeća kazahstanske mladenke nepromijenjena je niz stoljeća, a prema tradiciji uključuje: *koilek* – haljinu, *shapan* – prsluk, *saukele* – visoko pokrivalo za glavu ukrašeno krznom i perjem te *želek* – veo. Sve do 20. stoljeća odjeća mladenke bila je crvena, zelena, plava, pa čak i crna, prema boji klana kojemu je mladenka pripadala. Haljine su bogato urešene vezom sa zlatnim ili srebrnim nitima i dragim kamenjem.

Frizuru je izradila Elena Dumančić.



**HUNGARY
MAĐARSKA**



Hungarian hairstyle worn by young girls in the 18th and 19th century.

The hair is divided into sections by parting it from the forehead to the crown and from ear to ear. After sectioning the hair, three-strand braids are braided on each side of the head and crossed over the back of the head. Each of the braids crossed in this way is then braided into the hair section at the back of the head. The hair at the back of the head is parted low on the nape so that the parting is not visible. In this way, two three-strand braids should be created at the nape of the neck. The braids from the front of the head are then woven into the braids at the bottom, with or without crossing them first. Towards the end of the braiding, ribbons are entwined into the braids and then tied into a bow. The color and style of the ribbon depends on the region and tradition. A decorative barrette is attached to the crossed braids on the crown.

Hairstyle by Anna Savitra Anak-Agung.



Frizura iz Mađarske koju su u 18. i 19. stoljeću nosile uglavnom mlađe djevojke.

Kosa se dijeli razdjeljkom od čela do tjemena i od uha do uha. Od tako podijeljene kose sa svake strane glave plete se pletenica od triju pramenova. Ispletene pletenice prekrize se visoko na potiljku. Svaka od prekrizanih pletenica upliće se u polovinu kose sa stražnjeg dijela glave. Kosa sa stražnjega dijela glave dijeli se nisko uz vrat, pa se razdjeljak na potiljku ne vidi. Na potiljku se tako dobiju dvije pletenice od triju pramenova. Pletenice s prednjega dijela glave mogu se prekriziti pa potom uplesti u donje pletenice ili jednostavno samo ravno uplesti u donje pletenice. U pletenice s potiljka pred kraj pletenja upliću se vrpce, a potom vežu na mašnu. Boja i stil ove vrpce ovise o regijama i tradicijama. Na prekrizene pletenice na tjemenu stavlja se ukrasna kopča.

Frizuru je izradila Anna Savitra Anak-Agung.



SLOVENIA
SLOVENIJA



Frizura s područja Gorenjske.

Kosa se splete od dviju pletenica od triju pramenova. Pletenice se u potiljku vežu s krajevima peče, četvrtastoga platnenog oglavlja. Odrasle žene tradicionalno su pokrivala kosu velovima, maramama ili kopicama.

Frizuru je izradila Brina Smovnik.



Hairstyle from the region of Upper Carniola.

The hair is braided into two three-strand braids. The braids are tied at the nape with the ends of *peča*, the square cloth headdress. Adult women practiced the tradition of covering their hair with veils, scarves or caps.

Hairstyle by Brina Smovnik.



**UKRAINE
UKRAJINA**



Tradicionalna ukrajinska frizura pletenica je koja predstavlja klasje žita, simbol Ukrajine kao žitnice Europe.

Pletenica je od triju pramenova lagano spletenih, stoga je pletenica široka. Frizura je urešena vjenčićem spletenim od raznolikoga cvijeća koje je također ukrajinski simbol i zaštitnik: mak, koji se smatrao ne samo cvijetom snova već i simbolom plodnosti, ljepote i mladosti, suncokret, cvijet predanosti i vjernosti, zatim još različak, maćuhica i kadifa. U sastavu vjenčića mogu se nalaziti i raznobojne vrpce koje djevojci padaju niz rame, a po narodnom vjerovanju svaka boja ima različito značenje.

Frizuru je izradila Elena Schebneva.



Traditional Ukrainian hairstyle is a braid that represents a sheaf of wheat stalks, a symbol depicting Ukraine as the wheat field of Europe.

The three strands are loosely woven, therefore the braid is thicker. The hairstyle is embellished with a wreath made of various flowers that symbolize different things in Ukrainian tradition. Some of the flowers decorating the wreath are: the poppy, a symbol of dreams but also a symbol of fertility, beauty and youth, the sunflower which represents devotion and fidelity, as well as cornflowers, pansies and velvet. The structure of the wreath can also include multicolored ribbons that fall down the girl's shoulder, and according to traditional belief, each color has a different meaning.

