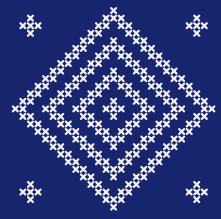
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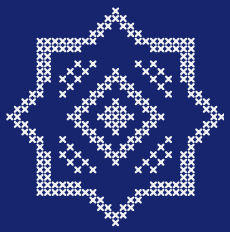
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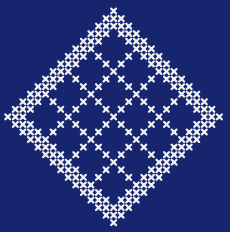
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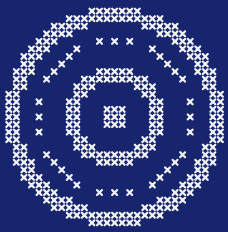
01 SONG · PJESMA



02 THREAD · KONAC



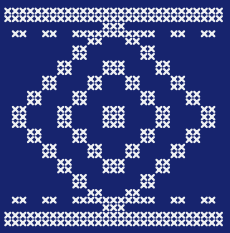
03 WOOD · DRVO



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06 WOOL · VUNA

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A NOTE FROM DISCOVER

Discover is a magazine about Bosnia and Herzegovina. Each issue starts from one idea that shapes how it looks, how it sounds and what you can do with it.

This first issue is called Made here. It has six stories about making things: a song, a thread, a piece of wood, a sheet of copper, a stone and a length of wool.

On discover.ba you can hear the issue and work each material with your hands. On paper, each story comes with a pattern to stitch.

RIJEČ DISCOVERA

Discover je magazin o Bosni i Hercegovini. Svaki broj polazi od jedne ideje koja oblikuje njegov izgled, zvuk i ono što s njim možeš napraviti.

Prvi broj nosi naslov Rađeno ovdje. Donosi šest priča o stvaranju: o pjesmi, koncu, komadu drveta, bakarnom limu, kamenu i vuni.

Na discover.ba broj možeš čuti i svaki materijal oblikovati vlastitim rukama. Na papiru uz svaku priču dolazi šara koju možeš izvesti.

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01 SONG · PJESMA

A song needs another singer

Pjesmi treba novi glas

Nada Mamula in the television programme Sjelo na vrelu Bosne, 1962, as identified in the archive. Photograph: Stevan Kragujević, courtesy of Tanja Kragujević. CC BY-SA 4.0. Cropped and printed in one colour.

Nada Mamula u televizijskoj emisiji Sjelo na vrelu Bosne, 1962, kako je navedeno u arhivu. Fotografija: Stevan Kragujević, ljubaznošću Tanje Kragujević. CC BY-SA 4.0. Fotografija je izrezana i štampana u jednoj boji.

Sevdalinka has its place on a UNESCO list. The more interesting question is what happens when somebody learns it, changes it and sings it again.

THE SONG CAME BEFORE THE speeches. On 4 December 2024, at a Federal Ministry of Culture and Sports press conference celebrating sevdalinka's UNESCO inscription, Mensura Bajraktarević sang "Kraj potoka bistre vode". That is how the ministry's account begins: with a named performer and a particular song, before the officials explain the achievement. It is a useful order in which to approach the music. Start with somebody singing. The certificate can wait.

UNESCO describes sevdalinka as urban singing shaped by the meeting of South Slavic oral poetry and Ottoman musical influences. It can be performed unaccompanied or with instruments. Its essential work is storytelling. The designation covers a practice shared by amateur and professional singers, rather than a definitive arrangement against which every subsequent performance must be measured. Younger family members learn by imitation, then introduce variations of their own.

That last detail deserves more attention than it usually gets. Learning an old song does not require leaving your own voice outside it. The choice of where to breathe, how long to hold a word and how directly to address a listener can change the encounter. Those are things to listen for, rather than a test of whether a performance sounds sufficiently old.

Damir Imamović offers a particularly clear example of how inheritance can involve deliberate study. His grandfather was Zaim Imamović. Yet the younger singer's route into professional music included work with Farah Tahirbegović on a monograph about Zaim in 2004, after studying philosophy. The biographical account published by the University of Toronto's Hart House puts research alongside family connection. He subsequently developed SevdahLab, an educational programme, and curated the Sarajevo exhibition *Sevdah, the Art of Freedom* in 2015.

