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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.

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.

Suvremena frizura inspirirana tradicijskim frizurama Hrvatske.
A modern hairstyle inspired by traditional Croatian hairstyles

Frizuru izradi Mario Treščec/Zagreb
Hairstyle created by Mario Treščec/Zagreb



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Suvremena frizura inspirirana tradicijskim frizurama Hrvatske.
A modern hairstyle inspired by traditional Croatian hairstyles

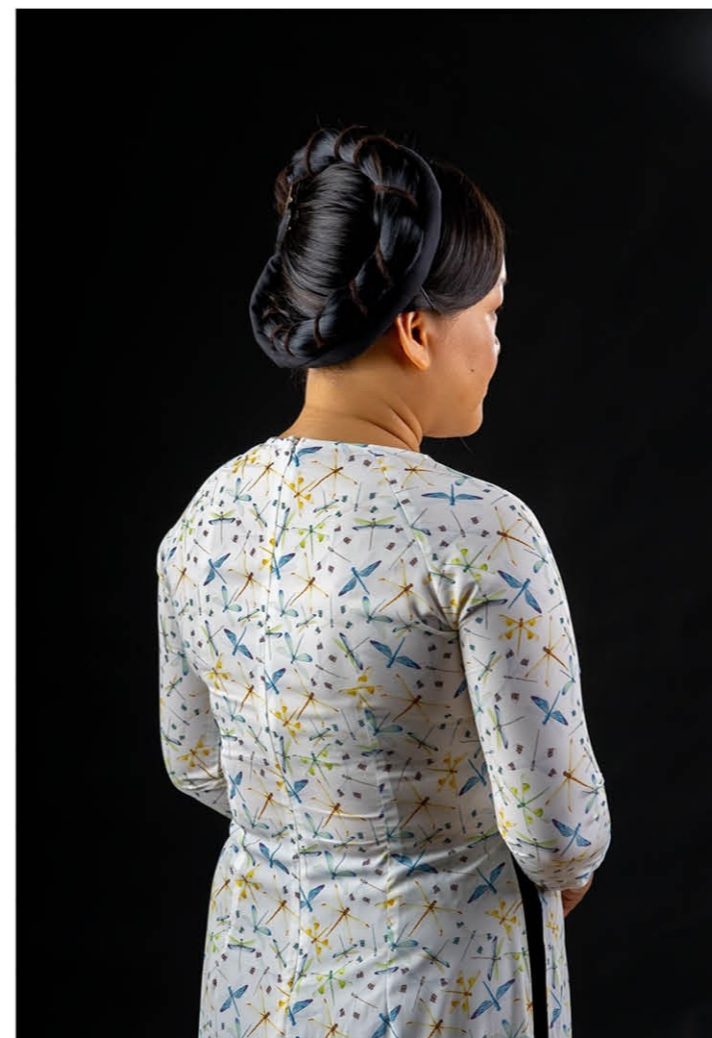
Frizuru izradi Mario Treščec/Zagreb
Hairstyle created by Mario Treščec/Zagreb





THI YEN NGUYEN

VIETNAM



At the front of the head, the hair is parted from the side or in the middle from the forehead to the back of the head. Then all of the hair from the right side of the head is grasped tightly to the scalp and tied into a ponytail. An insert, in the shape of a tube, made out of dark linen filled with cotton or wool, is tightened to the ponytail. Long laces are at the end of the tube. The laces are used to spirally bind the tube and the hair from the top of the ponytail to its end. Then, the obtained shape is wrapped into a piece of elastic linen from the root of the braid. The linen can be multi-colored, and in this reconstruction, it is yellow. The obtained shape is wrapped around the head and tightened depending on its length at the front of the head. At the back of the head, the braid is additionally tightened with a decorative clasp.

Na prednjem dijelu glave kosa je podijeljena razdjeljkom sa strane ili po sredini od čela do potiljka. Potom se sva kosa s desne strane glave uhvati visoko na tjemenu u rep. Za rep se učvrsti umetak u obliku cijevi napravljen od tamnoga platna ispunjenoga vunom ili vatom. Na kraju cijevi su dugačke vezice. Vezicama se spiralno uvezuju cijev i kosa od vrha repa do njegova kraja. Zatim se tako dobiveni oblik umotava u komad elastičnoga platna od korijena pletenice. Tkanina može biti u više boja, a u ovoj je rekonstrukciji žute boje. Tako dobiveni oblik omotava se oko glave i učvršćuje ovisno o dužini na prednjem dijelu glave. Na stražnjem dijelu glave pletenica se dodatno učvrsti ukrasnom kopčom.





IVAN ZLATUNIĆ

CROATIA



Po opisima Josipa Lovretića i Mate Lovića u Županji se krajem 19. stoljeća nosila široka pletenica. Djevojke su je nosile od *pošokčavanja* (po završetku četiriju razreda škole nisu išle na daljnje školovanje, već su ostajale na selu i živjele tradicijskim načinom života) do udaje.

Na prednjem dijelu glave kosa se *začešljava*, *brenuje* ili se pletu *voranci* (ukrasne uske pletenice) od čela do ušiju. *Voranci* su obično upleteni od 15 *struka* sa svake strane glave, a na potiljku se stavljaju ispod pletenice. U Muzeju grada Županje nalazi se fotografija velike pletenice na kojoj je prednji dio kose *načešljan*.

Na stražnjem dijelu glave je velika pletenica od velikoga broja *struka* (pramenova), nalik na ploču. Jako je odmaknuta od glave i pričvršćena visoko na tjemenu. Pletenica se pleće od vlastite kose ili nose *tudina* (umetak koji se pravio od kose druge osobe). *Tudina* se sredinom 19. stoljeća plela u velikom broju *struka*, od 70 do 100, da bi se početkom 20. stoljeća sužavala do 50 *struka*.