Hairstyle by Elena Schebneva.



AZERBAIJAN
AZERBAJDŽAN



Djevojke i žene u Azerbajdžanu imale su spletene dvije pletenice od triju pramenova ili jednu pletenicu složenu u pundu. Na tako počešljanu kosu stavljale su kapicu koja je imala okrugli oblik, *arahč'in*. Kapica je mogla biti i drugačijega oblika, bilo je važno da je kosa pokrivena. *Arahč'in* su nosili samo u zatvorenom prostoru. Kada su izlazili van, stavljali su na njega pamučni, laneni ili svileni ovoj. Takvo tradicionalno azerbajdžansko žensko pokrivalo za glavu je na primjer *kelaghayi*, svilena marama četvrtastoga oblika s posebnim tiskom. Pojavljivati se vani bez pokrivala za glavu te pokazati strancima takvu intimnu stvar kao što je kosa, smatralo se vrhom nepristojnosti.

Frizuru je izradila Elena Blažić.

Girls and women in Azerbaijan had two three-strand braids or a single braid pulled into a bun. On top of this hairstyle, they'd put a round cap called *arahč'in*. The cap could have been of a different shape, but what mattered was that the hair was covered. *Arahč'in* was worn only indoors. When going outside, they'd put cotton, linen or silk wrap on top of it. One example of such traditional Azerbaijani women's head covering is *kelaghayi*, a square-shaped silk scarf with special prints on it. Appearing in front of strangers without a head covering and showing hair, a very intimate part of body, was considered the height of obscenity.

Hairstyle by Elena Blažić.



CROATIA
HRVATSKA



Frizuru *kikaš* nose sela Brođanci, Bizovac i Habjanovci.

Na potiljku su dvije *kike*, spletene od 17 do 21 pramena. *Kike* su prekrížene i učvršćene u visini uha. Ovo frizura na čeonom dijelu glave ima šiške koje su kratke, oblikovane polukružno s malo dužim središnjim dijelom iznad nosa. Preko tjemena se stavlja *somet*, *zrnje*, *srmica*, *venac* (vijenac od plastičnih ili voštanih cvjetova) i *cvetići beli ili crveni* nuz uši. Na potiljku su *cvetići* i *ružice*, duguljasta tvorevina od umjetnoga platnenog cvijeća. Između vijenca i ružica je *kopna*, nakit od metala s pet krajeva.

Frizuru je izradio Igor Galaš, višestruki dobitnik nagrada na natjecanju *Etno frizura Hrvatske*.



The *kikaš* hairstyle is worn by women from Brođanci, Bizovac and Habjanovci.

At the back of the head there are two sections called *kike*, woven from 17 to 21 strands. *Kike* are crossed and secured at the ear's height. This hairstyle has short bangs on the front, which are shaped in a semicircle with a slightly longer central part above the nose. On the crown of the head *seeds*, *srmica*, *wreath* (wreaths made of plastic or wax flowers) and white or red *flowers* are placed behind the ears. On the nape of the neck, there are *flowers* and *roses*, creating an elongated structure made of artificial fabric flowers. Between the wreath and roses is a *kopna*, a piece of jewelry made of metal with five ends.

Hairstyle by Igor Galaš, multiple prize winner at the *Etno Hairstyle of Croatia Competition*.



MONTENEGRO
CRNA GORA



Najrasprostranjeniji tip crnogorske nošnje je *svitna* (čojana), odnosno *svečana nošnja*.

Do početka 19. stoljeća ovakvu nošnju nosili su samo vladari i vlastela, dok su ostali nosili od domaćega sukna sa skromnijom ornamentikom.

Frizura kod žena zavisila je od njezina socijalnoga statusa. Djevojčice su nosile dvije *pletence* od triju pramenova koje su slobodno padale niz leđa.

Djevojke su pravile dvije pletenice od triju pramenova. Ispletene pletenice se križaju i savijaju u vijenac. Krajevi pletenice dosežali su do tjemena. Na tako formiranu frizuru stavlja se okrugla kapa. Gornja površina kape naziva se *tepelak* i radi se od tamno crvene čoje, a ukrašena je *srmenim zlatovezom*. Obod kape *derevija* radi se od crne svile. Kapa je mijenjala svoj izgled, a današnji izgled datira iz vremena Petra II. Petrovića Njegoša. Kada je djevojka stasala za udaju, često se za kapu kačila bijela marama koja je visjela niz vrat.

