

A TOUCH OF THE PAST

IIII V*VII I.I.X III V.VI



dostopnost

DO KULTURNE DEDIŠČINE RANLJIVIM SKUPINAM

The exhibition and publication
TOUCH OF THE PAST
Published by Slovene Ethnographic Museum

Coordination of the exhibition: Eva Rožanc

The selection of museum objects:
mag. Ralf Čeplak Mencin, mag. Andrej Dular,
dr. Marko Frelj, Sonja Kogej Rus, dr. Bojana
Rogelj Škafar, mag. Polona Sketelj, Barbara
Sosič, dr. Nena Židov, dr. Janja Žagar in
cooperation with dr. Aksinja Kermauner,
Tomaž Wraber and Antun Smerdel.

Copies of museum objects: Janez Črne,
Gregor Kos, Jožica Mandelj Novak, Mizarstvo
Bergant Franc s.p., Zavod za promocijo in
razvoj lončarstva, Igor Bahr

Texts: mag. Andrej Dular, Sonja Kogej Rus,
dr. Bojana Rogelj Škafar, Barbara Sosič,
dr. Nena Židov and dr. Janja Žagar

Text editing: Sonja Kogej Rus, Andrej Tomazin,
Katarina Nahtigal in Eva Rožanc

Final exhibition and publication text editing:
Sonja Kogej Rus, Andrej Tomazin

Proofreading of the Slovenian text: Irena
Destovnik

Proofreading of the English text: David Limon

Exhibition and graphic design: Saša Kerkoš and
Rok Marinšek

Installation of copies: Mizarstvo Mirko Dimc s.p.

Audio components: Lambda, Stanislav Zdešar s.p.

Lighting: Marjan Viskovič

Editor: Eva Rožanc

Photography: Marko Habič, documentation SEM

Print:

Published by: Slovenian Ethnographic Museum
dr. Bojana Rogelj Škafar
Ljubljana, 2015

For cooperation we thank:

Employees at the Association of the Blind
and Partially Sighted of Slovenia within the
framework of the project Library for the Blind
and Visually Impaired in Ljubljana: Polona
Car, Marko Mikulin, Aleksandra Surla, Boštjan
Vogrincič in Karolina Doltar;
Antun Smerdel, Tina Gostenčnik and Mitja
Osolnik
dr. Aksinja Kermauner and Tomaž Wraber.



INDEX

- 4 A TOUCH OF THE PAST
- 6 ČUPA
- 8 POTTER'S WHEEL AND
A POULTRY ROASTING POT
- 10 SCHOOL SEWING SAMPLES
- 12 ČELEŠNIK AND CHAIR
- 14 PILLORY AND TALLY
TALLIES
- 16 BEEHIVE IN THE SHAPE OF A DOG
- 18 BOOMERANG
- 20 OUTRIGGER CANOE
- 22 CHIEF'S STOOL





A TOUCH OF THE PAST

Welcome to *A Touch of the Past*, a guide to copies and illustrative objects in the exhibition *Between Nature and Culture*. The exhibition tells of man's struggle to survive, of creativity, and of everyday life and festive days in Slovenia and around the world.

