

Originals and reconstructions as protected goods

COLLECTION AND ACTIVITY OF THE NATIONAL COSTUME RENTAL AND PRODUCTION WORKSHOP

- The article describes the holdings and the development of the National Costume Rental and Production Workshop (hereinafter: Workshop) which looks after more than 29,000 parts of national and folklore costumes and which is, in terms of its activity and its collection, a unique institution in the Republic of Croatia. The article presents rare items in the collection, the ways of its conservation, storage and maintenance, and the process of protection of the collection as cultural property. It highlights the advances in reconstruction&restoration, the contribution of the collection to the preservation of the Croatian traditional cultural heritage, to the reconstruction of textile handicrafts, and its impact on the development of costumography on the amateur folklore scene.

Key words: National costume rental and production workshop (Zagreb)
national costume reconstruction, folklore amateurism

The Workshop is a specialised institution for the collection, rental, production (reconstruction), renewing and professional protection (restoration) of folklore, stage and other modern forms of use of national costumes, folklore costumes and traditional textile objects. It has organised many cultural and educational programmes – concerts, exhibitions, workshops, courses and seminars presenting the traditional cultural heritage, reviving traditional textile handicrafts and promoting various uses of national costumes in modern life. It was founded in 1948 and boasts more than 65 years of successful activity.

The Workshops had a collection of more than 29,000 parts of national costumes, folklore costumes and stage folklore props. The greater part is accounted for by original national costumes the attractiveness and the value of which compare favourably with museum collections. The replicas are produced in line with original models. National

costumes appear in TV shows, and at folklore festivals, music festivals and other events. Many of them have been presented all over the world and spread the image of the wealth of the Croatian cultural heritage. In terms of its activity and size the Workshop is a unique institution of this kind in the Republic of Croatia.

DEVELOPMENT OF THE INSTITUTION

The Workshop was founded on 1 August 1948 in a period of intensive development of folklore amateurism in the city of Zagreb. The foundation of many culture and performing societies and the growing demand for folklore costumes brought about the foundation of a specialised institution for the systematic collection of national costumes and their rental to various users in Zagreb, the Republic of Croatia and throughout the former state. The founders, Marijana Gušić, Ph.D., Director of the Ethnographic Museum in Zagreb, Prof. Zvonimir Ljevaković, the founder and the art director of the LADO Ensemble, and Dr. Vlado Škreblin, art director of the *Ivan Goran Kovačić* cultural and performing society, promoted with their public and professional activity the awareness of the value and the need to preserve generally the traditional cultural heritage. As researchers and competent connoisseurs of the situation in the field and of ethnographic material they recognised their importance and promoted the activity of a specialised institution focused primarily on the collection of national costumes, and their conservation and rental. Over more than 65 years of its continuous activity the Workshop pioneered the systematic collection, protection, processing and presentation of Croatian national costumes, the costumes of the ethnic minorities in Croatia and costumes of other peoples.¹

The Workshop first operated within the Drama Theatre and then, with a degree of independence, as part of the City Trade Union Council. In 1957 it became part of the Workers' Cultural and Educational Community. The Community was later renamed into Association of Cultural and Performing Societies registered in 1985 as the Community of Associations of Cultural and Performing Societies of Zagreb. In 1985 the activity was expanded to include the reconstruction and production of replicas of national costumes. Its name was then changed to National Costume Rental and Production Workshop. Since 1995 it has enjoyed the status of a branch within the International Centre for Cultural Services. It was located at addresses in Gajeva and Radićeva Streets; then for many years at No. 5, Dežmanov Prolaz, and since 1990 at 33 Ulica 8. Maja, today Barun Trenk Street. Today it is a branch of the Travno Culture Centre and operates as a city cultural institution. The EtnoArt gallery, the protected collection and the workshops are at 1 Ulica Baruna Trenka; the rental and costume maintenance departments are in the building of the Travno Cultural Centre at 17 Ulica Božidara Magovca.

1 The first head of the Workshop was Katarina Turkalj. She was 93 when she died in July 2014. The first employees of the Workshop were Vera Matijašić, Zora Stamičar, Ljubica Hrstić and Božica Rashid Shahin. After K. Turkalj Slavica Košutić took over, and since 1988 the professional head has been Josip Forjan.

SCOPE OF ACTIVITY

The institution is divided into three departments: professional and organisational department, national costume and stage costume rental department and the reconstruction-restoration workshop proper. Nine employees are responsible for looking after the collection and implementation of programmes: a professional staff member for cultural and educational programmes; a senior restorer; a national costume reconstructor; a collection preparator; an assistant preparator; a collection rental and maintenance employee; a collection rental and maintenance coordinator; a branch secretary. The professional activity is coordinated by the head of the branch and the head of the Travno Culture Centre.