Žene u Crnoj Gori nikada nisu bile gologlave. Kosa je bila simbol zdravlja žene, čednosti i snage. Pupak se nakon porođaja vezao pramenom kose jer se smatralo da je to najzdraviji način vezivanja.

Jedini slučaj kada je kosa bila kraća ili se rasplitala bilo je u žalosti.

Djevojke koje nisu imale gustu kosu posezale su za jednom vrstom umetka. Iz svoga češlja izvlačile su vlasi koje su opadale češljanjem i redale ih na komad platna. Kada bi sakupile dovoljno vlasi, preplitale su ih koncem kako bi se držale na mjestu, a potom uplitale u svoju kosu.

Frizuru je izradila Tamara Ljesar.



The most widespread type of Montenegrin costume is the *svitna* (čojana), the festive costume.

Until the beginning of the 19th century, only rulers and aristocrats wore this type of costume, while commoners wore simple attire made of local fabric.

Women's hairstyles depended on their social status. Little girls wore two three-strand braids falling freely down their backs.

Young girls made two braids of three strands, which were then folded into a wreath. The end of each braid reached the crown of the head. A round cap is placed on the resulting hairstyle. The upper surface of the cap is called *tepelak*, which is made of dark red baize and decorated with *goldwork*. The brim of the *Montenegrin cap* is made of black silk. The cap has changed its appearance, and its current look dates back to the time of Prince-Bishop Petar II Petrović-Njegoš.

When a girl was old enough to marry, a white scarf was often attached to the cap and hung around her neck.

Women in Montenegro were never bareheaded. Hair was a symbol of a woman's health, chastity and strength. After birth, the umbilical cord was clamped with a strand of hair as this was believed to be the wholesome method.

Only during the mourning period would the hair be shortened or untangled.

Girls who did not have thick hair used a hair extension. They'd take the hair that had fallen out during combing from their hairbrush and arranged it on a piece of cloth. Once they had collected enough hair, they braided it together with thread to hold it in place, and then braided it into their own hair.

Hairstyle by Tamara Ljesar



ALBANIA
ALBANIJA



Albanska nacionalna nošnja *džubljeta*.

Prema studijama etnologa i povjesničara albanska nošnja *džubljeta* predstavlja najstariju sačuvanu nošnju na Balkanu. Svojim izgledom valovite suknje i motivima podsjeća na motive iz ilirskoga doba te se smatra da je stara više od 3000 godina. Predložena je da bude zaštićena od UNESCO-a.

Uz nošnju ide i specifična frizura koja se u detaljima razlikuje od mjesta do mjesta, a sastoji se od triju ili četiriju redova uvojaka na prednjem dijelu glave i obvezno pokrivenim ušima. Na glavu se stavlja marama sa srebrnom kapom i srebrnim ukrasima za kosu koji podsjećaju na dugačke minuše.

Frizuru je izradila Dijana Ujkić.

The national Albanian folk costume is called xhubleta. According to studies by various ethnologists and historians, the Albanian xhubleta costume is the oldest preserved costume in the Balkans. Its wavy skirt and motives are reminiscent of motives dating back to the Illyrian period and the costume is thus considered to be more than 3000 years old. The costume has been recommended for UNESCO protection.

The costume is accompanied by a specific hairstyle whose details vary depending on locality, and which consists of three or four rows of curls on the front of the head, as well as an obligatory covering of the ears. Each strand of hair is wrapped around the finger. The finger is then taken out and the curled strand is pinned to the scalp. The head is covered with a headscarf with a silver cap and silver hair ornaments reminiscent of long earrings.

Hairstyle by Dijana Ujkić.



SLOVENIA
SLOVENIJA



Clothes worn in the region of White Carniola is a unique part of Slovenian tradition.

The shirt, dress, apron and head-scarf were made of white fabric, while accessories, including belt, necklace and flowers, were red. The use of white can be attributed to the influence of Croatia and Bosnia. Women's hairstyles were simple, consisting of two three-strands braids. Younger girls would occasionally woven red ribbons into their braids as well. Married women had to cover themselves with veil tied on top of the head, with the edge of the cloth shaped into a *rooster*.