Pletenica se kiti prirodnim ili kupovnim cvijećem. Cvijeće se stavlja pod pletenicu na način da se ne vidi kada se djevojka promatra s lica ili s leđa. Od Božića do poklada kiti se kupovnim vijencima. Cvijeće se okreće stapkama dolje, a vršikama gore. Preko glave stavlja se lanac.



According to the description of Josip Lovretić and Mate Lović, in Županja, at the end of the 19th century, broad braids were worn. The young women wore it since their *pošokčavanje* (when they finished fourth grade, they didn't seek higher education, but instead stayed in the countryside and lived a traditional way of life) until their marriage.

At the front of the head, the hair is *combed*, *curled* or *voranci* (tight decorative braids) are braided from the forehead to the ears. *Voranci* are usually braided in 15 *plies* on both sides of the head and are put on the back of the head, below the braids. In Županja's museum, there is a photograph of a large braid where the front of the hair is *combed*.

At the back of the head, there is a big braid made out of a great number of *plies* (locks), that resembles a board. It is very distanced from the head and tightened high at the scalp. The braid is made out of one's own hair or a *tudina* (an insert made out of somebody else's hair). *Tudina* was braided, in the middle of the 19th century, in a great number of *plies*, ranging from 70 to 100, for it to be narrowed down to 50 *plies* at the beginning of the 20th century.

The braid is decorated with picked or purchased flowers. The flowers are put under the braid in such a way that they cannot be seen when the young girl is observed from the front or the back. From Christmas until the Carnival, it is decorated with purchased wreaths. The flowers are turned stem down and tips up. A chain is placed over the head.





DIJANA UJKIĆ

ALBANIA



Albanska nacionalna nošnja *džubljeta*. Prema studijama etnologa i povjesničara albanska nošnja *đubljeta* 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. Svaki pramen kose je omotan oko prsta. Zatim se prst izvadi i uvijeni pramen se pričvrsti za tjeme. Redovi uvijenih pramenova mogu biti vodoravni ili okomiti, a kod ovoga modela suokomiti. Na glavu se stavlja marama sa srebrnom kapom i srebrnim ukrasima za kosu koji podsjećaju na dugačke minduše.



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 lock rows can be horizontal or vertical, and in this model the rows are vertical. The head is covered with a headscarf with a silver cap and silver hair ornaments reminiscent of long earrings.







TAMARA CUNK

SLOVENIA, GORENJSKA



Avba is a female hat. It is a round-shaped hat with an opulent embroidery above the forehead. It was used by noblewomen, female citizens and villagers. The villager *avba* first appears in the second half of the 18th century, and later starts being widely used. In 1801, many women and young girls were already wearing them. The meaning of the *avba* changed over time.

In the first half of the 19th century, the *avba* was worn by married women and young girls, and in the second half of the century, the hat was a sign that the woman was married, and in some places in Gorenjska it was mainly a hat you wore on your wedding day.

The front part of the *avba* is called the *head*, and it can be golden, black, white or brocade. The motif is from the herbal or flower world and is highly stylized.

Beneath the *avba*, the women made two braids from three locks and used them to shape a bun.



Avba je žensko pokrivalo za glavu. To je kapica okrugloga oblika s bogatim vezom iznad čela. Koristile su ga plemkinje, građanke i seljanke. Seljačka *avba* javlja se u drugoj polovici 18. stoljeća, a kasnije ulazi u opću upotrebu. Godine 1801. već su ih nosile mnoge žene i djevojke. Značenje *avbe* mijenjalo se tijekom vremena.

U prvoj polovici 19. stoljeća *avbu* su nosile i udane žene i djevojke, u drugoj polovici stoljeća pokrivalo je bilo znak udanih žena, a ponegdje u Gorenjskoj uglavnom vjenčano pokrivalo za glavu.

Dio *avbe* naprijed naziva se *čelnik*, a može biti zlatni, crni, bijeli ili brokatni. Motiv je iz biljnoga ili cvjetnoga svijeta i vrlo je stiliziran.

Ispod *avbe* žene su isplele dvije pletenice od triju pramenova i od njih oblikovale pundu.



TAMARA LJESAR

MONTENEGRO



The Bay of Kotor is a bay forever known for its fishing and very modern way of life, in any period in history. Thus we find a very exuberant clothing style adapted to the palaces that live on to this day. In the Bay, there was a constant influx of modern European fashion, principally from Venice, France, Spain, the Netherlands and Turkey. The hairstyle also succumbed to the fashion and varies in most photos, probably in conjunction with the affinities and the clothing worn by the lady.

On this occasion, a reconstruction was made based on two archival photographs and a postcard, which shows women from two different Bay of Kotor villages, Dobrota and Škaljara. The hair is parted in the middle and braided into two braids made out of three locks at the back of the head. The front part of the hair was never tightened, on the contrary, the aim was for the front locks to be wavy and as such braided. The braids were then bent into a *kotolača* (bun), and if the hair was too heavy, they would be intersected at the back of the head, wrapped around and tightened. A *fjok* would be entwined or wrapped around the *kotolača*, color of which matched the clothing combination of the day, most of the time pink, red, navy or black. Aside from the *fjok*, silver filigree needles, in the shape of concentric circles, were put as decorations, and they came in different sizes, depending on the young woman's material standing. The number of needles varied from 6 to over 100 needles. As was previously stated, the women made their hairstyles according to the fashion, and as such, also put hair ornaments. They used various combs, flowers, *cocoons* (a small pillow with a silver net that is tightened to the hair by straps and is pierced by decorative needles), *cockadas* (white-red straps sewn in the shape of a flower), and the like.

