



Slovenski etnografski muzej

## Vidna sporočila na Slovenskem med obema vojnama

Na razstavi je predstavljen izbor vidnih sporočil, ki so nastajala med obema svetovnima vojnama na Slovenskem in ki so se po vsebinski ali oblikovni plati bolj ali manj odkrito spogledovala s posameznimi sestavinami slovenske ljudske kulture.

Razpad Avstro-Ogrske monarhije in združitve s Hrvati in Srbi v skupno državo sta Slovincem prinesla poleg političnih tudi številne gospodarske, družbene in kulturne spremembe. Prišlo je do razcveta slovenske industrije, trgovine in turizma, naraščalo je število mestnega prebivalstva, razvijalo se je slovensko šolstvo in odvijalo se je bogato kulturno, društveno in družabno življenje. Vse to je terjalo in obenem omogočalo razmah oblikovanja vidnih sporočil, ki so kot množično sredstvo komunikacije nastajala predvsem v mestnem okolju. Želje naročnikov so izpolnjevali večinoma domači umetniki in drugi ustvarjalci, ki so oblikovalske rešitve iskali v skladu s sočasnimi evropskimi tokovi v umetnosti, za manj zahtevne naročnike pa so oblikovali kar tiskarji sami. Razvoj tiskarstva je poleg delovanja večjih tiskarn omogočil tudi nastajanje številnih manjših umetniških tiskarn in zadržev, ki so si prizadevale dvigniti nivo uporabne grafike. Pri vseh pa lahko zasledimo tudi večja ali manjša prizadevanja po slovenskosti interpretacije ali interpretaciji slovenskosti, ki so črpala navdih iz odmirajoče slovenske ljudske kulture, z njeno pomočjo skušala prispevati k utrjevanju slovenske nacionalne identitete ali pa jo zgolj izrabljala v komercialne namene. Kot primeri tovrstnega grafičnega oblikovanja so v Slovenskem etnografskem muzeju razstavljeni le plakati, reklamna sporočila in razglednice, čeprav lahko podobne oblikovalske težnje zasledimo tudi v doslej že podrobneje raziskanem in javnosti bolj poznanem revialnem tisku ter knjižni opremi in ilustracijah te dobe.

Razstavljeno gradivo je iz zbir Slovenskega etnografskega muzeja, Narodnega muzeja Slovenije, Mestnega muzeja Ljubljana, Muzeja Velenje, Belokranjskega muzeja, Narodne in univerzitetne knjižnice, Zgodovinskega arhiva Ljubljana, Arhiva Republike Slovenije in iz zasebnih zbirk Alojza Cindriča, Marka Korenčana, Janeza Lombergarja, Miloša Mikoliča, Mira Slane, Gregorja Simončiča, Milana Škrabca, Zmaga Tančiča in Blaža Zabreta ter iz zbirke podjetja Kolinska d.d.

Mojca Račič Simončič



Slovene Ethnographic Museum

## Visual Messages in Slovenia Between the Two World Wars

The exhibition presents a selection of visual messages that arose in Slovene ethnic area between the two World Wars and that, in terms of content or design, first in some way with individual elements of Slovene folk culture.

The disintegration of the Austro-Hungarian monarchy, and uniting with the Croats and Serbs into a common country brought not only political, but also economic, social and cultural changes to Slovene areas. Slovene industry, trade and tourism flourished, the urban population increased, the Slovene education system developed, and a rich cultural and social life unfolded. This both demanded and facilitated a creative outburst of visual messages, that appeared as a means of mass communication primarily in the towns. Commissioners' needs were met largely by local artists and other creative workers, who sought design approaches that were in tune with contemporary European currents, although the needs of the less demanding were perhaps met by printers themselves. The growth of print technology enabled, in addition to the functioning of large printers, the opening of numerous small artistic printers and cooperatives that tried to raise the general standard of applied graphic art. We can also trace differing degrees of striving after a Slovene interpretation, or an interpretation of "Sloveneness", that drew inspiration from fading Slovene folk culture, trying, with its help, to make a contribution to the affirmation of Slovene national identity, or perhaps merely to exploit it commercially. As examples of this kind of graphic design, the Slovene Ethnographic Museum is exhibiting only posters, advertisements and postcards, although similar design strategies can be seen in the, to date, better-researched and better-known areas of magazine publishing and of book design and illustration from this period.