Hairstyle by Brina Smovnik and Barbara Sitar.

Bela Krajina posebna je u slovenskoj tradiciji po odjeći koju su nosili.

Košulja, haljina, pregača i peća (marama) bili su od bijeloga platna, dok su dodaci, pojas, ogrlica i cvijeće bili u crvenoj boji. Upotreba bijeline može se pripisati utjecaju iz Hrvatske i Bosne. Ženske frizure bile su jednostavne, a to su dvije pletenice od triju pramenova. Povremeno su mlade djevojke uplele i crvenu vrpču u kosu. Udane žene morale su biti pokrivene velom koji se vezivao na vrhu glave, pri čemu je vrh tkanine bio oblikovan u *pijetla*.

Frizuru su izradile Brina Smovnik i Barbara Sitar.



BOSNIA AND HERZEGOVINA
BOSNA I HERCEGOVINA



Roško Polje hairstyle.

The hair is sectioned down the middle so that two braids can be woven at the back of the head and then pulled up to the top of the head. Hair pulled up in this way did not get in the way when doing chores around the house and when working in the field. The hairstyle with braids pulled up was worn every day with a simple costume that wasn't embellished with jewelry. The hairstyle was topped with a red head scarf, over which a black *rudani šudar* was placed on one side.

Hairstyle by Ivana Krajina.



Frizura Roškoga Polja.

Kosa se podijeli razdjeljkom po sredini glave, zatim se na potiljku pletu dvije pletenice jedna ispod druge, a potom podignu na vrh glave. Tako podignuta kosa nije smetala prilikom obavljanja poslova po kući i u polju. Frizura s podignutim pletenicama nosila se svakodnevno uz jednostavniju nošnju na koju nisu stavljali nakit. Na glavu se zatim stavlja crvena marama, a preko nje crni *rudani šudar*, prebačen s jedne strane.

Frizuru je izradila Ivana Krajina.



CROATIA
HRVATSKA



Frizura iz sela Forkuševci pod nazivom *knedla*.

A hairstyle from the village of Forkuševci, called *knedla*.

Na tjemenu se izdvoji dio kose za pletenicu širine dlana koja se zove *ogledalo*. *Ogledalo* se plete do sredine cjelovito, a poslije se lomi u dva kraka. Na potiljku se plete tanka pletenica u troje pod nazivom *potpljetica*. Od dviju pletenica s prednje strane i *potpljetice* formira se *bartolu*, jedna pletenica koja se složi u krug. Na potiljku se pletu još četiri skale, pletenice širine dlana, od 19 do 21 pramena. Slaganjem stražnjih skala preko *bartola* frizura se posebno naglašava. Prednji dio frizure je *napust*, zaglađeni dio i *voravica*, ukrasna pletenica od devet struka, pramenova. Preko glave se stavlja *biser* ili *đendarak*, a kraj sljepoočica najčešće tri prirodna ili umjetna cvijeta.

Part of the hair from the top of the head is set aside for a hand-width braid called *ogledalo*. *Ogledalo* is braided all the way to the middle and then divided into two parts. A thin braid called *potpljetica* is braided at the nape of the neck. *Bartol* is braided from the two front braids and *potpljetica*, which is then folded into a circle. Four more palm-sized braids are braided at the nape of the neck, using 19 to 21 strands of hair. By stacking these palm-sized braids over the *bartol*, the hairstyle is especially accentuated. The front part of the hairstyle consists of *napust*, a slicked-down part and a *voravica*, a decorative braid of nine strands. A *pearl* or *đendarak*, a necklace that is part of the folk costume, is placed over the head and three fresh or artificial flowers are usually placed near the temples.

Frizuru je izradila Kata Šarčević, nagrađivana frizerka na natjecanju *Etno frizura Hrvatske*.

Hairstyle by Kata Šarčević, prize winner at the *Etno Hairstyle of Croatia Competition*.



ISRAEL
IZRAEL



Girls usually have thick curly hair and they do not cover it.

Hair can be pulled into a bun. Married women wear hats, headscarves or they use a hair net to pull their hair together. Sometimes, they even shave their hair and wear wigs. Jewish traditional costume is modest. Jews never tried to stand out. They cover their knees and elbows with clothes. Their clothing is usually dark colored.

Hairstyle by Jelena Katrić.



Djevojke obično imaju gustu kovrčavu kosu i ne skrivaju je.