Boka kotorska je zaliv koji je oduvijek bio poznat po pomorstvu i veoma modernom životu, u bilo kojem povijesnom dobu. Tako nailazimo na vrlo bogato odijevanje prilagođeno palačama koje žive i danas. U Boku je konstantno dopirala suvremena europska moda, prije svega iz Venecije, Francuske, Španjolske, Nizozemske i Turske. Modi je podlegla i frizura koja je na većini fotografija vrlo različita, vjerojatno u skladu s afinitetima i odjevnim predmetima dame koja ju nosi.

Ovom prilikom radena je rekonstrukcija na osnovu dviju arhivskih fotografija i jedne razglednice, na kojima su žene iz različitih naselja Boke kotorske, Dobrote i Škaljara. Kosa se podijeli razdjeljkom po sredini te se uplete u dvije pletenice od triju pramenova na potiljku. Prednji dio kose nikada nije bio zategnut, naprotiv, težilo se da su prednji pramenovi valoviti i kao takvi skupljeni u pletenice. Pletenice su se zatim savijale u *kotolaču* (pundžu), a ako je kosa preteška, one bi ih ukrstile na potiljku, omotale oko glave i pričvrstile. U same pletenice bi se uplitaio ili bi se omotao oko *kotolače fjok* (vrpca) koji je bojom bio usklađen s odjevnom kombinacijom toga dana, najčešće ružičasti, crveni, teget ili crni. Pored *fjoka*, kao ukras su se stavljale srebrne filigranske igle u obliku koncentričnih krugova, raznih veličina, ovisno od materijalnoga statusa djevojke. Broj igala varirao bi od 6 do preko 100 igala. Kao što je prije navedeno, žene su pravile frizuru u skladu s modom te su tako i stavljale nakit za kosu. Koristile su razne češljeve, cvjetove, *kukuljice* (jastučić sa svilenom mrežicom koji se vrpčama pričvrsti za kosu i u njega se zabadaju ukrasne igle), *kokarde* (bijelo-crvene trake sašivene u obliku cvijeta) i slično.







KATA ŠARČEVIĆ I JASMINKA MIHALJ

CROATIA

Frizura iz sela Velika Kopanica. Na potiljku je *pletunica*, a na čelu *kuštra*. Pletenica je napravljena od pet *kaiša* (dijelova) od 21 *struke* (pramena), ukupno 105 struka pletenih tehnikom *čtvorka*. Pet *kaiša* se međusobno sašije, u starije vrijeme kosom, a danas koncem. Gotova pletenica je u obliku trapeza, donji dio uz vrat je uži, a gornji na tjemenu širi. Prednji dio frizure koji je zaglađen zove se *kuštra*. *Kuštra* mora biti glatka kao staza da vaši mogu šetati po njoj (jako zaglađena). Uz uši su *solufe* (zulufi), a na svakom po jedna ukrasna *španga*. Preko glave se stavlja lanac, a cvijeće pod pletenicu. Najprije se stavlja vinova loza, a na nju cvijeće, na primjer krizanteme. Na *kuštru*, ispod lanca, stavlja se po jedan cvijet *smiljka* u nizu oko glave.



A hairstyle from the village of Velika Kopanica. At the back of the head is a *braid*, and at the front a *kuštra*. The braid is made out of 5 *kaiš* (parts) of 21 *plies* (locks), altogether 105 plies braided with the technique of *čtvorka*. The five *kaiš* are stitched together, in the olden days with the hair, and today with a thread. The finished braid is in the shape of a trapeze, the lower part by the neck is narrower, and the upper part by the scalp is wider. The front part of the hairstyle, which is smoothed out, is called a *kuštra*. *Kuštra* must be smooth as a freshly paved road (very smoothed). Beside the ears are *solufe* (sideburns), and on each one decorative *španga*. A chain is placed over the head, and flowers under the braid. Firstly vines, and on it flowers, like daisies. On the *kuštra*, under the chain, an *immortelle* flower is placed around the head in a sequence.







MARTINA TRAJKOVSKA

NORTH MACEDONIA



At the end of the 19th and by the beginning of the 20th century, in Macedonia, the social statuses of the person were expressed through the wardrobe. Via clothes, you could exactly say if one was a bride, a middle-aged woman, a groom, a bečar and the like. When it came to the women, the social status was especially expressed with hair.

In the ethnic Duračka reka area (at the northeasternmost part of the country), a woman, throughout her whole life, wore her hair in two braids. Only in the event of a marriage, the hair takes a central role, and hairstyles are changed three times in two days, which presents a change from one social category to a different one. The braiding of the hair the day before the wedding party is accompanied with specific rites. It is the so-called *rite of transfer* because, by changing hairstyles, she transfers from the social status of a maiden to the social status of a bride.

The hair is split in the middle. On both sides, a lot of smaller braids are made that reach up to 40 braids on one side. The locals call these braids *lesi*. The making of the hairstyle is so important that it is followed by a rite song *Don't braid your leso, girl (Don't braid the girl)*. These tiny braids are combined into a main braid at the front neck area. The braid is made lengthwise to the end. At the end, a special part called *kocelj* is added, these are finely made cotton braids that have old ducats at the bottom.

This imposing hairstyle is unmade already the next day. Above the ears, the hair is shortened and we get *skaluzi*. The rest of the hair is remade into two braids made out of three locks. *Skaluzi* are a marking that the woman is a married one.

Krajem 19. i početkom 20. stoljeća, u Makedoniji su se putem garderobe izražavali socijalni statusi osobe kojoj je pripadalo odijelo. Putem odjeće točno se znalo je li mlada nevjesta, žena srednjega doba, mladoženja, bečar i slično. Kada je u pitanju žena, socijalni status posebno se izražavao putem kose.