The primary activity of the institution is the collection and rental of national costumes and folklore costumes for folklore shows. It is absolutely instrumental for the work of many amateur folklore ensembles, cultural and performing societies and associations, folklore groups in kindergartens, schools, and student hostels in Zagreb and the Republic of Croatia, and Croatian emigrant groups. The users of Workshop services are also educational and cultural institutions, museums, theatres, religious organisations, companies, public media and citizens.² Founded originally for the requirements of the amateur activity of the cultural and performing societies in the city, the role of the Workshop changed over time. The national costumes from its rich collection, which includes many rare items, are also used at an ever growing frequency by rural folklore groups in areas in which national costumes disappeared from daily use very early on or were not preserved for a variety of reasons. This has become especially important during after the Homeland War. Folklore groups and individuals from occupied and war-stricken areas of the Republic of Croatia, whose collections were totally or partly destroyed, borrow national costumes from the Workshop collection for their stage appearances. Supported by funding from the Ministry of Culture and the City of Zagreb, the Workshop engaged in the actions of rescue and making of national costumes in war-time conditions which included exiled women producing the national costumes of their regions (Forjan 1993: 37-41).³ The restoration&reconstruction workshop produces national costumes for many cultural and performing groups from the war-affected areas with the financial support of the Ministry of Culture.⁴

Unlike museum or scientific institutions which collect national costumes to keep, study and present them, the Workshop is mainly focused on their practical application. The Workshop practically applies the knowledge and experience of ethnology, museology and folkloristics in a variety of ways. Its restoration&reconstruction workshop runs a very successful operation in producing replicas of national costumes, folklore costumes

2 Until the independence of the Republic of Croatia, i.e., until the Homeland War, frequent users of Workshop services included folklore ensembles from Slovenia, Bosnia and Herzegovina, and Serbia.

3 The victory of the Baranja costume from the Workshop collection, worn by an exiled woman from the village of Topolje, at the election of the most beautiful girl and married woman at the *Dakovački vezovi* festival in 1995 was a special recognition which prompted many people of Baranja to rescue and revive their national costumes.

4 *The Dunav* cultural and performing group from Vukovar started to borrow national costumes from the Workshop collection while still in exile, and replicas of Slavonian and Srijem national costumes were produced, during exile, by the Workshop from photographs in the Vukovar City Museum. The folklore ensemble first appeared in restored national costumes at the *Vinkovačke jeseni* festival in 2001 (Forjan 2009: 188).

and historical uniforms, and protecting and restoring damaged national costumes and traditional textile objects. Good results have been achieved and recognised in projects involving the restoration of national costumes from Croatian museums and the reconstruction of replicas for permanent ethnographic museum displays. Replicas of national costumes produced in the restoration workshop are exhibited in the permanent displays of the Vukovar City Museum, Split Ethnographic Museum, Lošinj Museum and the Makarska City Museum.⁵ Many folklore costumes have been produced for the LADO Ensemble, amateur cultural and performing groups and other clients.⁶ The results of especially worthwhile projects such as replicas of the national costumes of the Makarska littoral, the area of Donji Miholjac (Slavonian Podravina) and the Imotski region (produced on the basis of documentary photographs, ethnographic records and originals from the Ethnographic Museum in Split) have been presented at exhibitions with representative catalogues (Forjan 2007a: 450-459; Forjan 2007b: 480-495; Gareljić 1999: 123-139).⁷ The Workshop produces replicas of historical flags, uniform of historical unit officers, and costumes for sword dances.⁸

The Workshop organises a variety of educational programmes – ethnological lectures on national costumes, seminars on their application in folklore, workshops and schools teaching attendees how to make and restore national costumes, and teaching them traditional textile skills. Several exhibition projects deserve particular attention: *The golden hands of exiled women* (1993); *Croatian harvest traditions* (2001, co-authored by Zorica Vitez and Josip Forjan); *The national costumes of Croats abroad* (2002); *The most attractive village of Cvelferija; the national costumes of Cvelferija/Županjska Posavina as exemplified by the costumes of the village of Vrbanja* (2006, co-authored by Katarina Bušić and Josip Forjan); *The colours of gentlefolk: the impact of middle-class national styles on traditional apparel* (2007); *The world in the eyes of a child: traditional spiritual and material culture related to the child and the children's world* (2009); *The traditional garments of the Vojvodina Croats* (2011).⁹

5 The Workshop restored national costumes from the collections of the Ethnographic Museum in Zagreb, the Koprivnica City Museum, the Museum of Đakovština, the Museum of Moslavina in Kutina, the Senj City Museum, the Obrovac Regional Museum, the Virovitica City Museum, the Vinkovci City Museum, the Ilok Museum, the Old Village Museum in Kumrovec and the Nova Gradiška City Museum.

6 Replicas of national costumes have been produced for more than seventy cultural and performing groups in Croatia and abroad. The reconstruction workshop produced a replica of the national costume of Međimurje donated by the Croatian President Dr. Franjo Tuđman to the Hungarian President, a replica of the Srijem national costume donated by the Speaker of the Croatian Parliament Dr. Vlatko Pavletić to the Japanese Emperor, and a replica of the Split town national costume donated by the Croatian Prime Minister Dr. Ivo Sanader to Croatian emigrants. Replicas of national and stage costumes have been produced for the Croatian National Theatre, the Ministry of Foreign Affairs, the Karlobag Tourist Board, the Municipality of Tučepi, the Kerempuh Satirical Theatre, the Gatalinka Cultural Centre, Nova TV, the Krapina Tourist Board, primary schools, student hostels and others.

7 Exhibitions *The national costumes of Donji Miholjac and its environs*; MGC "Gradec"; 29th Zagreb International Folklore Festival in 1995; *Behind seven doors – the national costumes of Imotska Krajina (research, reconstruction, restoration)*, Mimara Museum, Zagreb, 2001.

8 Uniforms for the *Moreška* and *Kumpanja* sword dances were produced for the LADO Ensemble and the Kumpanja Sword Society from Smokvica. Historical uniforms were produced for the town of Krapina, the Karlovac Urban Guard, the Lošinj Museum, the Rakovica Tourist Board, the Hrvatski Sokol historical and sports society of Vinovci, the Boka Kotorska Navy Croatian fraternity, the Frankopan Guard Association of Ogulin, the town of Gospić and the town of Bakar. Historical flags were produced for the town of Đakovo, branches of the Croatian Woman organisation, the Nova Gradiška City Museum and HSPD Podgorac of Gračani.