Može biti sakupljena u pundu. U dane žene imaju šešir, maramu ili mrežicu kojom skupljaju kosu. Poneke obriju glavu i potom stavljaju periku. Židovska narodna nošnja vrlo je skromna. Židovi su se trudili ne isticati se. Odjeća uvijek pokriva koljena i lakte. Boja odjeće je obično tamna.

Frizuru izradila Jelena Katrić.



HUNGARY
MAĐARSKA



This hairstyle was very common in all regions of Hungary.

The hair is parted in the middle all the way down from the forehead to the nape of the neck. Then, low on the nape, a three-strand braid is braided on each side of the head. The braids are then pulled into a round chignon. Jewelry or other accessories such as barrettes are placed in the center of the bun to embellish the hairstyle. Sometimes headscarves are also placed on the bun.

Hairstyle by Boróka Nagy.



Ova frizura bila je vrlo česta u svim regijama Mađarske.

Kosa se podijeli razdjelkom po sredini od čela do zatiljka. Zatim se na svakoj strani glave, nisko na potiljku, isplete pletenica od triju pramenova. Pletenice se slažu kružno u pundu. Na sredinu punde stavlja se nakit ili neki drugi dodaci, kao što su kopče kako bi frizura bila dekorativnija. Ponekad su na pundu stavljale i marame.

Frizuru je izradila Boróka Nagy.



CZECHIA
ČEŠKA



Frizura iz regije Haná koji se nalazi u samom središtu Moravske.

Na potiljku su ispletene od tri do četiri pletenice od triju pramenova i potom oblikovane u pundu. Na tako formiranu frizuru stavlja se bogato urešena visoka kapa koja se nosi uz svadbenu nošnju. Kapa je bogato urešena mašnjama, čipkom, stakalcima, a na vrhu kape je cvjetna kruna. Na stražnjem njezinom dijelu su vrpce koje slobodno padaju niz leđa. Udane žene prekrivaju glavu velikom šarenom maramom na kojoj prevladavaju tonovi crvene boje i cvjetni motivi, a veže se na specifičan način.

Frizuru je izradila Vlatka Milić Janota.



Fotografija: RCF Foto d.o.o.

Hairstyle from the Haná region in Central Moravia.

At the nape of the neck, three to four braids are braided from three strands, which are then formed into a bun. A stylish high hat is placed on top of the resulting hairstyle, which is worn with the wedding attire. The hat is decorated with bows, lace, glass and a flower crown on top. At the back of the hat there are ribbons that fall freely over the back. Married women cover their heads with a large colorful headscarf dominated by shades of red and floral motifs, which is then tied in a specific way.

Hairstyle by Vlatka Milić Janota.



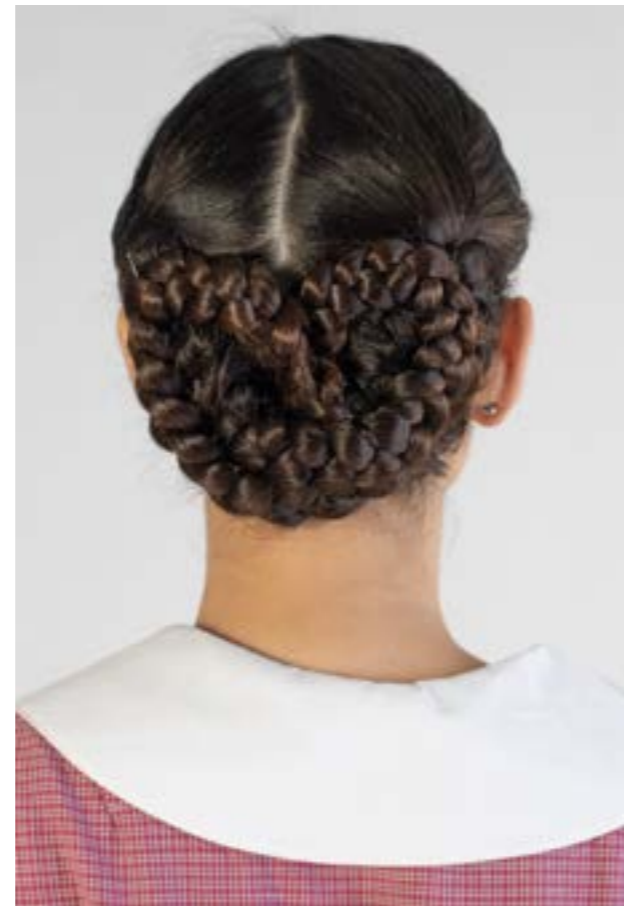
SLOVENIA
SLOVENIJA



Žene između 1930-ih i 1940-ih u selu Lancova u Štajerskoj već su bile pod utjecajem *charlestona* i posebno urbanoga utjecaja.