He has also worked on the instrument in his hands. Buybook's account of his practice describes a collaboration with saz maker Ćamil Metiljević and guitar maker Mirza Kovačević to create the tambur, bringing together qualities of saz and guitar. Here, the argument for change takes physical form: a musician and two makers working out what an instrument might allow him to do. His book *Sevdah*, available in English, approaches the

genre through its musical, poetic and cultural history.

Set that activity beside the archive photograph in this issue. Stevan Kragujević photographed Nada Mamula in *Sjelo na vrelu Bosne* in 1962. The archive identifies a television programme, not an anonymous glimpse of an untouched past. Mamula was appearing before cameras. The picture belongs to the history of how this music was presented to an audience, as well as to the history of the singer herself. It does not tell us which song she is singing, or how that moment sounded.

A useful first listening session need not become a survey of the entire tradition. Choose one song. Read its words, or a reliable translation. Then listen to two singers perform it. Notice which words become important, where the pace changes and what the accompaniment leaves exposed. These are invitations to compare, not instructions to declare a winner.

A recording fixes the choices a singer made on one occasion. A second version puts those choices back into question. After that, even a familiar song can become less predictable: you begin to hear where one performer follows a predecessor and where another takes a different turn. The song stays recognisable. The singer matters.

A recording fixes the choices a singer made on one occasion.

SOURCES

Federal Ministry of Culture and Sports, press conference on sevdalinka's UNESCO inscription, 4 December 2024

UNESCO, Sevdalinka, traditional urban folk song, inscribed 2024

Hart House, University of Toronto, profile of Damir Imamović

Buybook, Damir Imamović, Sevdah, English edition

Sevdalinka je dobila mjesto na UNESCO-ovoj listi. Zanimljivije je šta se s pjesmom desi kada je neko nauči, promijeni i ponovo zapjeva.

PRVO PJESMA, PA GOVORI. NA konferenciji Federalnog ministarstva kulture i sporta povodom upisa sevdalinke na UNESCO-ovu listu, 4. decembra 2024. godine, Mensura Bajraktarević otpjevala je „Kraj potoka bistre vode“. Tako počinje izvještaj Ministarstva: imenom pjevačice i naslovom pjesme, prije obraćanja zvaničnika. Dobar je to redoslijed i za upoznavanje s ovom muzikom. Prvo poslušaj nekoga kako pjeva. Priznanje može sačekati.

UNESCO opisuje sevdalinku kao gradsko pjevanje nastalo susretom južnoslavenske usmene poezije i muzičkih utjecaja Osmanskog carstva. Izvodi se bez pratnje ili uz instrumente, a u njenom središtu je pripovijedanje. Upis se odnosi na praksu koju dijele amateri i profesionalni pjevači, a ne na jedan konačan aranžman prema kojem se moraju mjeriti svi ostali. Mlađi članovi porodice uče oponašajući starije, a s vremenom unose i vlastite promjene.

Taj posljednji detalj lako promakne. Učiti staru pjesmu ne znači odreći se vlastitog glasa. Gdje ćeš udahnuti, koliko dugo zadržati riječ i kako ćeš je uputiti onome ko sluša, sve to mijenja izvedbu. Vrijedi obratiti pažnju na te odluke, umjesto da procjenjuješ zvuči li pjesma dovoljno starinski.

Damir Imamović pokazuje koliko iza porodičnog naslijeđa može stajati svjestan istraživački rad. Njegov djed bio je Zaim Imamović. Ipak, Damirov put prema profesionalnom bavljenju muzikom uključivao je, nakon studija filozofije, i rad s Farah Tahirbegović na monografiji o Zaimu 2004. godine. Biografija koju je objavio Hart House Univerziteta u Torontu uz porodičnu vezu ističe upravo taj rad. Kasnije je razvio obrazovni program SevdahLab, a 2015. u Sarajevu priredio izložbu *Sevdah, umjetnost slobode*.