9 The Workshop has also organised twenty-five limited scope exhibitions which were hosted by museums in Croatia and abroad. More detailed information on www.pirn.hr.

Stage programmes (folklore concerts, shows, events) and Workshop publications (photo-monographs, catalogues, CDs, DVDs, documentary films) offer the basic ethnological information on national costumes.¹⁰ They provide instructions on proper selection, wearing, ordering and maintenance, and highlight the ethnographic and artistic values and the manifold potential of national costume applications on stage. Thematic concerts, held in the Croatian National Theatre since 1999, present national costumes from the collection.¹¹ A gala concert, *Šokačka grana* [Šokci - Croatian ethnic group in Slavonija] presented the folklore traditions of the Šokci in the Pannonian region and the best costume specimens from the collection (costumes from Slavonia, Baranja and Srijem, and from Bačka, Hungary, Bosnian Posavina and Rumania). It also marked the 60th anniversary of the Workshop (Fig. 1/p. 169). Folklore ensembles from Zagreb and guests took part in the concert.

As the collection and the activity expanded, the need arose to provide more spacious facilities for costume storage and exhibition. In 2013 the EtnoArt Gallery, 150 sq. m., was opened at 1 Ulica Baruna Trenka; it is a multipurpose facility for traditional heritage exhibitions, seminars on costume applications to folklore, lectures and thematic workshops. Since opening the Gallery has hosted more than twenty exhibitions and events.¹² In the future the collection and the restoration&reconstruction workshop will be opened to the public – preschool children, primary and secondary school pupils, ethnology students, citizens and tourists.

THE COLLECTION – A TREASURY OF NATIONAL COSTUMES

The Workshop has a collection of more than 29,000 parts of national and other costumes, and folklore stage costumes. Most of the collection is accounted for by original costumes the attractiveness and the value of which compare favourably with costumes exhibited in museums. The replicas are hand-made in the workshop according to original models by traditional textile techniques from original fabrics (Fig. 2/p. 169). The collection represents costumes from different regions of the Republic of Croatia, costumes of the Croatian emigrant communities, costumes of the ethnic minorities in Croatia, and costumes of other peoples and countries. It is divided into the following sections:

10 The Workshop has published 12 DVDs recording concerts held in the Croatian National Theatre and the Gavella Theatre, Christmas concerts and concerts of folk hymns, and documentary films. Detailed information on www.pirn.hr.

11 Detailed information on concerts and shows on www.pirn.hr.

12 The EtnoArt gallery has also hosted exhibitions of other museums, *Krpa, krpa, krpica...s patchwork prekrivačima preko Amerike do Dalmacije* (Patchwork exhibition, Ethnographic Museum in Split), 2013; *Himalaja Stipe Božića*, (Ethnographic Museum in Split), 2014; *Narodne nošnje središnje Hrvatske* (National costumes of central Croatia), (Ethnographic museum in Split), 2015; *Vojvodanska biserna grana - narodne nošnje Vojvodine* (National Costumes of Vojvodina), Kulturno-informativni centar "Mladost", Futog (Srbija), 2014; *Oj, rumena ružo moja - narodne nošnje Krapja, Puske, Plesma i Drenovog Boka* (Museum of Moslavina, Kutina) 2014; *Najljepši je crven cvijet - spomenari, licitastvo, Valentinovo*, (Museum of Moslavina, Kutina), 2015; *Makedonske narodne nošnje na razglednicama od 1890. do 1950. iz kolekcije dr. sc. B.Svetozarevića* (National costumes of Macedonia on postcards), Muzej makedonske borbe in Skopje, 2015.

- national costumes of central and northwestern Croatia;
- national costumes of lowland Croatia;
- national costumes of mountainous Croatia;
- national costumes of coastal Croatia;
- national costumes of Croats abroad;
- national costumes of ethnic minorities in Croatia;
- national costumes of other peoples and countries
- traditional textile objects (furnishings, common fabrics):
- stage costumes and props.

In each section the costumes are again divided into regions and/or smaller localities. The number of objects and localities in the collection grows from one day to another.¹³

The stock taking of costumes followed after their systematic assignment to specific regions and small localities. Parts of costumes are recorded in the collection as single items, and not as ensembles, because a specific item can depending on the occasion be used as a part of different ensembles.¹⁴ Every object received an inventory mark with a numerical form and digital format (bar code). Objects are recorded by a specially developed and adapted computer program, with four-digit inventory marks, where the first digit indicates the locality, the second the type of clothing, the third the material and the dominant decoration technique on the item, and the fourth is the number proper of the object in the collection.¹⁵

The computer program stores all the relevant data about the object, e.g., its inventory mark, literary and local (dialectal) name, locality (state, region, smaller region, village), material and technique, author (person who made it), time and place of acquisition (purchase, production, donation), purchase price, use and other details. An integral part of the program is the detailed descriptive text; most of the items in the collection have been photographed and permanently stored on negatives, slides or digital photographs. The information on each project processed in the computer program is obtained by entering the complete numerical inventory mark into the program search engine or bar code scanning.