Stil koji je bio *određen* po regijama gubi na značenju, a u prvi plan dolaze modernija odjeća i frizure. Stariji način pokrivanja maramama zadržavaju samo starije žene. Mlade žene već kovrčaju kosu ili ju vežu u dvije pletenice od triju pramenova, koje se oblikuju u pundu ili osmicu na potiljku. Razdjeljak je mogao biti po sredini ili sa strane.

Frizuru je izradila Barbara Sitar.



Between the 1930s and 1940s, women in the Styrian village of Lancova were already under the influence of *charleston*, and especially under the urban influence.

The style *determined* by different regions became less important as more modern clothing and hairstyles came to the fore. The tradition of covering oneself with scarves is maintained only by older women. Younger women began to curl their hair or braid it into two three-strand braids, which they then brought together into a low chignon. Women wore both middle and side hair parting.

Hairstyle by Barbara Sitar.



BOSNIA AND HERZEGOVINA
BOSNA I HERCEGOVINA



Frizura koju su u svečanim prilikama nosile djevojke u Roškom Polju dvije su pletenice od triju pramenova koje slobodno padaju niz leđa.

Ta frizura nosila se uz svečanu, *misnu* nošnju, kada su išli u crkvu ili na vjenčanja.

Nošnja se sastoji od bijele haljine-košulje, tkane pregače i pojasa, *pasa*. Preko pasa se nose *pašte*, srebrne kopče. Na košulju se oblači *jačerma* od crne čoje s ukrašenim gajtanima, na noge crne čarape, *bozavci* i *opanci*, a na prsima *đerđani*.

Na glavi su djevojke nosile *cursku* kapu s ukrasima, a preko nje *šudar* (maramu).

Frizuru je izradila Mila Zelenika.



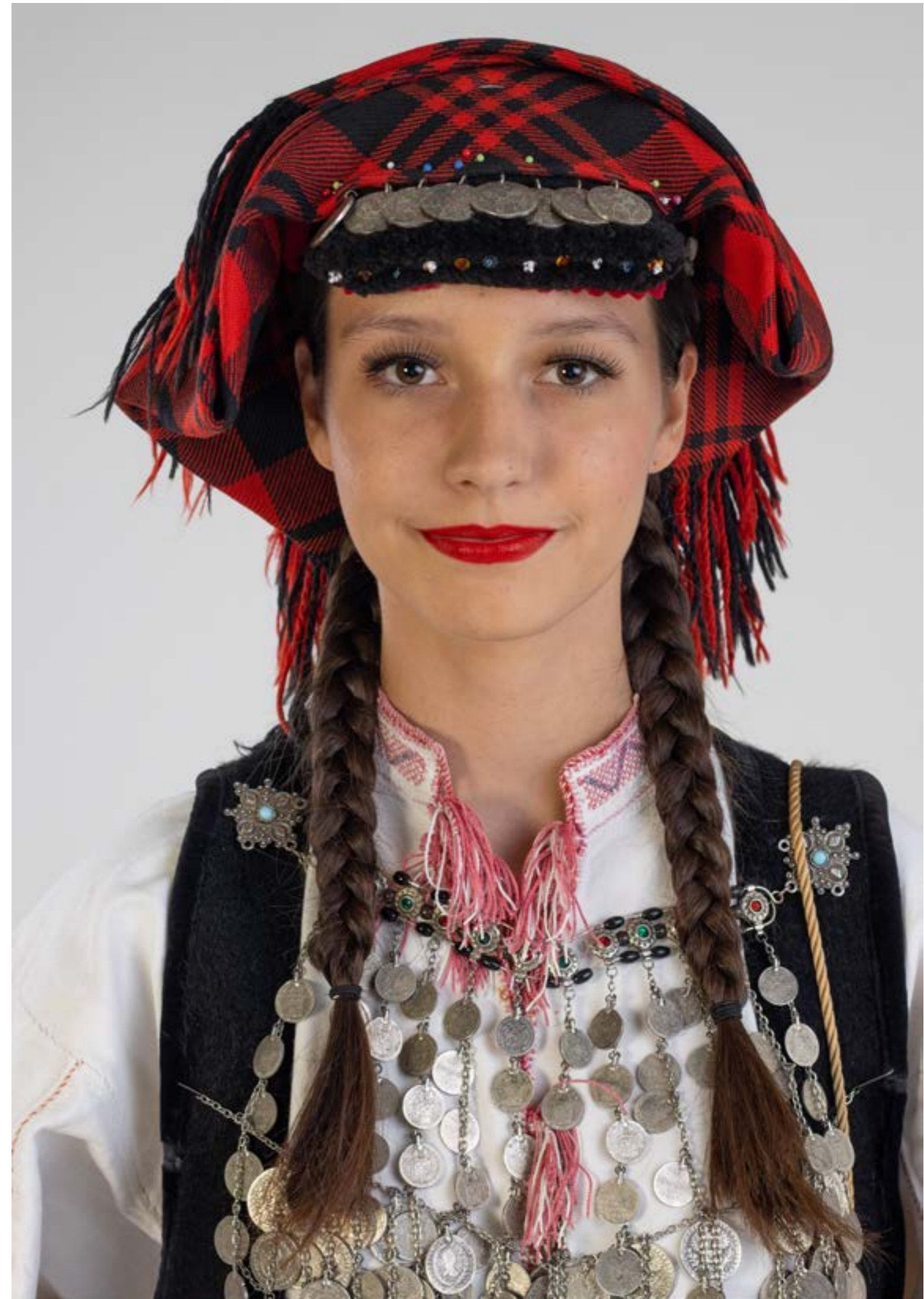
The hairstyle that the girls in Roško Polje wore on festive occasions consisted of two three-strand braids falling down their backs.