Bavio se i instrumentom na kojem svira. Prema biografiji koju objavljuje Buybook, s graditeljem sazova Ćamilom Metiljevićem i graditeljem gitara Mirzom Kovačevićem osmislio je tambur, instrument koji povezuje sazlijski i gitarski zvuk. Ovdje je promjena sasvim opipljiva: muzičar i dvojica majstora traže instrument koji će mu otvoriti nove mogućnosti. Njegova knjiga *Sevdah*, objavljena i na engleskom, bavi se muzičkom, poetskom i kulturnom historijom ovog žanra.

Uz takav rad zanimljivo je pogledati i arhivsku fotografiju u ovom broju. Stevan Kragujević snimio je Nadu

Mamulu u televizijskoj emisiji *Sjelo na vrelu Bosne* 1962. godine. Arhivski opis navodi televizijsku emisiju, dakle pripremljen nastup pred kamerama, a ne neimenovan prizor iz nekog netaknutog prošlog vremena. Fotografija pripada i historiji pjevačice i historiji načina na koji se ova muzika predstavljala publici. Ne govori nam koju je pjesmu tada pjevala ni kako je ta izvedba zvučala.

Za početak ti ne treba pregled cijele tradicije. Odaberi jednu pjesmu i pročitaj tekst. Zatim poslušaj kako je izvode dvoje pjevača. Koje riječi dobiju težinu? Gdje se tempo promijeni? Šta čuješ jasnije kada se pratnja povuče? Nema potrebe birati pobjednika. Zanimljivije je čuti šta je svako od njih uradio s istom pjesmom.

Snimak čuva odluke koje je pjevač donio u jednoj izvedbi. U drugoj verziji iste se odluke mogu donijeti drugačije. Nakon takvog slušanja i poznata pjesma postane manje predvidiva: lakše čuješ gdje neko slijedi prethodnika, a gdje bira drugačije. Pjesmu i dalje prepoznaješ. Ali čuješ i osobu koja je pjeva.

Snimak čuva odluke koje je pjevač donio u jednoj izvedbi.

IZVORI

Federalno ministarstvo kulture i sporta, konferencija za medije o upisu sevdalinke na UNESCO-ovu listu, 4. decembar 2024.

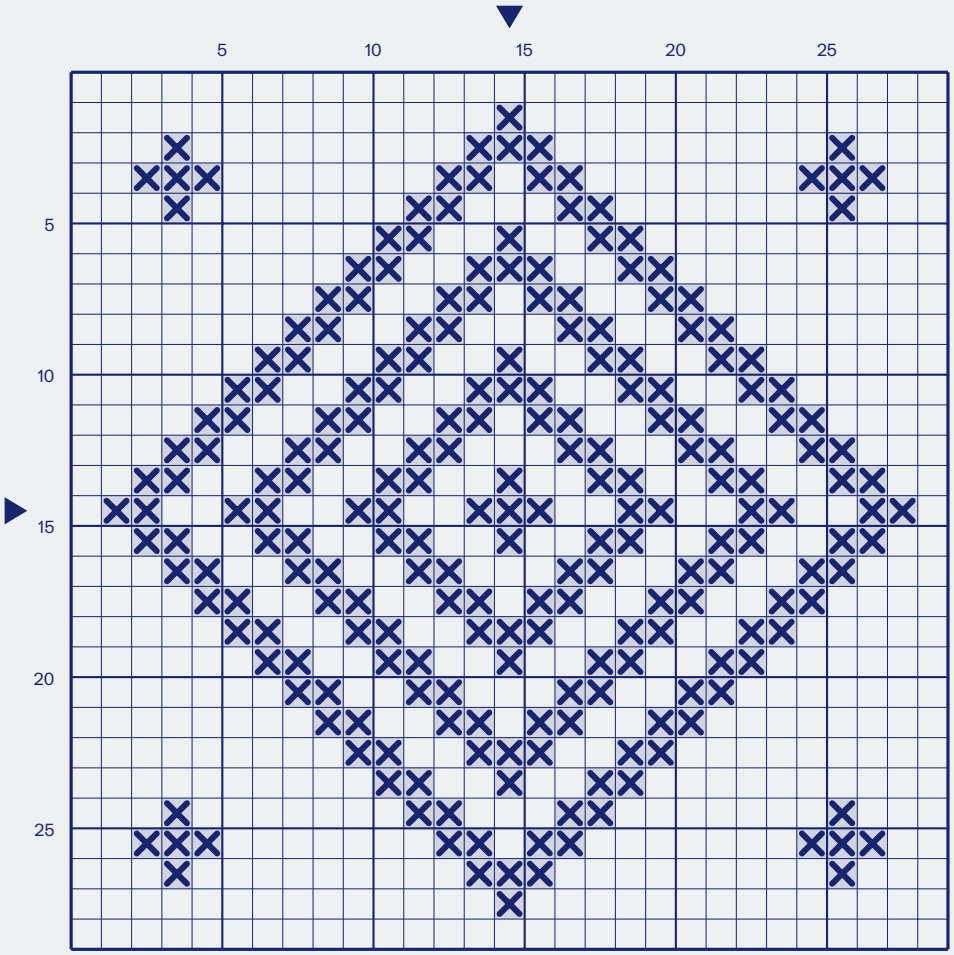
UNESCO, Sevdalinka, tradicionalna gradska narodna pjesma, upisana 2024.