13 At present the collection has 29,322 objects from 196 regions and smaller localities.

14 The costumes in the Workshop are completed depending on the folklore performance or occasion on which they are used. A single item can be used on different occasions or, depending on requirements, it can be a part of a variety of ensembles. Thus, festive sandals or fancy folk footwear (*opanci*) can be worn with several different types of festive costumes and can be part of different ensembles. This is why in the collection parts of costumes and more appropriately recorded as single items.

15 Every object in the collection has a four digit code. For instance, the code of an original man's shirt from the region of Prigorje near Zagreb is 001-11-01-001 (etc.). The first digit denotes the region or locality from which the object originates (e.g., 001 – Prigorje near Zagreb, 015 – Posavina, 018 – Slavonia, 020 – Lika, etc.). The second digit refers to all the men's shirts in the collection (e.g., all the women's shirts bear the code 01, and all the men's shirts the code 11); the third digit refers to all original shirts made of white cotton fabric (equivalent items in a region/locality are additionally classified according to the type or ornament or another distinctive feature). The fourth digit is the number of the item in the collection.

Because of operational requirements and better protection of original costumes, the Workshop holdings are divided into a collection for rental and a stored collection. The regularly used collection consists of national costumes, folklore costumes and folklore props¹⁶ rented to a variety of users – in most cases to folklore ensembles, folklore groups in schools, kindergartens and student hostels, and juridical and physical persons. In most cases these are reconstructed national costumes and folklore costumes produced in the Workshop or supplied by outsource partners. The costumes are authentic and made according to original models – properly cut, hand-sewn from original fabrics, and ornamented with traditional textile techniques. They are actually original national costumes of recent date. Since these are objects produced and intended only for folklore uses, they are appropriately called folklore costumes. Part of the collection is accounted for costume replicas with a degree of authenticity, machine-made and ornamented. Since 2012 this part of the collection is housed in the Travno Culture Centre at 17 Božidara Magovca; this facility provides improved storage conditions in dry storerooms, and facilitates rental because of easier car access.¹⁷

The stored collection consists of original national costumes and traditional textile objects¹⁸ of special ethnological, historical and artistic value purchased in the field, and national costume replicas hand-made in the Workshop from original fabrics with traditional textile techniques after originals. The exhibits are classified according to regional provenance, i.e., localities, and type of ornamentation. The collection is stored at 1 Ulica Baruna Trenka in line with professional museum rules. It is housed in adequate dry rooms with satisfactory microclimatic conditions controlled by thermometers, humidity meters and dehumidifiers. The facility has burglar and fire alarm systems and the exhibits are insured. They are arranged in specially designed wooden cabinets with shelves and drawers lined with acid-free paper (Fig. 3/p. 170). The most valuable items are wrapped in acid-free paper or fabrics and stored in special acid-free boxes. High standards of protection are guaranteed by the professional staff of the restoration and preparation workshops. The items from the stored collection are not rented to users but used for presentation (exhibitions, concerts, seminars, lectures, shows), as models for reconstruction and production of costume replicas, and professional and scientific research.

THE PROTECTION OF THE COLLECTION AS CULTURAL PROPERTY

Although the Workshop is not a museum institution, its collection cares for many ensembles and parts of original and reconstructed national costumes of great cultural value. Most of the costumes from the stored collection of special ethnological,

16 Folklore props include objects used in folklore performances: wedding banners, decorative sticks, braids, ritual swords, instruments etc.

17 Until 2012 the complete collection was located at 1 Trenkova, and the costumes intended for rental were stored in an inadequate and damp basement. Access by car in the downtown area was very difficult because of scarce parking spaces.

18 Traditional textile objects include traditional common fabrics and furnishings (pillow-cases, coverlets, towels, kitchen wall hangings, kilims, rugs etc.).

historical and artistic value will be protected as cultural goods. The protection will proceed in several stages.

From central and north-western Croatia such costumes include, for instance, woman's costumes from the village of Rudeš (present-day district of Trešnjevka in Zagreb) from the second half of the 19th century; men's winter clothing from the village of Šestine (Zagrebačko Prigooorje) with the typical blue cloth trousers (*lače*), decorated waitscoat (*lajbek*) and jacket/doublet (*surina*); the traditional women's costumes from Sveta Nedelja (Samoborsko Prigorje), ornamented with red cotton thread; women's costumes from the village of Gradec (Vrbovečko Prigorje); men's costumes from Lučko (Zagrebačko Polje); men's costumes from Jamnica (Pokuplje); traditional women's and men's costumes from Lazina (Draganičko Polje) from the 19th century (only two specimens have been preserved, one at Lazina and another at the Ethnographic Museum in Zagreb). The collection of costumes from the lowland parts of Croatia is the richest. It includes, in particular, Posavina costumes from Krapje, Plesmo, Puska and Drenov Bok (environs of Jasenovac), made of linen, dyed with yellow dye and decorated with multicoloured wool, and traditional women's costumes from the village of Gušće (Donja Posavina), ornamented with a geometrical pattern made with cotton thread with a special cotton thread stitch. Especially attractive specimens include women's and men's costumes from Sunjska Posavina made of thin linen and ornamented with whitework stitch techniques. Of particular value are the Srijem costumes from the war-stricken villages near Vukovar and Ilok (Bapska, Lovas, Tovarnik, Ilača etc.), saved during the Homeland War and the occupation of Western Srijem.¹⁹ These specimens were used as models for the making of replicas exhibited as part of the permanent display of the Vukovar City Museum and the Ilok Museum. The Workshop also has a truly rare original woman's costume from the village of Lipovac (Srijemska Šokadija). Outstanding examples of national costumes from Brodsko Posavlje include traditional women's costumes ornamented with raised cross stitch embroidery, and the attendant parts, aprons with silver thread ornaments, whitework embroidery, and festive women's costumes made of home-woven silk and ornamented with silk and goldwork embroidery. The traditional woman's costume of Habjanovci (Valpovo area) with white eyelet hole stitch ornamentation is especially attractive. Among the costumes typical of the Vinkovci region the highlights are men's costumes ornamented on the loom with the inweaving technique, and women's costumes with needlepoint lace. Specific women's and men's costumes include items from the villages of Sopje and Noskovci (Slavonska Podravina), and costumes from the Požega Valley. Lively colours and ornaments distinguish the women's winter woollen costumes from Baranja (Podravina and Danubian parts): woollen skirts; aprons and foot wrappers (*obojci*), jackets/doublets (*bekeši, aljinke*), cloth cloaks (*srdome, surke*), and decoratively ornamented fur coats (*kožušci, kožuvi*) with sleeves, and *čurdije* (fur coats). The ornamentation is also rich on Baranja festive costumes decorated with sequins (*jasprice*) and haberdashery ribbons (*mašlije*).