U etničkom predjelu Duračka reka (krajnji sjeveroistok zemlje) žena je tijekom cijeloga života nosila kosu ispletenu u dvije pletenice. Samo u periodu svatova kosa preuzima središnju ulogu te se tijekom dvaju dana frizura tri puta mijenja, što predstavlja oznaku za prelazak iz jedne u drugu socijalnu kategoriju. Pletenje kose dan prije svatova praćeno je točno određenim obrednim radnjama. To je takozvani *obred prelaza* jer promjenom frizure ona prelazi iz društvenoga statusa djevojke u društveni status nevjeste.

Kosa se dijeli na razdjeljak po sredini. S obje strana plete se mnogo sitnih pletenica koje dostižu i do 40 pletenica na jednoj strani. U lokalnoj terminologiji ove pletenice nazivaju *lesi*. Izrada frizure je toliko važna da je prati obredna pjesma *Ne pleti leso djevojka (Ne pleti djevojku)*. Ovako sitno ispletene pletenice spajaju se u jednu glavnu pletenicu u predjelu vrata. Pletenica se plete po dužini do kraja. Na kraju se dodaje poseban dio koji se zove *kocelj*, fino ispletene vunene pletenice koje na dnu imaju stare dukate.

Ova impozantna frizura raspliće se već sljedeći dan. Iznad ušiju kosa se skraćuje i dobivaju se *skaluzi*. Ostali d





BARBARA SITAR

SLOVENIA

Od 1991. do 1993. godine, uz pomoć stručnjaka dr. Marije Makarovič, Mirka Ramovša i dr. Aleša Gačnika, napravljeno je istraživanje o kulturi odijevanja, običajima te plesu i karnevalu u Lancovoj Vasi. Uz pomoć ovoga istraživanja napravljene su svečane nošnje. Prije toga skupina je radila u radnim nošnjama koje su nastale prema pričama starijih mještana i prema starim fotografijama.

Nedjeljna ili blagdanska nošnja iz sela Lancova:

Nošnja potječe s kraja 19. i početka 20. stoljeća, a sastoji se od duge suknje, nabrane i ukrašene svilenim vrpčama, bijele platnene ili pamučne košulje s kragom i ukrasnom čipkom na rukavima i prednjici. Pregača je izrađena od crne svile ili pamučne tkanine, rezana do struka i skupljena ispod struka, sprijeda se veže mašnom od vrpce. Preko košulje mreža se zove *slinea*. Ispod haljine je podsuknja. Na donjem dijelu potkošulje našivena je čipka, a na nogama su crne visoke čizme, čarape od kože, kombinacije kože i baršuna te pletene čarape u boji ili bijele. Poslije vjenčanja žena se pokrivala velikom bijelom izvezenom *pečom* ili *hadrom*.

Žene i djevojke kosu su razdijele po sredini glave. Kosu pletu u dvije pletenice, *kite* od triju pramenova. Stariji su *kite* omotali oko glave u obliku vijenca i učvrstili ukosnicama.



From 1991 to 1993, with the help of experts Dr. Marija Makarovič, Mirko Ramovš and Dr. Aleš Gačnik, research was done about the culture of clothing, customs, and dance and the Carnival in Lancova Vas. With the help of this research, festive costumes were made. Before that, the group worked in work costumes that were made according to the stories of the older inhabitants and old photographs.

Sunday or festive costume from the village of Lancovo:

The costume comes from the end of the 19th and the beginning of the 20th century and consists of a long skirt, ruffled and decorated with silk ribbons, a white linen or cotton shirt with a collar, and a decorative lace on the sleeves and the front. The apron is made out of black silk or cotton fabric, cut to the waist, and gathered under the waist, at the front it's tied with a ribbon bow. The net over the shirt is called *slinea*. Under the skirt, there is an underskirt. On the lower part of the undershirt, a lace is sewn, and on the legs are long black boots, socks made of skin, a combination of skin and velvet, and knitted socks colored or white. After the wedding, the woman was covered with a great white *peča* or *hadra*.

Women and girls split their hair in the middle. The hair is made into two braids, *kite*, from three locks. The elders took the *kite* and wrapped them around their head in the shape of a wreath and fixed them with hairpins.



MARIO TREŠČEC

CROATIA



Mario Treščec, the winner of multiple *Ethnic Hairstyles of Croatia* competitions, represents Croatia with the *braid* hairstyle and *kuštra* from the village of Babina Greda in Vukovar-Srijem County. At the back of the head is a braid made from 101 *bunches*, locks, braided with the *čtvorka* technique. The braid is in the shape of a trapeze with the narrower side on the neck. On each side is a decorative braid, a *grid* of 22 bunches. The braid is made from 145 total locks.

The front part of the hairstyle is the *kuštra*. The hair from the front part of the head is smoothed, soaked in a solution of sugar and water, and then *brenovana* (a technique of hair curling with iron scissors). Through *brenovanje*, a *nec* is put, a net of thin black thread. Under the *kuštra*, two bundles of hair in a cylinder shape called *gule* can be found, that lift the *kuštra* over the eyebrows. *Puce* (a small clasp) and decorative *špangice* (hairpins) are put on the *kuštra*. The flowers are put only under the braid, and on the braid one can put a wreath made from wax.

The girl is dressed in a costume owned by the family of Janja Knežević Todorova.

Mario Treščec, višestruki pobjednik natjecanja *Etno frizura Hrvatske*, predstavlja Hrvatsku frizurom *pletunica* i *kuštra* iz sela Babina Greda u Vukovarsko-srijemskoj županiji. Na potiljku je *pletunica* od 101 *struke*, pramena, pletena tehnikom *čtvorka*. *Pletunica* je u obliku trapeza s užom stranicom na vratu. Sa svake strane je ukrasna *pletunica*, *rešetka* od 22 *struke*. Ukupno je *pletunica* napravljena od 145 pramenova.