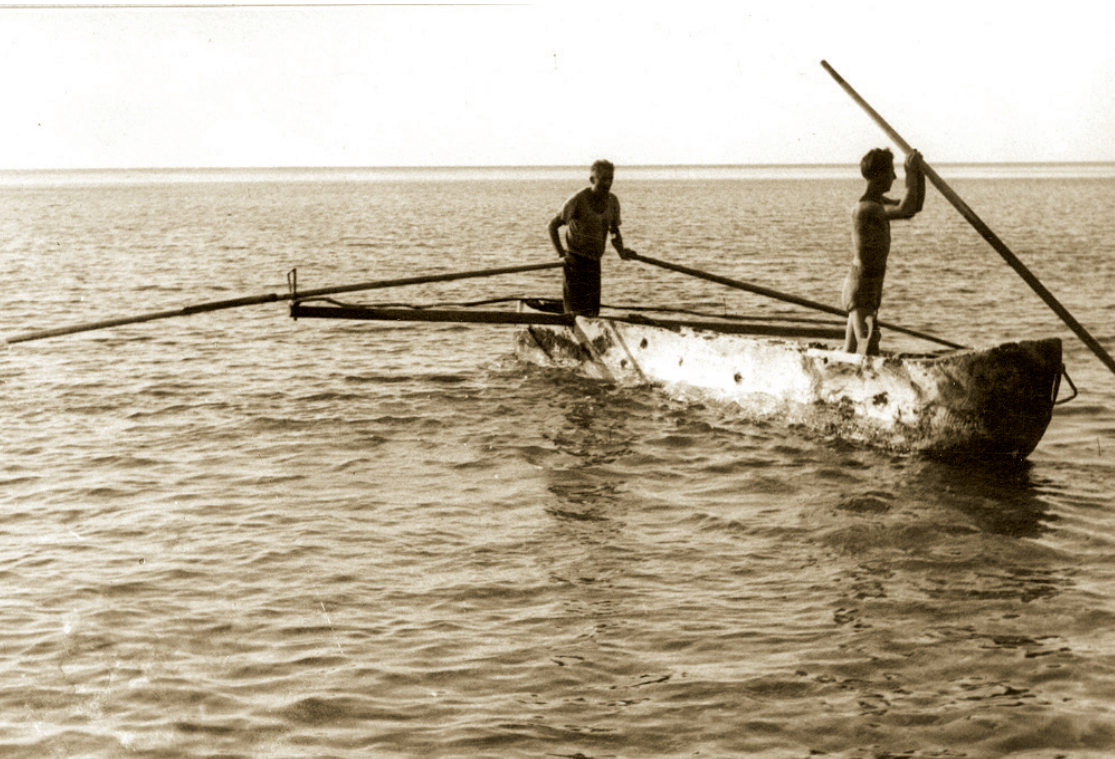
It leads us from object to object, from story to story, from the Trieste coast to Africa. Explore the objects, pick them up, feel and test them, or simply listen to their story. Although the copies and illustrative objects closely resemble the originals in their appearance, composition, measurements, material or techniques used, they were created by a different hand, a different maker. Their accessibility enables us to explore the museum objects in a different way. As bearers

of numerous memories and as a part of the cultural heritage, the originals remain safely on show in display cases. In this way, they are preserved for the future.

Through small stories, *A Touch of the Past* offers an insight into the life as it once was, informs about the importance of heritage, and encourages reflection and learning or simply amazement at cultural diversity.

***A Touch of the Past* was created as part of the project Accessibility of Cultural Heritage for Vulnerable Groups.** (We

take full responsibility for the side effects of new findings and interests. Turn to the museum employees for further information.)





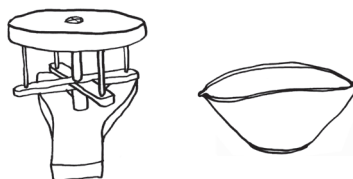
ČUPA

We begin the journey with sea fishing, which will be presented to us with the help of a dugout boat, the so-called *čupa* Marija. *Čupas* were made by fishermen for fishing between Trieste/Trst and Duino/Devin. They are special due to their centuries old tradition.

This simple fishing boat, seven metres long and a mere 70 centimetres wide, was the first Slovene sea-going vessel. To increase its stability, a transverse pole was added, which supports two six-metre paddles. A shorter, auxiliary paddle was used at the front on the left side. The rowing

was done standing up. Along the steep Karst coastline there were no mooring places and the fishermen had to pull their boats onto the rocky shores. Because of their solidity, the boats did not wear out much when dragged out. The *čupa* Marija was hewed in 1898 from a fir tree in Aurisina/Nabrežina near Trieste by the Babec family. The only preserved example of a *čupa*, which was in use until World War Two, is now safely kept in the museum's storage depot. In the late 19th century, *čupas* began to be replaced by more modern vessels.