Hart House, Univerzitet u Torontu, profil Damira Imamovića

Buybook, Damir Imamović, Sevdah, englesko izdanje

PATTERN 01 · ŠARA 01

A ring of diamonds *Prsten od rombova*



Counted cross-stitch in one colour, 29 squares by 29, with 229 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 229 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.



02 THREAD · KONAC

What a sleeve can tell you

Šta otkriva jedan rukav

Sleeves with Zmijanje embroidery, 2025. The file description names the Museum of Republika Srpska. This is not the nineteenth-century sleeve described in the story. Photograph: BoMaric, Wikimedia Commons. CC BY 4.0. Cropped and printed in one colour.

Rukavi sa zmijanjskim vezom, 2025. U opisu datoteke navodi se Muzej Republike Srpske. Ovo nije rukav iz 19. stoljeća opisan u priči. Fotografija: BoMaric, Wikimedia Commons. CC BY 4.0. Fotografija je izrezana i štampana u jednoj boji.

Zmijanje embroidery rewards a closer look: at the stitch, the person who made it, and the people still willing to teach it.

A SLEEVE IN THE MUSEUM OF THE Republic of Srpska comes with an unusually useful description. It is dated to the late nineteenth century: homespun linen, hand stitching, dark blue embroidery. Within a large rectangle, Z-shaped forms connect through hooks and crosses. The catalogue names three techniques, *provlak*, *prutačka* and *potkic*, and records that the museum acquired the piece from Bogdan Nikolić of Banja Luka in 1950.

The name of the embroiderer is missing from that account. The person from whom a museum acquires an object is not necessarily the person who made it. Even so, the description gives us more to work with than the familiar shorthand of a beautiful blue pattern. There is a material, a construction, a date and a trail into a collection. Someone made specific decisions here, even if the catalogue cannot tell us her name.

Zmijanje embroidery is associated with the women of villages in the Zmijanje region of Bosnia and Herzegovina. UNESCO's account describes its use on clothing and household textiles, including wedding dresses, scarves and bed linen. It also describes women embroidering together while talking and singing. The skill is learnt through watching and doing, with individual arrangements within a shared repertoire. A finished garment is only the most portable part of that process.

The blue is striking enough to become a shortcut for recognising the work. It should not become the whole definition. The regional heritage centre in Sofia describes the use of a single colour, blue or black, and places the museum collection within the ethnographic department's textile holdings in Banja Luka. Looking beyond colour raises better questions: how are the forms joined, how much cloth is left open, and how does the pattern work around the shape of a garment?

The sleeve appears in an online exhibition hosted by the Ethnographic Museum in Belgrade. Beside it is a very different object: a 2014 silver-filigree bracelet from the *Tragovi* jewellery collection. That pairing is worth pausing over. A motif can leave cloth and remain recognisable. What does not travel automatically is the knowledge of how to embroider it. Admiring the bracelet and learning to stitch are two different kinds of engagement, and there is room for both.

The teaching has named practitioners. An announcement from the Cultural Centre of Serbia in Paris gives one example: a workshop scheduled for 24 April 2026 with Svjetlana Marković, an embroiderer and collaborator of the Museum of the Republic of Srpska. The advertised programme included history and techniques, supplied materials, and teaching in Serbian and English. The date has passed; the announcement records what was planned, not what participants experienced. Its practical details are still revealing. The exhibition was accompanied by an invitation to handle materials, with a named practitioner responsible for the teaching.