This hairstyle was paired with a solemn, *liturgical* costume when they went to church or weddings.

The costume consisted of a white dress shirt, a woven apron and a belt. *Pašte*, silver clasps, were worn over the belt. *Jačerma* was worn on top of the shirt, a waistcoat made of black woolen cloth or *čoja*, which was decorated with ribbons. Black socks, woolen socks or *bozavci* and leather shoes or *opanci* were worn on the legs and *đerđani* around the neck and on the chest.

Young, unmarried girls wore a special cap (*curska kapa*) with decorations under a *headscarf* (*šudar*).

Hairstyle by Mila Zelenika.



CROATIA
HRVATSKA



Hrvatska tradicijska frizura iz sela Ilača u Vukovarsko-srijemskoj županiji pod nazivom *korpica i kuštra*.

Ovakve pletenice danas se nose i u selima istočne Hrvatske, kao što su Tovarnik, Tompojevci, Bapska, Berak, Lovas i Sotin. Na potiljku je velika pletenica, *korpica* od 81 pramena, pletena tehnikom *košare*. Ima valjkasti oblik. Na čeonom dijelu je *kuštra* koja se radi od kose s čeonoga dijela, tehnikom uvijanja jako tankih pramenova sa zagrijanom iglicom, *harnadlom*. Urešena je naprijed *kopčicama* i *citricama*, tj. cvjetićima, a preko glave *voštanim vincem*.

Frizuru je izradio Mario Treščec, višestruki pobjednik natjecanja *Etno frizura Hrvatske*.



Croatian traditional hairstyle from Ilača village in Vukovar-Srijem County called *korpica and kuštra*.

Today, this braid style is worn in villages of Eastern Croatia, such as Tovarnik, Tompojevci, Bapska, Berak, Lovas and Sotin. At the nape is a big 81-strand braid called *korpica* which is done by using the *basket* braid technique. It is characterized by a cylindrical shape. On the forehead is *kuštra* made from the front hair using the technique of twisting thin strands with a heated needle called *harnadla*. This hairstyle is embellished with *hairpins*, *small flowers* and with a *wax tendril* running over the head.

Hairstyle by Mario Treščec, multiple prize winner at the *Etno Hairstyle of Croatia Competition*.