The exhibited materials are from the collections of the Slovene Ethnographic Museum, the National Museum of Slovenia, City Museum of Ljubljana, Velenje Museum, Bela krajina Museum, National and University Library, Historical Archives Ljubljana, the Archives of the Republic of Slovenia; from private collections of Alojz Cindrič, Marko Korenčan, Janez Lomberger, Miloš Mikolčić, Miro Slana, Gregor Simončič, Milan Skrabec, Zmago Jančič, Blaž Zabret, and from the collection of Kolinska d.d.

Mojca Ratič Simončič

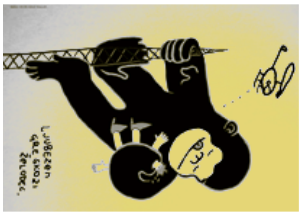


Univerza v Ljubljani, Akademija za likovno umetnost, Oddelek za oblikovanje  
Mentorstvo: prof. Radovan Jenko, prof. Tomaž Kržišnik, prof. Ranko Novak in prof. Peter Skalar.

## Vidne ljudske modrosti

Študentke in študentje 3. in 4. letnika Oddelka za oblikovanje, vizualne komunikacije so v okviru posebnega seminarja oktobra 2004 opravili nalogo z naslovom *Prevod slovenskih ljudskih modrosti izbranih rekov in pregovorov v vizualni jezik*. Cilji naloge so bili: sodobne, sveže vizualne interpretacije oziroma slikovni komentarji na temo znanih ljudskih modrosti. Izmed več kot sto rešitev so mentorji naredili ožji izbor, katerega kriteriji so bili: močna ideja, razumljivost likovnega prevoda in likovna kreativnost oz. inovativnost v izvedbi. Študentje so s svojo likovno občutljivostjo in do jvega sveta okolji njih poskušali reševati posamezni ljudski modrosti, ki naj bi bila odgovor na esenco sporočila, vsebovanega v posamezni ljudski modrosti.

Radovan Jenko



Radovan Jenko

Out of more than a hundred creations, the supervisors made their selection using the following criteria: a strong idea, comprehensibility of the visual translation and artistic creativity or innovation in execution. The students, using their own artistic sensibility and grasp of the world around them, tried to translate a specific proverb or saying into an image that represented a response to the essence of the message conveyed by that particular piece of folk wisdom.

In October 2004 3<sup>rd</sup> and 4<sup>th</sup> years students studying visual communication within the Department of Design, as part of a special seminar programme, completed an assignment entitled *Translation of Slovene folk wisdom selected sayings and proverbs into visual images*. The goals of the assignment were to come up with fresh, modern visual interpretations or visual commentaries on well-known themes of folk wisdom.

University of Ljubljana, Academy of Fine Arts, Department of Design  
Mentorship: Professor Radovan Jenko, Professor Tomaž Kržišnik, Professor Ranko Novak and Professor Peter Skalar.

## Visual Fol Wisdom



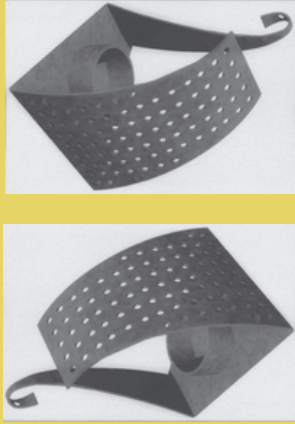
Univerza v Ljubljani, Akademija za likovno umetnost, Oddelek za oblikovanje

Mentorstvo: prof. dr. Janez Bogataj

## Dediščina - izzivi za oblikovanje

V študijskem letu 2003/2004 so študentke in študentje 4. letnika na Oddelku za oblikovanje Akademije za likovno umetnost opravili izpitne obveznosti pri predmetu Kultura zgodovina (prof. dr. Janez Bogataj) v obliki vizualnih elaboratov. V Slovenskem etnografskem muzeju so si poljubno izbrali predmete, ki so jim potem omogočali razmišljanje ter iskanje povezav z možnostmi sodobnega oblikovanja. Pri tem so bile postavljene tri temeljne izhodiščne možnosti: odkrivanje funkcionalnih zakonitosti, poznavanje likovno estetskih, poročilnih vrednot ali sinteza vseh teh sestavin. Pri načrtovanju oblikovalskih rešitev iz dediščine namreč ne moremo govoriti le o »reoblikovanju predmetov ali njihovem formalnem posodobljenju«, ampak o spoznavanju celovitega modela, ki je bil v zgodovinskem razvoju že neštokrat funkcionalno, estetsko, komunikacijsko in še kako »preizkušen«. Izdelki študentov in študentk predstavljajo torej elemente oblikovalskih razmišljanj, temelječih na dediščinskih izhodiščih.