19 The costumes were displayed at the exhibitions *Kičeni Srijem – narodne nošnje vukovarsko-iločkog kraja* (Ornate Srijem, national costumes of Vukovar and Ilok), Ethnographic Museum, Zagreb, 1997, and *Kod bečarskog križa – narodne nošnje okolice Vukovara i Iloka*, (National costumes of Vukovar and Ilok), Vukovar City Museum, 2003.

On some specimens there are visible permanent traces of destruction wrought by war.²⁰

Outstanding examples of national costumes from the mountainous parts of Croatia include women's and men's costumes from Bukovica and Ravni Kotari, from Vrlika and Kijevo (Cetinska Krajina), the woman's costume from Biskupija near Knin, and the women's costume from Muć (Dalmatian hinterland), rare preserved original specimens from the war-stricken regions. Due note also need to be taken of women's and men's costumes from Sinjska Krajina, Runovići and Zmijavci (Imotska Krajina), hand-made after models in the Ethnographic Museum in Split.

Among the costumes from the Adriatic coast of Croatia the collection has an outstanding, very old woman's town costume from Trogir, from the second half of the 19th century, a representative example of a costume developed under the influence of middle-class fashions and European styles. The collection cares for an original woman's dress from the island of Susak and an old skirt from the island of Krk made of Venetian patterned damask. Cloth jackets/doublets and skirts from Orlec (island of Cres) and from the island of Zlarin are the oldest examples of traditional costumes from the Adriatic cultural area.

Costumes of the Croats abroad include a remarkable collection of representative costume ensembles worn by Croats in Janjevo, Vrnavokol, Vrnez and Letnica in Kosovo. Since the Croats have left Kosovo and returned to their homeland these costumes are threatened with extinction and have become a rarity. The Workshop collection includes various variants of traditional festive costumes of the *Šokci* (Croats) from Sonta, Bački Breg, Bački Monoštor, Plavna, Vajska, Bač and Bođani and replicas of costumes worn by Banat Croats from the village of Starčevo made on the basis of field research. The Workshop has original costumes worn by Rumanian Croats from Karaševo, replicas of traditional Rumanian Croat costumes from Rekaš near Timisoara, and replicas of Moravian Croat costumes made after originals from the Ethnographic Museum in Zagreb. The preserved and stored costumes of Bosnian and Herzegovinian Croats include costumes originating from the war-stricken areas of Derventa, Odžak, Orašje and Brčko (Bosanska Posavina), Kraljeva Sutjeska, Travnik, Jajce and Žepče (central Bosnia) and original costumes from Rama (south-western Bosnia), Konjic, Livno and Tomislavgrad (Herzegovina). An especially valuable woman's costume from Mrkonjić Grad is one of the rare preserved original specimens of Croatian Dinaric type costumes.

Outstanding examples of ethnic minority costumes include Serbian costumes from the environs of Daruvar and Pakrac (Western Slavonia), and Vrginmost (Kordun); Slovak costumes from Soljani (Slavonia) and a Ruthenian woman's dress from Mikluševci (Western Srijem).

Among national costumes of other peoples, mainly from the area of the former Yugoslavia, the collection has attractive Macedonian costumes from Skopska Crna Gora and Bitola, Kosovo costumes from the environs of Priština, Bosniak costumes from

20 One of examples of national costume devastation is a woman's festive shirt with haberdashery ornamentation from Duboševica (Baranja), inv. No. 19-02-05-050, with visible traces of a bayonet stuck into it during the Homeland War (Forjan 2009: 187-190).

Bjelašnica (central Bosnia), a Montenegrin costume from Cetinje, Serbian costumes from Beogradska Posavina and Šumadija, Wallachian costumes from Timočka Krajina, Serbian costumes from Lijevo Polje, Kupres and Bosansko Grahovo (Bosnia), and Slovenian costumes from Gorenjska.

A special group consists of national costumes formed under the influence of different European historical and cultural styles and middle class fashions; they reflect the changes, the blending of town and country styles, and European fashion influences which also brushed rural Croatia. Although some people consider that middle class fashion had a negative impact on country dress and destroyed its autochthonous and aesthetic character, the selected examples bear witness to an identifiable, specific fashion style and clothing of enviable artistic and aesthetic value. This is vividly confirmed by many examples from the Pannonian and Mediterranean cultural spheres (Forjan 2008: 2-3).