Prednji dio frizure je *kuštra*. Kosa s prednjega dijela glave je zaglađena, namočena otopinom šećera i vode te potom *brenovana* (tehnika uvijanja kose sa željeznim škarama). Preko *brenovanja* stavlja se *nec*, mrežica od crnoga tankog konca. Ispod *kuštre* nalaze se dvije *gule*, nakupine kose valjkastoga oblika s kojima se podiže *kuštra* iznad obrva. Na *kuštru* se stavlja *puce* (mala kopča) i ukrasne *špangice* (ukosnice). Cvijeće se stavlja samo pod *pletunicu*, a na *pletunicu* se može staviti vijenac od voska.

Djevojka je obučena u nošnju u vlasništvu obitelji Janje Knežević Todorove.







ELENA GRISCHENKO DUMANČIĆ

UKRAINE

The national costumes of Ukraine have recognizable regional characteristics. A shirt with a colorful embroidery of red, yellow and green is characteristic for the southern region. In the central regions, a black and red pallet of colors spread. An embroidery of white on white in Poltava and an embroidery of black on white are spread in Čerkasščina. In the Ukraine, the practice of trimming the rim of the shirt with an embroidery is widely embraced, because the rim of the shirt was always visible under the upper clothes.

The girls did not need to cover their hair. Usually, the Ukrainian girls made their braids out of three locks. They could have wrapped the braids around their head and tied them with a colorful band, decorated with a pearl embroidery. The most famous Ukrainian head decoration is the maiden wreath. They made the wreaths from fresh or artificial flowers, and along the wreath, they tied colorful strips. Each color of the strip had a specific meaning: a light brown strip – earth, yellow – sun, blue – water, light blue – sky, orange – bread, white – ancestor memory.



Narodne nošnje Ukrajine imaju prepoznatljive regionalne karakteristike. Za južnu regiju karakteristična je košulja sa živopisnim vezom crvene, žute i zelene boje. U središnjim regijama proširila se crno-crvena paleta boja. Na području Poltave je vez bijelim po bijelom, a na Čerkasščini raširen je vez crnim po bijelom. U Ukrajini je široko prihvaćena praksa urešavanja ruba košulje vezom jer je rub košulje uvijek bio vidljiv ispod gornje odjeće.

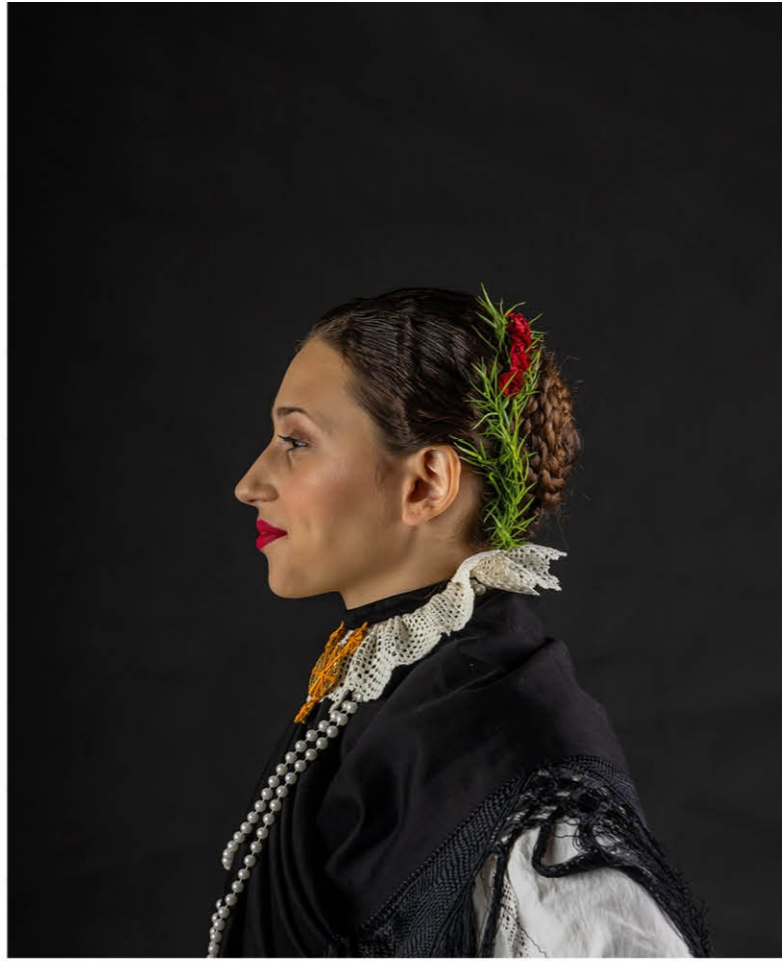
Djevojke nisu morale pokrivati kosu. Obično su Ukrajinke plele dvije pletenice od triju pramenova. Pletenice su mogle omotati oko glave i zavezati ih šarenom vrpcom, ukrašenu bisernim vezom. Najpoznatiji ukrajinski ukras za glavu je djevojački vijenac. Vijence su izrađivali od svježega ili umjetnoga cvijeća, a uz vijenac su se vezivale šarene trake. Svaka boja vrpce imala je određeno značenje: svijetlo smeđa traka – zemlja, žuta – sunce, plava – voda, svjetlo plava – nebo, narančasta – kruh, bijela – sjećanje na pretke.





MIROSLAV ŠARIĆ

CROATIA



The traditional combing of girls in the Našice area changed throughout time. While the back part of the hairstyle remained almost unchanged, decoration of the front part changed.