UNESCO inscribed the practice in 2014. Its account also recognises the importance embroidered garments can hold for displaced people, as expressions of local and national identity. That is reason to be careful with the language of decoration. The same pattern can be a pleasing arrangement to one viewer and a connection with home to another.

The pattern maker at discover.ba is a digital experiment with repetition and symmetry, not an authentic Zmijanje lesson. A screen can reproduce a shape without telling us much about the labour behind it. The old sleeve's catalogue supplies several of those details, but leaves its maker unnamed. That absence is worth remembering when we encounter work made today. A pattern deserves a description; its maker deserves a credit.

A pattern deserves a description; its maker deserves a credit.

SOURCES

Ethnographic Museum in Belgrade, Intangible Cultural Heritage in the CEI Region

UNESCO, Zmijanje embroidery, inscribed 2014

Regional Centre Sofia, under the auspices of UNESCO, Zmijanje embroidery

Cultural Centre of Serbia in Paris, workshop announcement, April 2026

Zmijanjski vez vrijedi pogledati izbliza: kako je napravljen, ko ga je radio i ko ga danas zna prenijeti drugima.

JEDAN RUKAV IZ ZBIRKE MUZEJA Republike Srpske ima prilično precizan opis. Potječe s kraja 19. stoljeća: domaće laneno platno, ručno šivenje, tamnoplavi vez. Unutar velikog pravougaonika oblici nalik slovu Z povezani su kukicama i križićima. Katalog navodi tri tehnike, *provlak*, *prutačku* i *potkic*, te bilježi da je predmet nabavljen od Bogdana Nikolića iz Banje Luke 1950. godine.

Ime vezilje nije navedeno. Osoba od koje muzej nabavi predmet ne mora biti osoba koja ga je izradila. Ipak, ovaj opis daje više od uobičajene napomene da je riječ o lijepoj plavoj šari. Znamo materijal, način izrade, vrijeme nastanka i dio puta kojim je predmet stigao u zbirku. Vezilja je birala svaki od tih detalja, ali nam katalog ne otkriva njeno ime.

Zmijanjski vez vezuje se za žene iz sela Zmijanja u Bosni i Hercegovini. UNESCO-ov opis spominje odjeću i kućni tekstil ukrašen ovim vezom, od svadbenih haljina i marama do posteljine. Navodi i zajednički rad žena uz razgovor i pjesmu. Uči se posmatranjem i vježbom, a poznati elementi slažu se u različite cjeline. Gotov odjevni predmet samo je dio tog procesa koji je najlakše ponijeti sa sobom.

Plava boja toliko se ističe da je postala znak raspoznavanja. Ipak, ne može sama objasniti cijeli vez. Regionalni centar za nematerijalnu baštinu u Sofiji navodi jednobojni konac, plavi ili crni, te smješta muzejsku zbirku u tekstilni fond etnografskog odjeljenja u Banjoj Luci. Kad obratiš pažnju i na nešto osim boje, primijetiš i druge stvari: kako su oblici spojeni, koliko je platna ostalo prazno i kako šara prati oblik odjeće.

Opisani rukav predstavljen je u internetskoj izložbi Etnografskog muzeja u Beogradu. Uz njega stoji sasvim drugačiji predmet: srebrna filigranska narukvica iz kolekcije nakita *Tragovi*, iz 2014. godine. Zanimljiv je taj par. Motiv može preći s platna na metal i ostati prepoznatljiv. Znanje potrebno da se izveze ne prelazi s njim samo od sebe. Uživati u narukvici i naučiti vez dvije su različite stvari. Obje imaju svoje mjesto.

A ljudi koji prenose to znanje imaju imena. Kulturni centar Srbije u Parizu najavio je za 24. april 2026. radionicu sa Svjetlanom Marković, veziljom i saradnicom Muzeja Republike Srpske. Prema najavi, program je trebao obuhvatiti historiju i tehnike veza, uz osiguran materijal i rad na srpskom i engleskom jeziku. Taj datum je prošao. Najava nam govori šta je bilo planirano,

ne kako je radionica protekla. Ipak, važni su konkretni detalji: uz izložbu je ponuđen rad s materijalima, a navedeno je i ko će podučavati polaznike.