Janez Bogataj



Janez Bogataj

In the academic year 2003/2004, 4<sup>th</sup> year students from the Department of Design at the Academy of Fine Arts carried out a project as part of their course requirements for the history of culture with Professor Dr. Janez Bogataj. At the Slovene Ethnographic Museum, they were free to choose objects which they could later reflect on in order to seek possible links with contemporary design. Three basic starting points were offered: the uncovering of functional laws, the recognition of visually aesthetic and communicative values, or a synthesis of these three elements. When planning a design approach based on heritage, we cannot talk of the "blind" reshaping of objects or of formal redesign, but of recognition of a whole model which, through history, will have been "tested" many times in a functional, aesthetic, communicative or some other way. What the students have produced thus represents aspects of reflection on design that takes heritage as its starting point.

## Heritage - Design Challenges

University of Ljubljana, Academy of Fine Arts, Department of Design  
Mentorship: Professor dr. Janez Bogataj

Univerza v Ljubljani, Akademija za likovno umetnost, Oddelek za oblikovanje

Mentorstvo: doc. Tanja Pak

## **Interpretacije mask**

Študentov 4. letnika industrijskega oblikovanja na Oddelku za oblikovanje Akademije za likovno umetnost 2004/2005 pri izbrimem predmetu Kiparstvo (steklo, Doc. Tanja Pak). Projekt je nastal v oktobru in novembru 2004.

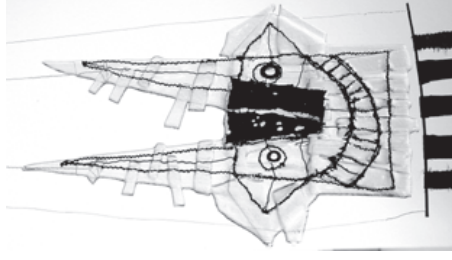
Maske je človek od pradavnine dajal predse ali nase zato, da je z njimi spremenil svojo identiteto, se skrtil za njihovo moč in za nekaj trenutkov postal nekdo drug, osvobojen vezi realnega bivanja.

Nadse dražljivo je za kratek čas odložiti svoj jaz, se preleviti v neko drugo bitje, polno prispevov in prastarih moči, bitje, ki lahko pričara pomlad in z njo potrebne dobrine, ali bitje, ki brez zadržkov parodira ideale potrošniške družbe sodobne civilizacije.

Slovenske tradicionalne maske so bile s svojim bogatim sporočilom o strahu, upanju, humorju in veri v premoč dobrega nad zlim izživ, ki so ga študentje sprejeli, analizirali in prevedli v svoj jezik. Pri tem so uporabljali steklo, ki ga pri tradicionalnih maskah ni najti, s čimer so svojim interpretacijam dodali novo dimenzijo, polno psiholoških podpomenov in asociacij. Od posameznikove občutljivosti je odvisna njegova sposobnost odstriranja plasti za plastjo.

Sporočilo je ostalo, vendar je skozi njihovo govorico aktualno tukaj in zdaj, kot so še vedno tukaj in zdaj aktualni vsi strahovi in vse veselje naših prednikov.

Tanja Pak



University of Ljubljana, Academy of Fine Arts, Department of Design

Mentorship: Assistant professor Tanja Pak

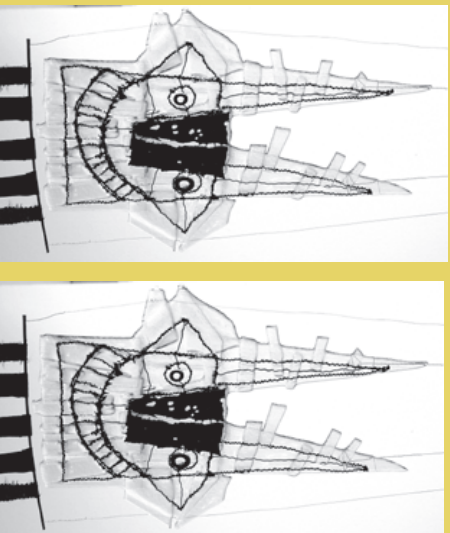
## Interpretations of Masks

made by the 4th year students of industrial design from the Design Department of the Academy of Fine Arts, for their elective course on sculpture (glass), Assistant Professor Tanja Pak. The project was carried out during October and November 2004.