The documentation and the request for preventive protection were prepared after the singling out and the professional processing of the most valuable objects by the director of the Travno Cultural Centre Josip Forjan and his associates, ethnologist and anthropologist Marija Gačić, M.S., and ethnologist and cultural anthropologist Bojana Poljaković, B.A.²¹ The collections and the storerooms were examined by ethnologist Vesna Zorić, museum advisor and senior registrar of the Ethnographic Museum in Zagreb, and Iva Validžija, secretary of the Registry Council of the Museum Documentation Centre (MDC), in order to gain insight into the storing of the holdings and obtain more detailed information relevant for valorization, and instructions and advice related to the Regulations on the form, content and method of keeping the Registry of Cultural Goods of the Republic of Croatia. The request of the Workshop included the professional valorization of Vesna Zorić confirming that it referred to a collection “comprising an impressive number of original costumes from all over Croatia, but also of costumes of Croats abroad and of the ethnic minorities in the Republic of Croatia. With their dating, rarity, quality of workmanship and variety they fully justify the request for inscription on the Cultural Goods Register of the Republic of Croatia”.²²

The preventive protection of the collection of national costumes consisting of 603 national costume ensembles with attendant parts was approved by Decision of the City of

21 The Travno Cultural Centre/National Costume Rental and Production Workshop sent its request for preventive protection (No. 1/984 of 29 April 2014) to the City Institute for the Protection of Cultural and Natural Monuments of the City of Zagreb.

22 Letter No. 302/14 sent by the Ethnographic Museum of Zagreb to the Museum Documentation centre, Ilica 44, on 3 March 2014. In her letter Vesna Zorić also noted: “I have been familiar with the activity of the National Costume Rental and Production Workshop for quite a few years considering its close cooperation with the Ethnographic Museum in Zagreb. Through different forms of cooperation I have been able to follow the progress of the quality of its basic activity – the keeping, restoration, reconstruction and rental of costumes for the performances of folklore societies and, in recent years, a range of ways to expand their activity – workshops, seminars, exhibitions, concerts, shows and programmes popularising and promoting modern stage applications of national costumes. The long-time field research of Josip Forjan, Workshop director, produced a collection “comprising an impressive number of original costumes from all over Croatia, but also of costumes of Croats abroad and of the ethnic minorities in the Republic of Croatia. With their dating, rarity, quality of workmanship and variety they fully justify the request for inscription on the Cultural Goods Register of the Republic of Croatia”. (Zorić 2014: 1).

Zagreb, City Institute for the Protection of Cultural and Natural Monuments,²³ pursuant to Articles 10 and 6, par. 1/9, of the Law on the Protection and Conservation of Cultural Goods,²⁴ and to Article 2 of the Regulations concerning the content and method of keeping the Cultural Goods Register of the Republic of Croatia.²⁵ The Decision on preventive protection is in force until the decision on the properties of cultural goods determined in accordance with Article 12 of the Law on the Protection and Conservation of Cultural Goods, but for no longer than three years after the date of the Decision. All the laws and regulations related to cultural goods apply to the preventively protected goods in line with the provisions of Art. 11 of the above Law, and the goods are inscribed on the Cultural Goods Register of the Republic of Croatia – List of Preventively Protected Goods.

The preventively protected collection of national costumes consists of 603 ensembles of women's, men's and, partly children's national costumes and attendant parts from 135 localities divided into the following groups: national costumes of central and north-western Croatia; national costumes of lowland Croatia; national costumes of mountainous Croatia; national costumes of coastal Croatia; national costumes of Croats abroad; national costumes of ethnic minorities in Croatia; national costumes of other peoples. Since the woman's costume ensemble consists of three to five parts (shirt, skirt, apron, belt, waistcoat and headgear), and the men's ensemble, on the average, of three to five parts (shirt, trousers, waistcoat, belt and hat), the protected collection has about 2000 parts of national costumes (basic and upper clothing, jackets/doublets, jewelry, headgear, hats and footwear). The preventively protected collection of national costumes consists mainly of original national costumes collected in the field on authentic locations and displaying particular ethnological, cultural-historical and artistic values. Systematic care for such goods preserves credible data on traditional clothing for the future. Because of this the Workshop national costume collection is a cultural property.

CONTRIBUTION TO THE DEVELOPMENT OF FOLKLORE AMATEURISM, POPULARISATION OF COSTUMES AND REVIVAL OF TRADITIONAL TEXTILE HANDICRAFTS

As an institution possessing a rich collection and organising many cultural and educational programmes, the Workshop has also influenced significantly cultural-artistic amateur activities and contributed to their development in the City of Zagreb and the Republic of Croatia.²⁶ It is also contributed significantly to the popularisation of the traditional cultural heritage and revival of traditional textile handicrafts.

23 Decision N. 251-18-04-14-04 of 18 June 2014.

24 Official Gazette, 69/99 through 157/13.

25 Official Gazette, 29/2011.

26 In the *Report on the 5th dance festival*, Bulletin No. 5 of the Association of Cultural and Performing Societies of Zagreb, the members of the professional panel noted in particular: "The festival deserves particular credit for the costumes and neatness of the performers and the emcees, and so does especially the National Costume Rental Workshop which, just as it has done so far, has prepared itself excellently for so many participants. The costumes were extraordinarily spruced up – washed, ironed, complete, and fully highlighted the beauty of that part of folklore material culture." (Prpić 1983: 2-3).