Zmijanjski vez upisan je na UNESCO-ovu listu 2014. godine. U opisu se posebno spominje njegova važnost za raseljene ljude, kojima izvezena odjeća može biti izraz lokalnog i nacionalnog identiteta. Zato riječ „ukras“ nije uvijek dovoljna. Nekome je šara skladna cjelina, a nekome veza s domom.

Alat za pravljenje šara na discover.ba digitalni je eksperiment s ponavljanjem i simetrijom, a ne poduka iz autentičnog zmijanjskog veza. Na ekranu lako ponovimo oblik, a da gotovo ništa ne saznamo o radu iza njega. Kataloški opis starog rukava otkriva dio tog rada, ali ne i ime vezilje. Vrijedi se toga sjetiti kada gledamo predmete koji nastaju danas. Uz opis šare treba navesti i osobu koja ju je izradila.

Uz opis šare treba navesti i osobu koja ju je izradila.

IZVORI

Etnografski muzej u Beogradu, Intangible Cultural Heritage in the CEI Region

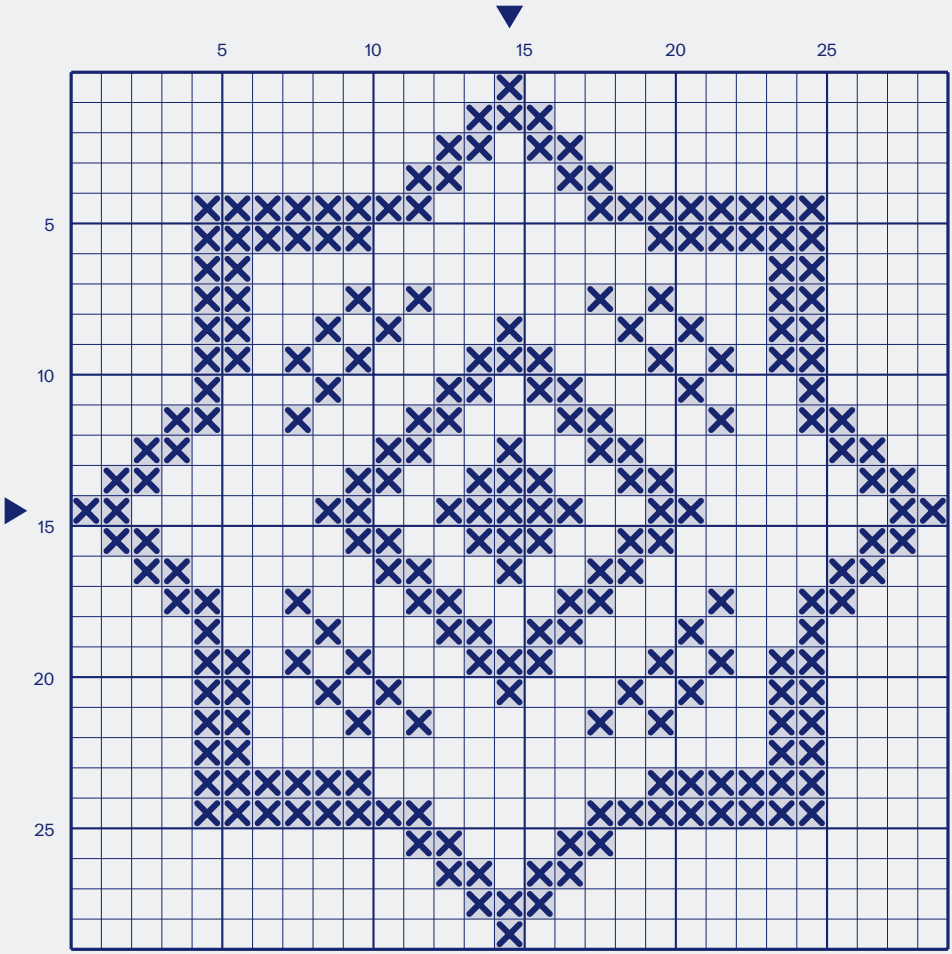
UNESCO, Zmijanjski vez, upisan 2014.