Since ancient times, people have worn or held masks in order to conceal their identity, to hide behind the masks power and to briefly become someone different, free from the binds of their usual existence. It is thrilling to put away one's self for a short time, to be transformed into a different being, full of metaphorical meaning and ancient powers, a being that can invoke the spring and the fruits it promises, or a being that without restraint parodies the ideals of the modern consumer society.

Traditional Slovene masks, with their potent message of fear, hope, humour and belief in the triumph of good over evil, posed a challenge that the students accepted, analysed and translated into their own language. They incorporated a material which cannot be found in traditional masks: glass, thus adding to their interpretations a new dimension, full of psychological sub-meanings and associations. The ability to uncover these different layers depends on each individual's sensitivity. The message remains, but through interpretation it becomes relevant to the here and now, just as all the fears and joys of our forbears are still with us.

Tanja Pak



Univerza v Ljubljani, Naravoslovnotehniška fakulteta, Oddelek za tekstilstvo

Mentorstvo: red. prof. Metka Vrhunc, izr. prof. Vera Sešlar Založnik, izr. prof. Marija Jenko in doc. Almira Sadar.

## Etno v modi

Današnja moda je vsakršna. Reciklira oblike iz preteklosti in jih postavlja v nove odnose.

Etno oblačila v današnji modi so tista, ki se vsebinsko ali likovno zgledujejo po narodni dediščini.

Oblikovalci iščejo inspiracije za nove kolekcije v svoji zgodovini, ki jim je bližja in bolj poznana, ali v tuji, njim eksotični kulturi oblačenja.

Tako je današnja moda tudi informacija o različnosti kultur. Širi se kot vizualni medij.

Projekt študentov oblikovanja tekstilij in oblačil je nastal z raziskovanjem slovenske kulture oblačenja, ki je prav tako posebna, značilna in barvita. Študentje so spoznavali različne tehnike tkanja, pletenja, tiska, vezenja, klekljanja, modeliranja, raziskovali vzorce, značilne detajle in odnose med posameznimi oblačilnimi deli ter oblačili. Ob raziskovanju idrijske čipke in spoznavanju tradicionalnih tehnik klekljanja so oblikovali sodobno idrijsko čipko.

Raziskovanje narodne dediščine ponuja neskončen vir podatkov, ki jih je možno vsebinsko in likovno preobraziti s pomočjo sodobnih tehnologij. Studentom je projekt pomenil nov oblikovalski izziv rezultat predstavljajo aktualne kolekcije tekstilij in oblačil.

Almira Sadar





University of Ljubljana, Faculty of Natural Sciences and Engineering, Department of Textiles

Mentorship: Professor Metka Vrhunc, Associate Professor Vera Sešlar Založnik, Associate Professor Marija Jenko and Assistant Professor Almira Sadar

## **The Ethnic in Fashion**

Anything goes in today's fashion. Past forms are recycled and placed in new relations. Ethnic clothes are those that model themselves in some way on the national heritage. Seeking inspiration for their new collections, designers turn to their national history, which is closer and more familiar to them than foreign, seemingly exotic modes of dressing. Thus today's fashion also provides information about different cultures, spread via this visual medium.

These student projects in designing textiles and clothes arose from research into the Slovene mode of dressing, which is special, characteristic and colourful. Students became familiar with different techniques of weaving, knitting, printing, embroidery, lace-making and modelling; they also researched patterns, characteristic details and the relationship between individual elements and outfits as a whole. Their exploration of Idrijan lace and traditional lace-making techniques led to a modern variant of this kind of lace.

The national heritage represents an endless source of ideas that can be transformed through the use of modern technology. The project offered students a new design challenge and the results form this collection of textiles and clothes.