Seeking ever greater originality, the “Zagreb folklore school” has always paid attention to national costumes. Its founder and outstanding costume connoisseur Zvonimir Ljevaković created a number of works of art in which costumes play an outstanding role.²⁷

The initial development of reproductive folklore amateurism on stage is distinguished by the selection and staging of typical folklore material – typical dances, songs and costumes of larger regions (Prigorje, Podravina, Posavina,, Slavonia, Baranja, Dalmatian hinterland, Lika etc.). Regardless of regional provenance and diversity of the music and dance, older costume types made in the autarkic way were mainly used in costumography.²⁸ The national costume had exclusively the role of a dance costume, an accessory which must be adjusted and subordinated to the dance movement and meet the technical and aesthetic requirements of the folklore scene. When in the next stage choreographers resort to the specific musical and dance material of various localities within large regions (e.g., folklore traditions of Brodsko Posavlje, the village of Kalinovac in Podravina, wheel dances from Lika or Vrlika, etc.) the pattern of national costume application remains the same, almost unchanged. Regardless of local diversity and the overall wealth of traditional clothing, the sub-species of costumes earlier used for folklore shows became paradigms, typical of specific regions, and they have almost cemented their long-time primary on folklore scene. This was justified with their authenticity, scenic character and aesthetic values. The attitude of the older generation of choreographers, folklorists and ethnologists toward the application of national costumes on stage and toward changes was pretty rigid.²⁹ When the folklore artistic expression began to search for specific local features, creative authors also used the artistic values of the fabrics. The careful selection of national costumes creates or disrupts the stage balance and forms very effective scenic images. Costumography enhances specific choreographic figures, develops the scenic plot and dynamics. The national costume still fulfils the role of folklore costume and dance accessory, but along with music, dance and choreography, it becomes an equally valuable component of the artistic folklore piece.³⁰ The rich collection of the Workshop offers countless costume

27 A supreme work example of folklore costumography are Ljevaković's *Ladarice* – a showpiece based on several basic dance elements and great musical potential, used to present the diversity and the wealth of the kajkavian-speaking part of Croatia, highlight their aesthetic and artistic values and diversified possibilities of application in folklore.

28 The dances of Posavina were mainly performed in costumes made on looms with red geometrical patterns, originating from Upper Posavina, mainly from Posavski Bregi (environs of Ivanić Grad), which had developed a cottage industry for making such costumes. All the dance of Podravina were performed with costumes from Koprivnički Ivanec, dances of Slavonia and Baranja in traditional costumes combined with other details; the Vrlika wheel dance (*Vrličko kolo*) was very often performed in combinations of costumes from Ravni Kotari, Bukovica, Cetinska Krajina and Kninska Krajina.

29 In the Bulletin of the 10th festival of folklore and dance ensembles, Ivan Ivančan, Ph.D., noted: “Some groups have progressed considerably in their clothing. This is also a merit of our festivals and of the Association. The national costumes of the region were particularly brilliant. This does not mean that one should no longer insist on artistic scenic perfection bearing in mind that – regardless of ethnographic and folkloristic facts – the stage will present attractive and aesthetically valuable costumes. The *Ladarice* will not, certainly, appear on stage barefoot and in pitiful short skirts. These are concessions to the stage. Or, it is better to present a simple dress ornamented with whitework embroidery than a poor dress with haberdashery ribbons in the presentation of the wedding scene of Baranja even if most of the dresses at weddings were of the latter type.” (Ivančan 1988: 118-124).

30 Milica Glavočić-Pinsky has brought to the Zagreb folklore scene the national costumes of Posavina ornamented with silkwork embroidery and floral baroque motifs. Unlike Ljevaković's *Ljelje/Queens* of Slavonski Brod, she clothes her *Ljelje* in silk skirts (national costume typical of Đakovo). In the presentation of Bunjevci dances (*Na veliko prelo*) Andrija Ivančan clothes the female dancers in costumes embroidered with white eyehole stitches.

options and folklore applications, and initiates and strongly promotes the development of a new approach to folklore presentation – the artistic approach in the words of Ivan Ivančan, Ph.D.³¹ The policy of costume collection in the Workshop is attuned to such amateur folklore pursuits; it collects and produces national costumes of specific localities and microregions distinguished by special local features, regions poorly if at all represented on the folklore scene, and national costumes of recent date. The well-known definition that a national costume is not only apparel produced in an autarkic way but includes all the things and ornaments people wear and protect has also taken root on the folklore scene (Muraj 1998: 101). One collects details, jewelry, weapons, specific headgear and hats, ritual headgear and accessories footwear of all kinds, working clothes and winter clothing. The cycles of seminars on the application, wearing and arrangement of national costumes which present, theoretically and practically, the costumes of various regions and highlight local features, have raised to an enviable level the neatness, regularity and variety of clothing on the reproductive folklore scene. Traditional apparel rules and scene requirements are reconciled successfully, and high quality reproductive folklore groups begin to display growing similarity with well-equipped original folklore groups. Even more, creative costumographic solutions proceed a step further.

A significant contribution to the popularisation of national costumes in modern life was provided by the project involving the application of traditional motifs and traditional textile handicrafts on currently worn modern clothing, common fabrics and souvenirs initiated in 2004. The collections are completed with jewelry, bags, belts, footwear, hairdos and headgear made according to traditional models. The models are made in the reconstruction workshop. On stage they are presented by dance groups performing choreographies accompanied by ethnomusic.³² The project is focused on developing a Croatian product with heritage elements, popularise it and bring it closer to the younger generations.