Regionalni centar u Sofiji, pod pokroviteljstvom UNESCO-a, Zmijanjski vez

Kulturni centar Srbije u Parizu, najava radionice, april 2026.

PATTERN 02 · ŠARA 02

An eight-pointed star *Osmokraka zvijezda*



Counted cross-stitch in one colour, 29 squares by 29, with 233 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 233 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.



03 WOOD · DRVO

Who made the thing?

Ko je ovo napravio?

Konjic, about 1890. The picture does not show the workshops named in the story. Photograph: Ignaz Königsberger, Wikimedia Commons. Public domain. Cropped and printed in one colour.

Konjic, oko 1890. Fotografija ne prikazuje radionice spomenute u priči. Fotografija: Ignaz Königsberger, Wikimedia Commons. Javno vlasništvo. Fotografija je izrezana i štampana u jednoj boji.

In Konjic, the answer can take you from a teacher's name to an architect's drawing, a family workshop and a factory's order book.

BESIM NIKŠIĆ LEARNED WOODCARVING from Sadik Šašić. The town of Konjic records that he completed his training in 1955. Five years later, he and his brother Mukerem opened a workshop called Neretva. Besim subsequently taught his son Adem, who also trained as an architect. A carved object can contain this much history before anyone begins to explain its ornament.

These names give some substance to the familiar phrase "passed down through generations". There was a teacher. There was training. There were brothers setting up a business, and a son bringing another profession into it. The work survived because people learned how to do it and found reasons to keep making it.

Konjic's carving extends from small boxes to furniture and fitted interiors. In the municipality's account of the Nikšić collection, the materials include walnut, pear, cherry, mulberry and maple. Eighteen pieces in Besim's collection were designated a national monument in 2006. The list includes cabinets, tables, chairs and the low table known as a peškun: things made to occupy a room and take part in its daily use.

Look at a carved surface and the eye tends to follow the ornament. Then consider the decisions underneath it. How much of the wood should remain plain? Where does the pattern stop? How will a hand meet the edge of a table? An object has to be usable after it has been decorated. These are design questions, and they remain open even when the technique is inherited.

Those questions also run through the work of the family's contemporary furniture brand, Zanat. In his published account, Orhan Nikšić describes collaborations with designers including Monica Förster and Harri Koskinen, and links the business's development to hiring and training carvers. It is the company's account of its own success, not a measure of the whole craft. The useful question is what such commissions make possible for the people doing the carving.

There is a less photogenic part of the story. In its 2023 account of support for Zanat, the European Bank for Reconstruction and Development described delivery delays and quality problems as demand increased. The response included software for quotations, invoices, workstation capacity and the progress of orders.

An order-tracking system rarely appears in a romantic account of craftsmanship. Yet a workshop that cannot keep track of its work will struggle to deliver it. Here, digital organisation supports objects whose appeal still depends on carving by hand. The administrative work belongs in the story too.

UNESCO recognised Konjic woodcarving in 2017. Its description includes people who carve at home alongside workshop craftspeople, and identifies the practice with communities of different religious and ethnic backgrounds. The tradition is wider than any one company.

The Woodcarving Museum, opened by the Nikšić family in 2019, offers another way into it. Zanat's announcement of its renewed 2026 exhibition describes an "Ideas Factory" containing sketches, prototypes, tools and finished work, together with a demonstration workshop. Those stages are worth paying attention to: the version that was tried, the shape that changed, the tool that made a particular cut.

A finished table carries little of this information on its surface. The teacher's name, the abandoned prototype and the work of keeping a workshop solvent are easy to leave out of the photograph. They explain rather more about the survival of Konjic woodcarving than the pattern alone.

A finished table carries little of this information on its surface.

SOURCES

City of Konjic, the furniture collection of Besim Nikšić

Zanat, the company's own account by Orhan Nikšić

European Bank for Reconstruction and Development, 2023

UNESCO, Konjic woodcarving, inscribed 2017

Zanat, announcement on the Woodcarving Museum, July 2026

U Konjicu te odgovor može odvesti od imena jednog majstora do arhitektonskog crteža, porodične radionice i knjige narudžbi.