Almira Sadar



Ksenija Baraga

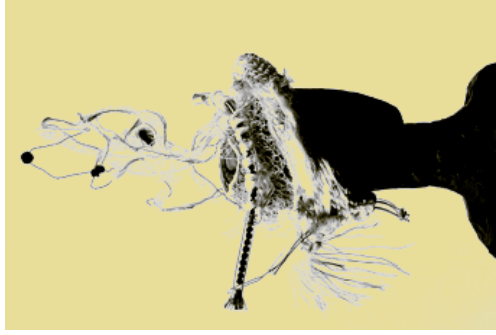
## **Preplet trakov, zračnost cvetov**

Na razstavi predstavljam nekaj svojih starejših del in izbor najnovejših del, nastalih ob stiku in odkritju zbirk tekstilij, ki jih hrani Slovenski etnografski muzej. Od otroštva me navdušujejo stari rokodelski predmeti s svojo natančno, logično in zapleteno izvedbo. Skušala sem razumeti način izdelave, videla pa sem še veliko drugega tako v tehniki, materialu kot v vsebini, kar sem si želela upodobiti. Zaljubljena v tradicionalne tekstilne tehnike, kot so pletenje, klekljanje, vezenje in kvačkanje, raziskujem svojo pot. Izbrane kreacije so zavedno ali nezavedno navdihnjene s tradicionalno ljudsko kulturo, ki jo je moč prepoznati predvsem v čipkah in organskih cvetličnih motivih. Lepoto čipke vidim v njeni krhki in natančni risbi, lahкотnosti in transparentnosti. Ohranjujoč te lastnosti raziskujem in uporabljam materiale od volne do plastike.

Že naši predniki so se ob življenjskih prelomnicah (birma, poroka, smrt) radi okraševali z naravnimi in umetnimi cveticami. Tudi v številnih mojih kreacijah se pojavljajo rože.

Za razstavljena, na novo ustvarjena pokrivala, za katera sem našla navdih v muzejski zbirki pokrival, sem izbrala (meni zelo ljube) oblike poročnih cvetličnih venčkov in koroške avbe.

Ksenija Baraga



Ksenija Baraga

## Uvoven Ribbons, Aitij Blossoms

At this exhibition I present a few of my older works and a selection of newer works that came about following my discovery of and contact with the textile collections kept by the Slovene Ethnographic Museum.

Ever since childhood, I have been inspired by old, hand-crafted objects with their detailed, logical and complex execution. I have tried to understand the way they are made, but I could see much more in technique, material and content that I wanted to emulate. I felt my way, enamoured with traditional textile techniques such as knitting, bobbin-work, embroidery and crocheting. The selected products are, consciously or not, inspired by the traditional folk culture that can be seen particularly in lace and organic flower motifs. For me, the beauty of lace is in its fragile and detailed drawing, its lightness and transparency. While preserving these characteristics, I explore and use materials as diverse as wool and plastic.

Our forbears liked to decorate themselves for special personal occasions (confirmation, marriage, death) with natural or artificial flowers. Flowers appear in many of my creations, too. For the exhibited, newly created head coverings, the inspiration for which I found in the museum collection, I chose the forms of wedding flower wreaths and the Carinthian *avba* (bonnet), both of which are very dear to me.

Ksenija Baraga



Telekom Slovenije, zanj oblikovalca Katjuša Kranjc Srdić in Rok Kuhar

## **Staro za novo leto**

Novoletna darila za Telekom Slovenije 2005

Podariti darilo pomeni dati del sebe. Darilo obdarovanemu govori o nas, o naši kulturi, o našem razumevanju okolja, ki nas obdaja, in končno tudi o našem odnosu do preteklosti in prihodnosti.

Vsebinsko tako izbor daril ter celostna podoba kolekcije temeljita naslovenski kulturni dediščini, ki je nadgrajena s sodobnostjo.

V Telekomu Slovenije se kot nacionalni telekomunikacijski operater zavedajo svoje družbeno odgovorne vloge. Medsebojno sodelovanje in povezovanje s Slovenskim etnografskim muzejem so nadgradili s celotno kolekcijo novoletnih in poslovnih daril, ki temeljijo na posodobljeni slovenski kulturni dediščini.