One of the most successful projects reviving and promoting traditional textile handicrafts is The Croatian Ethnotreasury – a summer practical workshop at which attendees acquire knowledge and skill of traditional textile handicrafts, national costume production,

31 In his article „Folklore at the amateur dance festival, Zagreb, 1989“ (Bulletin 11 of the folklore festival of the Association of cultural and performing societies of Zagreb) Ivan Ivančan noted: „The second important new approach to the presentation of folklore is the artistic one. Priority is given to the selection and arrangement of original costumes on the stage. Dance and music are in the background. Some time ago Zvonimir Ljevaković made an apparently similar attempts with his *Ladarke*. However, he did it with “newly-composed” music and made-up dance steps. Along with beautiful national costumes and props the protagonist of the new, artistic approach to choreography Josip Forjan offers original dances and music. These two approaches – of Jasenka Blažeković and Josip Forjan – are major contributions, not only to this year’s Festival but also to the application of folklore on stage in general”. (Ivančan 1988: 1-2).

32 The models are designed according to the ideas of Davorka Lenac and Lidija Fištrek, the dance choreographies are the work of Desanka Virant, and they are performed to the accompaniment of ethnomusic composed by Stjepan Večković, Hrvoje Crnić Boxer and Boris Harfman. The fashion show *The Traditional in the Modern* was held at the Mimara Museum in Zagreb in 2004. Over the past years the project was presented in Slavonski Brod, Virovitica, Supetar and Ogulin. In 2006 it won the Third Prize at the Etno Erato International Festival of High Fashion and National Costumes in Moscow, Russia, and had a guest appearance at a fashion festival in the Czech Republic (České Budějovice). In Dubrovnik the Traditional in the Modern exhibition was staged in the Dubrovačka kuća art gallery, and a fashion show was held in the Labirint restaurant. In 2008 and 2009 guest appearances followed in Austria (Salzburg), Argentina (Buenos Aires, Zárate, Rosario) and the USA (Chicago), in 2012 on Cyprus (Larnaca, Nicosia) and in 2013 at the *Biserna grana* festival in Novi Sad, Serbia.

and varied ways of national costume restoration, ornamentation and arrangement.³³ Its audience are costumographers, folklore society art managers and dancers, and all persons interested in national costumes and traditional textile handicrafts. Over the past thirteen years more than five hundred attendees from all over Croatia, Bosnia and Herzegovina, Serbia, Macedonia, Austria, Germany, Sweden, Switzerland, Hungary, Canada and the USA have taken part in the project. The workshops are distinguished by a positive competitive spirit and working atmosphere; rallying round a common project leads to lasting friendships and cooperation is sustained throughout the year and transferred to local communities.

The Reconstructing Heritage event also promotes the production of national costumes and revival of textile handicrafts.³⁴ It presents reconstructed, newly-produced national costumes from Croatia, the costumes of Croats abroad and costumes of other peoples. Costumes meeting professional and aesthetic criteria as determined by a professional team are eligible. It is of competitive character and a professional panel of ethnologists and folklorists assigns awards to individuals, groups, associations, craftsmen or cottage industry associates who have taken part in costume production. The costume wearers can win commendations for wearing the national costume.³⁵

CONCLUSION

The National Costume Rental and Production Workshop was founded within the scope of cultural and artistic amateurism, but over time it outgrew its framework and engaged in the protection and popularisation of traditional cultural heritage, and revival of traditional textile handicrafts. Since costume selection, keeping conditions (housing, climate conditions, insurance), professional processing (inventory, cataloguing, photo-documentation), maintenance methods (preventive protection, conservation and restoration) meet professional rules and meet legal and professional criteria, preventively protected national costumes require permanent protection. This will imply the recognition

33 The first workshop was held in Zaostrog in 2003, and the other in the stone-carving school at Pučišća on the island of Brač. The project is implemented in cooperation with the Croatian Heritage Foundation with the financial support of the Ministry of Culture and the City of Zagreb. Along with Workshop staff, many demonstrators and part-time associates are also involved in the project.

34 It is organised in cooperation with the Lovor cultural and performing society and has been held for the past five years at Trnjani near Slavonski Brod.

35 Speaking about the event Katarina Bušić noted: "The Reconstructing Heritage event – the festival of reconstructed national costumes of Slavonia, Baranja and Western Srijem, initiated by the International Centre for Cultural Services – the National Costume Rental and Production Workshop of Zagreb, implemented in late 2011 in cooperation with the Lovor cultural and performing society of Trnjani, was the first competitive event devoted exclusively to bearers of traditional textile skills, i.e., individuals, groups and/or associations engaged in the production of national costumes on an amateur basis. The objective was the presentation of successful past achievements – newly-made/reconstructed ensembles or parts of national costumes, attendant jewelry and headgear – and promote modern textile handicrafts and clothing production in line with traditional models (cf. Bušić 2013: 36). The importance of the event with clear-cut, professionally defined propositions – which evaluated and awarded prizes to the best and highest quality reconstructions or new productions (of parts) of costumes and, as was usually the case at many festivals and events throughout lowland Croatia, not to the most attractive wearer of the costume (a girl, married woman or young man) – was also recognised and financially supported by the Ministry of Culture of the Republic of Croatia." (Bušić, 2013/2014: 163-189).

of their worth, ensure their permanent cultural good status and provide for better care. In the future the collection will be professionally processed and accessible to ethnologists, folklorist and lovers of cultural heritage for professional and scientific research.

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