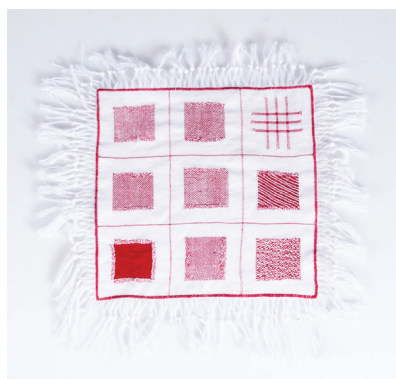


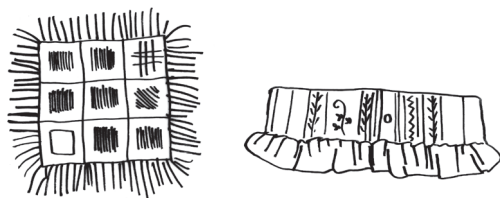
POTTER'S WHEEL AND A POULTRY ROASTING POT

Cottage industries involve the making of objects for one's own use or for sale, but might also develop into a vocational activity. Among the oldest and most important crafts in Slovenia is pottery making. The great demand for pottery in everyday life preserved this activity until the 20th century. In Slovenia, there were numerous pottery centres; the exhibited potter's wheel and poultry roasting pot originate in the Bela krajina region.

Clay was shaped on a potter's wheel. The exhibited wheel is hand driven, small, wooden and

simple. At the top is a round work surface with the potter's logo. The work surface is attached to an axis via a cross and four wooden sticks, and the axis is rigidly inserted into the base. This type of wheel was widespread across the Balkans. Potters used to make clay vessels and other pottery. The poultry roasting pot is oval shaped, unglazed and unpainted, and has an outlet for fat. The potter made it on a hand-driven wheel and fired it once in an open mound. The original object was in use in Drašiči until the 1960s.