Predlog novoletnih daril za Telekom Slovenije vsebinsko izhaja iz domačega, družinskega, slovenskega. Osnovo smo nadgradili s kreativnim posegom, ki znano spreminja v novo, inovativno. Tradicionalne motive smo preoblikovali v sodobno govorico, nekdanje pristope smo prevedli v sodobne materiale.

Zbirke Slovenskega etnografskega muzeja skrivajo množico idej, zakritih s časom. Njihovo oživiljanje s prevrednotenjem nekaj izbranih eksponatov poskuša opozoriti na kreativnost in željo po lepem, ki od nekdanj sodelujeta pri oblikovanju čisto vsakdanjih izdelkov.

Razmišljajočemu, radovednemu in kreativnemu ustvarjalcu lahko stari izdelki pomagajo pri snovanju novega. Iz starega, izkušenega in že doseženega nastaja novo. Dovršenost izdelkov naših prednikov je pri tem lahko pomoč, je vzgib ali pa samo iskrica, ki podžge željo po ustvarjanju.

Nekateri predmeti so zgolj replike iz sodobnega materiala, ki omogoča velikoserijsko izdelavo. V drugih izdelkih pa je od starega ostala zgolj sled: novi, moderni izdelki črpajo navdih pri muzejskih eksponatih, ki so v avtorskem procesu postali ponovno sveži, prilagojeni duhu časa in seveda poudarjeno uporabni.

Katjuša Kranjc Srdić in Rok Kuhar



videi preteklost: živel prihodnost.

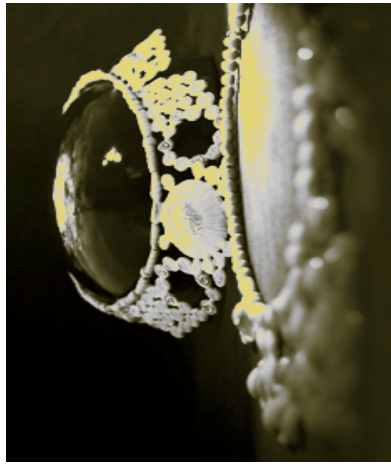


NATIONAL ETHNOGRAPHIC MUSEUM OF SLOVENIA



Urad Vlade Republike Slovenije za informiranje

## U stičišču ustvarjalnosti



Urad Vlade Republike Slovenije za informiranje z razstavo *V stičišču ustvarjalnosti* predstavlja presek ustvarjalnosti tistih Slovencev, ki so tradicionalno povezani s svojim naravnim okoljem, vendar so odprti v svet, iščejo nova spoznanja, vizije in rešitve ter s svojimi deli preselegajo državne meje. Izraža torej prepletenost tradicije in sodobnega oblikovanja.

Osrednji del pričujoče razstave predstavlja *Slovenska miza*, ki je bila predstavljena na mednarodni razstavi z naslovom *Mize Evrope* (Tables of Europe) spomladi letos v Budimpešti. Obiskovalci te razstave so Slovensko mizo ocenili kot najboljšo. *Slovenska miza* oziroma "miza Slovenije" izraža sodoben pogled na druženje in komunikacijo v sozvočju z dediščino. Vsi avtorji sodobno oblikovanih elementov za *Slovensko mizo* tako na izviren način izhajajo iz dediščine. Navdih za prt, ki so ga izdelali v *Studiu Koder* v Idrivji, predstavljajo tradicionalne idrijske klekljane čipke.

Tudi mlada oblikovalka *Tina Koder* skozi barvno kolekcijo - čaj, venčki, češnjev cvet, rustika in voda - pri svojem oblikovanju uporablja značilne idrijske tehnike ter vpleta slovenske ljudske simbole in motive s poudarkom na klekljani čipki v različnih pojavnih oblikah kot samostojni umetniški objekt, kot del interierja ali oblačila. Oblikovalca unikatnega porcelana *Katja in Jure Bricman* iz Prevalj predstavljata kolekcijo unikatnega porcelanastega nakita in kolekcijo Miss sveta. Pri svojih oblikovalskih zasnovah izhajata iz elementov najbolj prefinjene »čipkaste« tradicije. Njuna je tudi unikatna zbirka iz porcelana z zlatimi grafizami, tako imenovana *Sanijska zgodba*.