Martina Kvesić i Marinko Jurić
BOSNIA AND HERZEGOVINA



Boróka Nagy / HUNGARY



Elena Dumančić / KAZAKHSTAN



Elena Schebneva / UKRAINE

Igor Galaš / Croatia



Elena Blažič / AZERBAIJAN



Barbara Sitar / SLOVENIA



Anna Savitra Anak-Agung / HUNGARY



Barbara Sitar / SLOVENIA

Kata Šarčević / Croatia



Tamara Ljesar / MONTENEGRO



Dijana Ujkić / ALBANIA

Mila Zelenika /
BOSNIA AND HERZEGOVINA



Vlatka Milić Janota / CZECHIA



Ivana Krajina /
BOSNIA AND HERZEGOVINA



Mario Treščec / Croatia

Brina Smovnik / SLOVENIA





I. NAČELA PROGRAMA

1. Međunarodna manifestacija Etno frizure svijeta dio je državne smotre folklor 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. Takvom načinu češljanja nalazimo veoma srodnu usporedbu na ženskim portretima kasnog Rimskog carstva od sredine 3. do kraja 5. st. n. e. Ova komplicirana 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 obavezan donijeti tradicijsku odjeću (nošnju) koja se oblači uz pripadajuću frizuru, zastavu zemlje iz koje dolazi (bez držača za zastavu).

4. Do 05. 09. 2023. godine sudionik treba poslati tradicijsku glazbu u trajanju od tri 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, fotografske 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 2022. godine na slijedeću mail adresu:

gatalinka@gatalinka.hr

Organizacijsko vodstvo: Blanka Žakula

Telefon: 00 385 98 890 163

6. Modele s dugačkom kosom osigurava organizator.

7. Glavno programsko 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 folklor na kojoj sudjeluje oko 80 folklornih skupina s nekoliko tisuća sudionika iz Hrvatske i inozemstva i 30 konjskih 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 provides the base for 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. Participants of the Event make 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 a flag of the country they come from (without the flag holder).

4. By September 5, 2023 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, 2022 to the following mail address:

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 15. 09. 2023. od 12 sati, a datum povratka je 18. 09. 2023. 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

14. 9. 2023. – Dolazak sudionika iz udaljenih zemalja
Hotel *Admiral*, Ulica bana Josipa Jelačića 6, Vinkovci – doček sudionika, slobodan dan
15. 9. 2023. – Dolazak sudionika iz Europe
Hotel *Admiral*, Ulica bana Josipa Jelačića 6, Vinkovci – doček sudionika, slobodan dan
16. 9. 2023. – Kulturni centar *Gatalinka*, Duga 11, Vinkovci
od 11 sati do 13 sati – Predavanja i radionice
14 sati – Ručak
17 sati – oblačenje modela u tradicijsku odjeću
18 sati – Etno frizure svijeta, Trg bana Josipa Šokčevića
22 sata – Predstavljanje frizura na glavnoj pozornici državne smotre folklor
23 sata – Zajednička večera sudionika
17. 9. 2023. – Trg bana Josipa Šokčevića –
Državna smotra folklor – slobodan dan
18. 9. 2023. – Odlazak sudionik

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 September 15, 2023 from 12 am, and departure date is September 18, 2023 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

- 14.09. – Arrival of participants from faraway countries
Hotel *Admiral*, 6 Bana Josipa Jelačića (St), Vinkovci - Welcome, free day
- 15.09. – Arrival of participants from Europe
Hotel *Admiral*, 6 Bana Josipa Jelačića (St), Vinkovci – Welcome, free day
- 16.09. – *Cultural Centre Gatalinka*, Duga 11, Vinkovci
11 am – 1 pm - Lectures and workshops
2 pm – Lunch
5 pm – Dressing up models in traditional dresses
6 pm – Ethno-Hairstyles of the World,
Main square Josipa Šokčevića in Vinkovci
10 pm – Presentation of hairstyles on the
main stage of the national folklore festival
11pm – Joint dinner party for all participants
- 17.09. – Main square Josipa Šokčevića in Vinkovci –
National folklore festival – free day.
- 18.09. – Departure of the participants



13. međunarodni festival / 13th International Festival

Etno frizure svijeta Ethno Hairstyles of the World

Hrvatska, Vinkovci, 15. – 17. rujna 2023.
Croatia, Vinkovci, 15th – 17th September 2023

www.gatalinka.hr

Hairstyle by Elena Dumančić, KAZAKHSTAN / Photo: Suzana Bota



13. međunarodni festival / 13th International Festival

Etno frizure svijeta Ethno Hairstyles of the World

Hrvatska, Vinkovci, 15. – 17. rujna 2023.
Croatia, Vinkovci, 15th – 17th September 2023

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