The back part of the hair was called a *cop* in Donja Motičina, and was made out of three or five braids, while the front part was combed and *curled*. The braid number was dependent on the maiden's hair, but also on the period when the hairstyle was being made. Storytellers claim how in the olden days the *cop* was more often made out of five braids, and three braids today. The hair was decorated with *asparagus* and *geraniums*. The costume is from the 1920s and belongs to an older class.

The back of the hair was called a *dumpling* in the village of Zoljani, and was made out of two braids ovally braided at the back of head, while the front part was combed and *curled*. The hair was decorated with *asparagus* and *geraniums*, and often, girls would put a little wreath made out of white artificial flowers on their head.

The costume that the girl is wearing is from the 1940s and belongs to a newer variant of clothing.



Tradicijnsko češljanje djevojaka na području našičkoga kraja mijenjalo se kroz vrijeme. Dok je stražnji dio frizure bio skoro nepromijenjen, ukrašavanje prednjega dijela frizura se mijenjao.

Stražnji dio frizure u Donjoj Motičini nazivao se *cop*, a izrađivao se od triju ili pet pletenica, dok se prednji dio začešljao i *brenovao*. Broj pletenica je često ovisio o kosi djevojke, ali i o vremenskom razdoblju kada se frizura izrađivala. Kazivači navode kako se u starini *cop* više izrađivao od pet pletenica, a u novije od triju. Frizura se ukrašavala *asparagusom* i *muškatlom*. Nošnja je iz 20-ih godina 20. stoljeća i pripada starijem sloju.

Stražnji dio frizure u selu Zoljani nazivao se *knedla*, a izrađivao se od dviju pletenica spletenih ovalno na zatiljku, dok se prednji dio začešljao i *brenovao*. Frizura se ukrašavala *asparagusom* i *muškatlom*, a često su djevojke na glavu stavljale vjenčić od bijeloga umjetnog cvijeća.

Nošnja u koju je djevojka odjevena je iz 40-ih godina 20. stoljeća i pripada novijoj varijanti odijevanja.





ANNA NESTEROVA-POPOVIĆ

Moldavia

One of the oldest female hairstyles is the one that free-falls down the back. Maidens wore such loose hair before their marriage. In the 16th century, unmarried maidens started braiding their hair in two braids made out of three locks. They wore a wreath or a red flower on their head. Married women would always cover their heads in public.

The female shirt reached the ankles. On the chest and sleeves, the shirt is decorated with embroidery. The shirt has a round or square cut around the neck. The sleeves of the female shirt were usually long, they expanded towards the wrist and were richly decorated. A cotton skirt called a *katriš* is worn over the shirt. The *katriš* is wrapped around the body and tightened around the waist. The tips of the skirt can be folded or one of them is bound around the belt or the slit is left. A shirtless vest that could have been made out of linen or cotton is worn over that. It would usually be fitted with fur on the inside. On the outside, it is decorated with red and black embroidery and pearls.



Jedna od najstarijih ženskih frizura je kosa koja slobodno pada niz leđa. Tako raspuštenu kosu nosile su djevojke prije udaje. Od 16. stoljeća neudane djevojke počinju pletiti kosu u dvije pletenice od triju pramenova. Na glavi su nosile vijenac ili crveni cvijet. Udane žene uvijek su u javnosti pokrivala glavu.



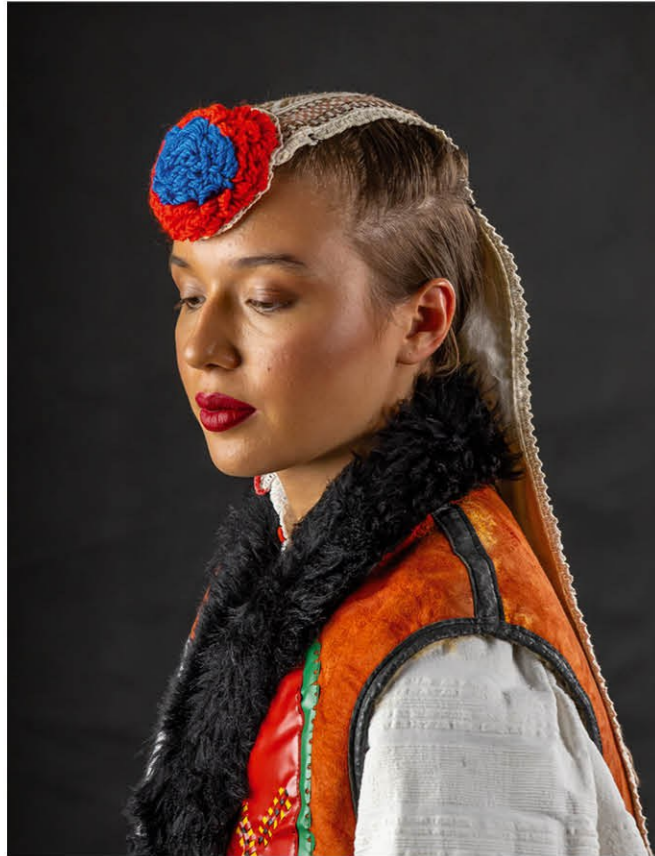
Ženska košulja doseže do gležnjeva. Na prsima i rukavima košulja je urešena vezom. Košulja ima okrugao ili četvrtasti izrez oko vrata. Rukavi ženske košulje obično su dugi, šire se prema zapešću i bogato su urešeni. Na košulju se oblači suknja od vune koja se naziva *katriš*. *Katriš* se omotava oko tijela i zateže oko struka. Krajevi suknje mogu se preklapati ili se jedna od njih zavija preko pojasa ili se ostavlja prorez. Na to se oblači prsluk bez rukava koji se mogao izrađivati od tkanine ili vune. Obično je bio postavljen krznom s unutarnje strane. S vanjske strane urešavaju ga crvenom i crnom vezom i perlicama.