Razstavljene mojstrovine slovenskih steklarjev, steklohalcev in steklobrusilcev pomenijo nadgraditev bogate tradicije nekdanjih gozdnih glažut, ki so v 19. stoletju delovale na ozemlju današnje Slovenije. Steklarsko podjetje Rogaška Dekor v Kozjem je za *Slovensko mizo* izdelalo kristalne kelihe, imenovane po slovenskem škofu Antonu Martinu Slomšku, zaščitniku slovenskih vinarjev, ki jih je elegantno in izvorno oblikoval *France Černelč*. Z izdelki Rogaška Crystal so predstavljene drzne ideje oblikovalke *Mojce Smit*.

Cvetlična dekoracija mize avtorja *Janeza Seliskarja* iz Ljubljane v izvedbi *Cvetja Eli* je prenos tradicionalnega slovenskega krašenja miz s smrekovimi oblanci, plavicami, pušpanom in podobnim v sodobno cvetlično kompozicijo.

Jedini listi so natisnjeni na ročno izdelanem papirju v mojstrski delavnici Jožeta Valanta iz Vevč pri Ljubljani, ki je znana po ročni izdelavi papirja iz bombažnih in lanenih vlaken. Delavnica nadaljuje tradicijo papirnega mlina, ki je na tem mestu deloval že leta 1579.

Po stari tradiciji bdi nad mizo sv. Duh v podobi izrezljanega lesenega goloba. V zgodovinskem spominu je ohranjeno pričevanje, da so bili takšni leseni golobi tudi oznanjevalci prihoda gostov v hišo. Replike teh golobov izdelujeta *Monika* in *Robert Perko* iz vasi Breznica pri Žireh.

Urad Vlade Republike Slovenije za informiranje

Government Public Relations and Media Office of the Republic of Slovenia

## **At the Meeting Point of Creativity**

Within the exhibition *At the meeting point of creativity*, the Government Public Relations and Media Office of the Republic of Slovenia presents a cross-section of the creativity of those Slovenes who are traditionally linked to their natural environment, but who are at the same time open to the world, seeking new knowledge, a new vision and new approaches, and whose work consequently reaches beyond state borders. The exhibition thus presents a way in which traditional and modern design can be interwoven.

The central part of the exhibition is the *Slovene table*, which was presented at the international exhibition *Tables of Europe* this spring in Budapest. The Slovene table, which expresses a modern view of socialising and communicating in harmony with heritage, was selected as the most successful by visitors to the exhibition. All the creators of the contemporarily designed elements of the *Slovene table* have thus in an original way derived their ideas from heritage.

The inspiration for the table cloth, made by *Studio Koder* in Idrija, was traditional Idrija bobbin lace. The young designer *Tina Koder*, throughout her colourful collection, uses typical Idrija techniques, particularly bobbin lace in its different forms, and includes Slovene folk symbols and motifs, either in an independent artistic object, or as a constituent part of an interior or clothing.

The designers of unique porcelain, *Katja and Jure Bricman* from Prevalje, present a collection of unique porcelain jewellery and their Miss World collection. Their design is derived from elements of the finest lace traditions. They also designed the unique porcelain collection with gold tracery, known as the *Dream Story*. The exhibited masterworks by Slovene glass makers, glass blowers and glass cutters signify an extension of the rich traditions of the former glass workshops, usually situated in woods, which existed in the 19<sup>th</sup> century on the territory of the present-day Slovenia.

The glass-making firm *Rogaška Dekor* from Kožje made the cut-glass goblets, named after the Slovene bishop Anton Martin Slomšek, the patron of Slovene wine-makers. They have been elegantly and originally designed by *Franc Černeč*. The *Rogaška Crystal* products present the daring ideas of the designer *Mojca Šmit*. The table flower decoration by *Janez Seiškar* from Ljubljana, as realised by *Ovčije Eli*, represents a transfer of traditional Slovene table decorations, using pine shavings, cornflowers, boxes and so on, into a contemporary flower composition.

The menus have been printed on hand-made paper by Jože Valant's workshop from Vevče near Ljubljana, which is renowned for its hand-made paper, produced from cotton and linen fibres. The workshop continues the tradition of the paper mill, which operated in the same location as early as in 1579.

In line with the old tradition, the Holy Spirit in the shape of a carved wooden dove watches over the table. There is historic testimony that such wooden doves also announced visitors to the house. Replicas of these doves are made by Monika and Robert Perko from the village of Breznica near Žiri.

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