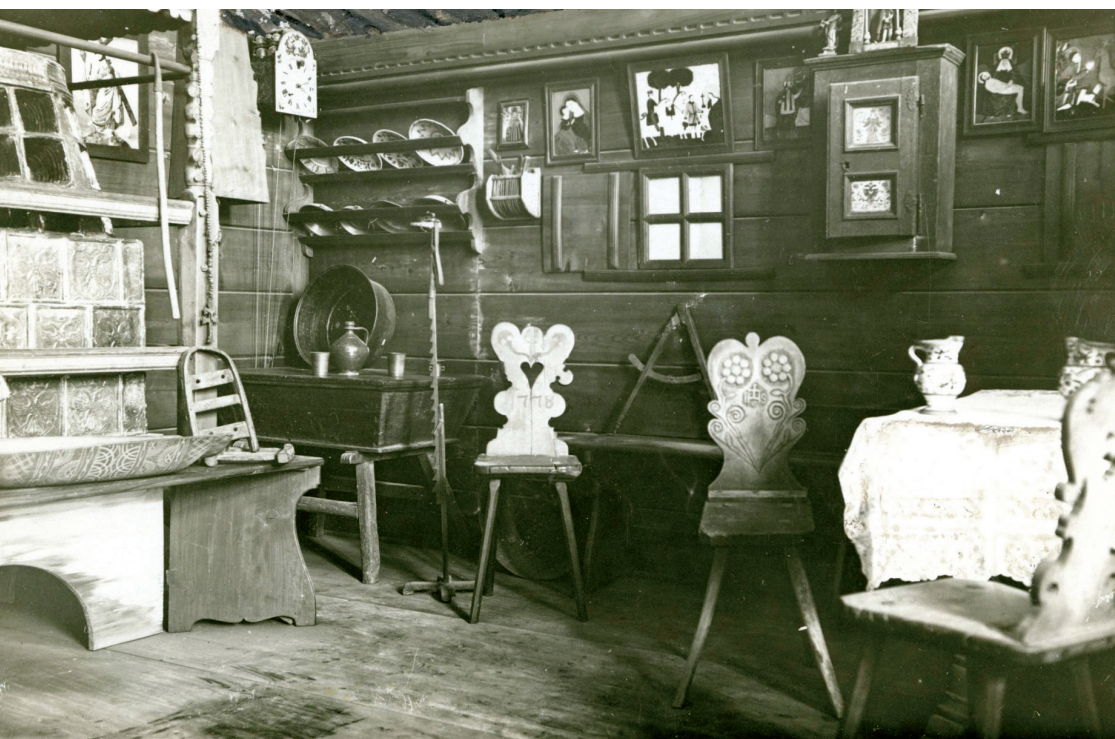
SCHOOL SEWING SAMPLES

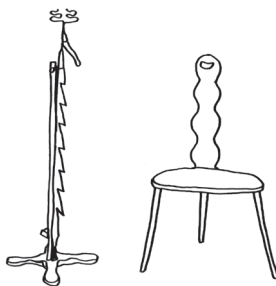
Clothing and other textiles not only have to be made and decorated, but because of damage they also have to be mended. In the final decades of the 19th century and the first half of the 20th century, schools attempted to train girls to manage a household, look after a family and work in a vocation. They were expected to achieve a certain level of knowledge in sewing, clothes adjustment and mending, knitting and crocheting. During school lessons crafts samples appeared as a proof of what the girls had learnt; these often served as souvenirs.

The two samples appeared within the programme at the teachers' training college in Ljubljana. The sample for mending in the shape of a square linen napkin with a

cotton lining and finishing tassels was made in the 1890s by Marica Zorec. The surface of the linen is divided by red stitching into nine equal sections. In each of them, different methods of mending tears and other damage are demonstrated.

The second sample, created by Marija Ložar soon after World War One, is intended for the learning of various stitches, borders and decorations. On the rectangular sample of linen and cotton, various hand-made and machine-made stitches, decorative folds and embroidery are demonstrated. In the middle there is a stitched buttonhole with a mother-of-pearl button, whilst the underside of the sample finishes in a gathered hem.





ČELEŠNIK AND CHAIR

In a home, relations are formed among family members and rituals are performed, whilst the basic human needs are satisfied. Human activities at home largely depend on light. Until the late 19th century, light was created by fire, burning firewood in a fireplace, matchwood, torches, tallow or oil. On many farms, burning matchwood was the norm, giving limited light and burning only for 15 to 20 minutes. On the device known as a *čelešnik*, dating from the second half of the 18th century, matchwood was attached to forged tongs with a metal pin for adjusting the height of the matchwood and light was cast in a circle.

Chairs were very important items of furniture in rural homes. In the 18th century few farms had them and they became more common only in the 19th century. As they often had the function of an honorary seat for the master of the house or guests, they were frequently decorated. In kitchens with a fireplace, people often sat on three-legged chairs. One such chair dating from the second half of the 18th century is the example from Skadanščina in the Primorska region. It is low, the seat is 40 centimetres high and the narrow, decorated back has an opening for easier carrying.

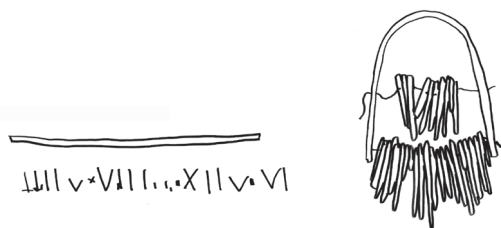


PILLORY AND TALLY

Folk law comprises of principles and unwritten rules that govern relations among members of a community. Punishments are an important part of law, and debts and obligations were in the past marked on tallies. A pillory is a shaming device for punishment. The punished person, most often a gossiping woman, was put in a pillory and exposed to public ridicule. The exhibited pillory is a wooden

device that opens in scissors fashion. It has a larger opening for the neck and in front of it two small openings for wrists. It is thought to have been used in the 18th century around Ljubljana; in some places, pillories remained in use even in the 19th century. There were also double pillories, where two people were fastened facing each other.





TALLIES

Tallies were used to record debts and obligations. In the vineyard huts of the Bela krajina neighbourhoods, the winegrowers marked the borrowing of wine in this way. This bunch of tallies dates from the late 19th century. Small lime-wood sticks were strung on a string and these were tied onto a wooden bow in two rows; one stick denotes one debtor. The other part of the stick was given to the one who borrowed the wine. The borrowing was marked with the carved symbols I, V and X. The

two halves form a whole and were both destroyed when the wine was returned. Tallies were kept in the vineyard hut by the key holder.