KATARINA IVIĆ

BOSNIA AND HERZEGOVINA



The hair is combed downwards around the head. Then, with a comb, a semicircular part is made from the crown of the head to the outer corners of each eye. Then it is gently tilted to the right side. Three strands of wool are braided into a braided wool (*upletnjak*). The braided wool ties together the hair at the roots. Then, the separated section of hair is divided into three strands, and the braided wool is woven through the middle section of the hair. Then, a tight braid is woven. The end of the braid is secured with the braided wool. Then, the remaining hair is gathered from the front (the hair from the outer corner of the eye to the ear) and the back of the head. At the roots, low at the nape of the neck, it is secured with the braided wool. A rear braid is woven from three strands, with the braided wool woven through one strand and used to secure the end of the braid. Then, the rear braid is lifted from the right side of

the head upwards, beside the ear, and secured at the crown with hairpins (*šnale*). Then, the upper braid is lowered from above the ear downwards, underneath the lower braid, covering the outer edge of the ear along its length. The upper braid is finished, ideally reaching the base of the lower braid, where it is secured with hair clips (*špange*). The outer braid is also secured along its entire length. The finished hairstyle consists of two braids, one beneath the other, on one side of the head.

The braid is adorned with natural flowers, and more recently, with roses (*ružice*, small flowers made of thin plastic). A kerchief (*krpica*, a narrow head covering) is draped over the head, starting from the forehead. The kerchief at the edge has an ornament made of wool or silk thread called *kita*. The kerchief is bordered with lace and coins, and wealthier girls adorned it with small gold coins (*dukati*). At the end of the kerchief are fringes made of *live silk*.



Kosa se rasčešlja prema dolje oko glave. Potom se češljem pravi polukružno razdjeljak od tjemena prema vanjskim kutovima jednog i drugog oka. Zatim se blago nakrene na desnu stranu. Od triju pramenova vune se splete *upletnjak*. *Upletnjakom* se poveže omeđena kosa u korijenu. Zatim se taj izdvojeni dio kose dijeli u tri pramena, a po srednjem dijelu kose pušta se *uplitnjak*. Potom se plete čvrsta pletenica. Kraj pletenice se učvrsti *uplitnjakom*. Zatim se skupiti preostala kosa sa prednjeg (preostala kosa od kraja oka do uha) i stražnjeg dijela glave. U korijenu nisko na potiljku se poveže *upletnjakom*. Plete se stražnja pletenica od triju pramenova, gdje je po jednom također pušten *upletnjak* s kojim se povezuje kraj pletenice. Tada se stražnja pletenica podiže s desne strane glave prema gore, pokraj uha, i pričvrstiti na tjemenu šnalama, ukosnicama. Potom se spušta gornja pletenica iznad uha prema dolje, a ispod donje pletenice, pokrivajući dužinom vanjski rub uha. Gornja pletenica završava po mogućnosti do korijena donje pletenice, gdje se pričvrstiti špangama, ukosnicama. Cijelom dužinom pričvrstise i vanjska pletenica. Gotova frizura sudvije pletenice, jedna ispod druge, na jednoj strani glave.

Pletenica se ukrašava prirodnim cvijećem, a na nešto noviji način *ružicama* (cvjetićima od tanke plastike). Preko glave, počevši od čela, prebacuje se *krpica* (usko pokrivalo za glavu). *Krpica* na početku ima ukras od vune ili svilenog konca pod nazivom *kita*. *Krpica* je uokvirena čipkom, novčićima, a bogatije djevojke urešavale su je s malim dukatima. Na kraju krpice su rese od žive svile.







IGOR GALAŠ

Croatia



We present the hairstyle from Moslavina with two models.

In the first model, the hair called *frki*, is curled towards the outside and a braid made of three locks named *kika* is put on the back of the head. At the root of the *kika*, a circular *roža* silk ribbon is formed, and at the end a *mašlin*, a silk ribbon tied into a bow. The *parta*, a headdress decorated with pearls called *kraluži* is located on the head. The *parta* is an external sign that the girl is soon to be married and that the boys can look at her.

The second girl has the front part of the hair curled inwards, that is called *miši*. The hair on the back part of the head is braided into two braids made out of three locks shaped into a *futa*, a bun. A headdress of a married woman, *poculica*, which is a cap embroidered with colorful silk, is put on the bun. On the front part of the *poculica* is a lush lace, called a *paculičak*.

Frizuru iz Moslavine predstavljamo dvama modelima.

Na prvom modelu kosa je uvijena prema van pod nazivom *frki*, a na potiljku je pletenica od triju pramenova pod nazivom *kika*. Na korijenu *kike* kružno je formirana svilena vrpca *roža*, a na kraju *kike* *mašlin*, svilena vrpca zavezana u mašnu. Na glavi je *parta*, oglavlje urešeno perlicama, *kralužima*. *Parta* je vanjski znak da je djevojka pred udaju i da je momci mogu gledati.



Druga djevojka ima prednji dio kose uvijen unutra, pod nazivom *miši*. Kosa na stražnjem dijelu glave spletena je u dvije pletenice od triju pramenova oblikovane u *futu*, pundu. Na pundu se stavlja oglavlje udane žene, *poculica*, kapica izvezena raznobojnom svilom. Na prednjem dijelu *poculice*, zvanom *paculičak*, bogata je čipka.