Taxes due to landlords, the church and the local or state authorities were marked on tax tallies. In the Prekmurje region they were used until early 20th century and kept by mayors. The exhibited tally is made of lime wood, with the notched symbols separated by full stops. It is in one part – an angular, bent one-metre stick.







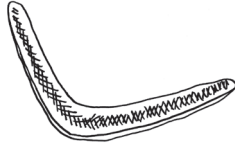
BEEHIVE IN THE SHAPE OF A DOG

In the Middle Ages, natural or artificially created tree hollows were used as beehives. Until the 17th century, when apiaries appeared, beehives were made from hollowed-out pieces of tree trunk, from planks put together in the shape of a tunnel, or woven from sticks or straw. Later, in the 19th century, beehives became box-shaped, with movable honeycomb frames and painted beehive panels. During that period some bee keepers put a beehive in human or animal

shape as protection next to their apiaries.

Hollow beehives were wooden, carved and painted; at the back, there was a door for taking out honeycombs, whilst the bees entered the hive through its belly or mouth. The exhibited hive from 1866 has the shape of a 70 centimetre tall, dark brown dog, sitting on a base. It is leaning on its front paws and sticking its red tongue out of its wide muzzle; white eyes are painted onto the removable head.





BOOMERANG

The original inhabitants of Australia lived mainly through hunting and gathering, using different tools. Boomerangs are bent wooden devices to be thrown when hunting, fighting or for ritual purposes. Young boys who were still learning the skill of throwing used V-shaped boomerangs. They are light and return to the thrower.

This boomerang from the early 20th century from Northern Australia has an open V-shape. In order to make it fly faster, it is designed like an aeroplane wing: the bottom is straight and the top semi-circular. It is decorated and on the top crossed diagonal lines are carved in the shape of a rhombus.





OUTRIGGER CANOE

On the Polynesian islands in the Pacific, people are closely connected with the sea. In the early 20th century, a captain with a name now forgotten sailed the seas there. In 1927, the Naglas couple from Ljubljana bought from him this model of an outrigger canoe

from the island of Fiji. It represents a narrow canoe featuring a lateral support float known as an outrigger, attached with two bent poles. The mast with a canvas sail facilitated sailing, whilst when there was no wind the boat was rowed.





CHIEF'S STOOL

Ignacij Knoblehar was one of the greatest 19th century explorers of the River Nile. Between 1848 and 1858 he worked as a missionary among the peoples along the White Nile in Africa.

The territory of the present day South Sudan was occupied by the Bari tribe. Its chiefs demonstrated their social status with low stools that they

always carried with them.

They sat on them or used them as a head rest. The exhibited stool is made of a single piece of wood that has an oval shaped arched seat and four legs, decorated with notches, resembling human legs.

Knoblehar's material legacy forms the foundations of the African collection at the Slovene Ethnographic Museum.

Slovenian Ethnographic Museum (SEM) in 2013-2015 implemented the project "Accessibility of Cultural Heritage to Vulnerable Groups", which is partly financed by The European Union through the European Social Fund and the Ministry of Culture. The main objective of the project was training of nine members of vulnerable groups that will be able to work in the museum. Beside SEM the trainees have been trained at the Museum of Contemporary History of Slovenia, the Slovenian National Museum, the National Gallery, the Natural History Museum of Slovenia, the Slovenian Theatre Institute and the Technical Museum of Slovenia. The project will increase the availability of technical museum premises. SEM was supplemented with induction loops, tactile maps, they produced the replica of some museum objects and upgrade the museum website for sensory impaired (blind, partly blind, deaf and other users). Part of the project was training for functional use of new technologies, the Internet and the acquisition of knowledge in the field of management of cultural contents and opportunities for the creation of conditions for work of persons with disabilities and to improve aphysical accessibility to museum collections. Developed and implemented were new Pedagogical and Anagogical programs that enhanced the accessibility of museum content and attract new visitors to Slovenian museums. The project also integrated students from vulnerable groups into the field of museum work.