Kata Šarčević i Jasminka Mihalj / CROATIA



Elena Grischenko Dumančić / UKRAINE



Anna Nesterova-Popović / MOLDAVIA



Igor Galaš / Croatia



Martina Trajkovska / NORTH MACEDONIA



Tamara Cunk / SLOVENIA, GORENJSKA



Mario Treščec / CROATIA



Ivana Krajina / BOSNIA AND HERZEGOVINA



Dijana Ujkić / ALBANIA

Barbara Sitar / SLOVENIA



Miroslav Šarić / Croatia



Tamara Ljesar / MONTENEGRO

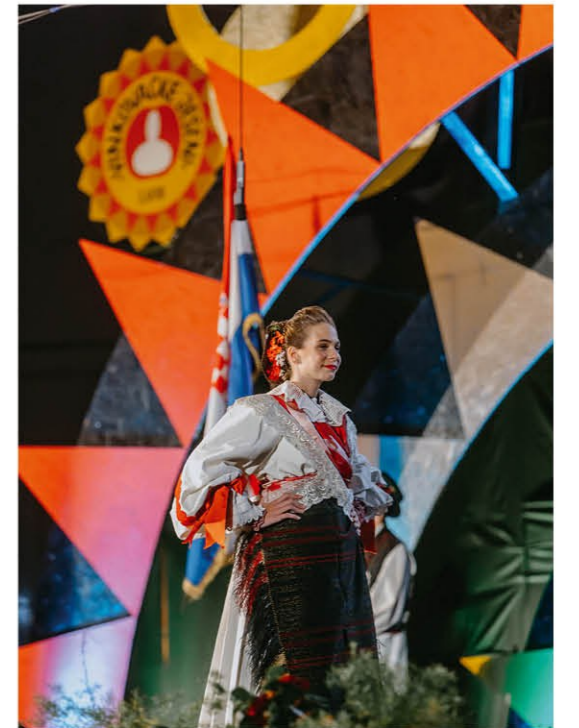


Igor Galaš / Croatia

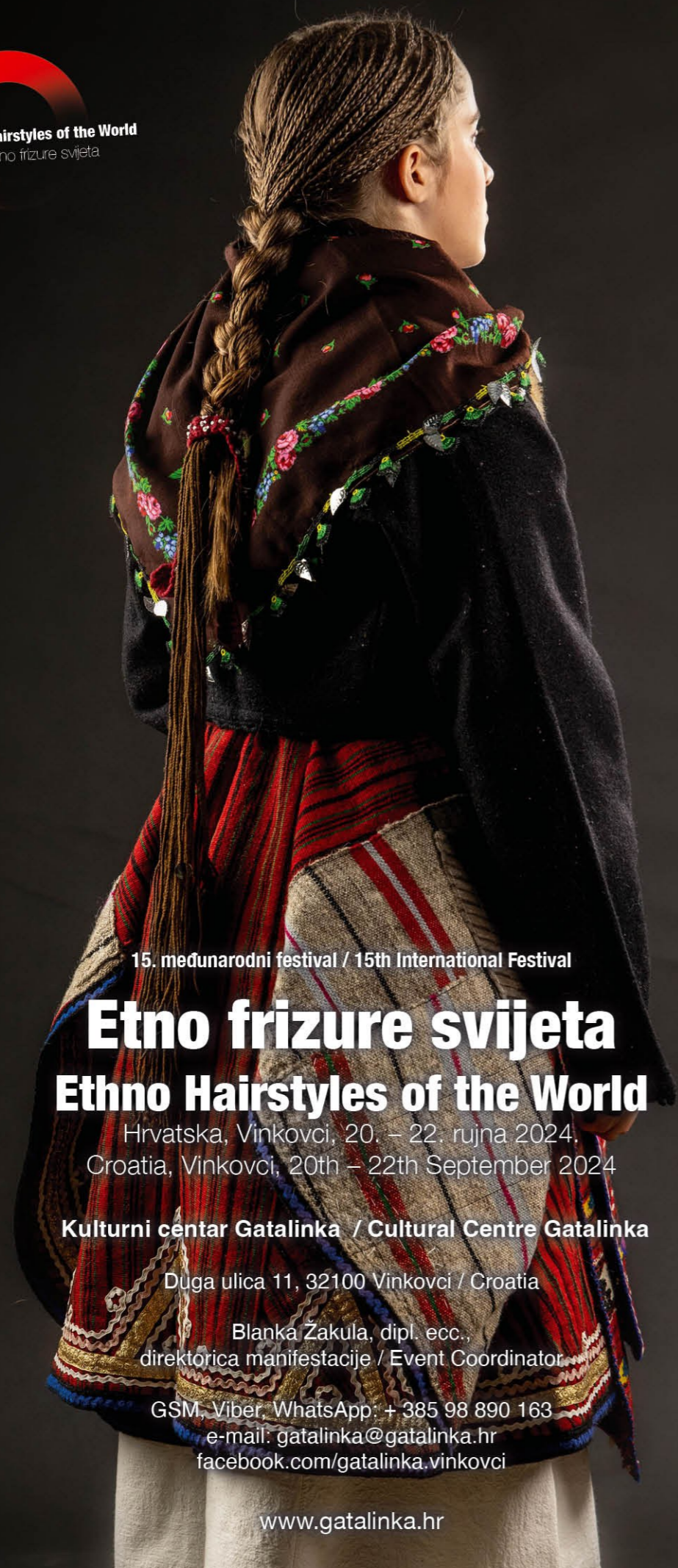


Ivan Zlatunić / Croatia









15. međunarodni festival / 15th International Festival

Etno frizure svijeta

Ethno Hairstyles of the World

Hrvatska, Vinkovci, 20. – 22. rujna 2024.

Croatia, Vinkovci, 20th – 22th September 2024

Kulturni centar Gatalinka / Cultural Centre Gatalinka

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