BESIM NIKŠIĆ UČIO JE drvorezbarstvo kod Sadika Šašića. Prema podacima Grada Konjica, obuku je završio 1955. godine. Pet godina kasnije s bratom Mukeremom otvorio je radionicu Neretva. Poslije je podučavao i svog sina Adema, koji je po struci arhitekt. Toliko historije može stati iza jednog rezbarenog predmeta, a da još nismo ni počeli govoriti o njegovom ukrasu.

Uz ova imena rečenica „prenosi se s generacije na generaciju“ dobiva stvarno značenje. Neko je podučavao, neko učio. Dvojica braće pokrenula su posao, a sin je u njega unio znanje iz druge struke. Zanat je opstao jer su ga ljudi savladali i nalazili razloge da nastave.

U Konjicu se rezbare male kutije, ali i namještaj i cijeli enterijeri. U opisu zbirke porodice Nikšić Grad navodi orah, krušku, trešnju, dud i javor. Osamnaest predmeta iz Besimove zbirke proglašeno je nacionalnim spomenikom 2006. Među njima su ormari, stolovi, stolice i niski stolovi, peškuni. To su predmeti za sobu u kojoj se živi, a ne samo za gledanje.

Kad pogledaš rezbarenu površinu, prvo pratiš ornament. Tek onda primijetiš odluke koje su mu prethodile. Koliko drveta ostaviti bez ukrasa? Gdje prekinuti šaru? Kakav će rub stola biti pod rukom? Predmet i nakon ukrašavanja mora ostati upotrebljiv. To su pitanja dizajna na koja svaka nova izrada ponovo traži odgovor, čak i kad je tehnika naslijeđena.

Ista pitanja prate rad Zanata, savremenog brenda namještaja porodice Nikšić. U svom objavljenom osvrtu Orhan Nikšić opisuje saradnju s dizajnerima među kojima su Monica Förster i Harri Koskinen, a razvoj firme povezuje sa zapošljavanjem i obukom drvorezbara. To je priča firme o vlastitom uspjehu, ne slika cijelog zanata. Važno je i šta takve narudžbe omogućavaju ljudima koji zaista rezbare drvo.

Jedan manje fotogeničan dio te priče nalazi se u izvještaju Evropske banke za obnovu i razvoj iz 2023. S rastom potražnje u Zanatu su se pojavili problemi s kvalitetom i kašnjenjem isporuka. Dio odgovora bio je softver za ponude, račune, raspoložive kapacitete radnih stanica i praćenje narudžbi.

Sistem za praćenje narudžbi rijetko ulazi u romantične priče o zanatstvu. Ali radionica koja ne uspijeva pratiti posao teško ga može isporučiti na vrijeme. Ovdje digitalni alati pomažu proizvodnji predmeta čija se vrijednost i dalje oslanja na ručno rezbarenje. I taj administrativni posao pripada priči.

Konjičko drvorezbarstvo upisano je na UNESCO-ovu Reprezentativnu listu nematerijalne kulturne baštine čovječanstva 2017. UNESCO u opisu obuhvata i ljude koji rezbare kod kuće, uz majstore u radionicama, te navodi da zanat dijele zajednice različite vjerske i etničke pripadnosti. Tradicija je šira od bilo koje pojedinačne firme.

Porodica Nikšić otvorila je Muzej drvorezbarstva 2019. U Zanatovoj objavi o obnovljenoj postavci iz 2026. opisan je dio nazvan „Ideas Factory“, sa skicama, prototipima, alatima i završenim predmetima, te radionicom za demonstraciju zanata. Tu pažnju zaslužuju i međukoraci: pokušaj od kojeg se odustalo, promijenjeni oblik, alat kojim je napravljen određeni rez.

Na površini gotovog stola malo se toga može pročitati. Ime učitelja, odbačeni prototip i trud da radionica opstane lako ostanu izvan fotografije. A o opstanku konjičkog drvorezbarstva govore više nego sama šara.

Na površini gotovog stola malo se toga može pročitati.

IZVORI

Grad Konjic, Rukotvorine: zbirka namještaja Nikšić Besima

Zanat, vlastiti prikaz kompanije, autor Orhan Nikšić

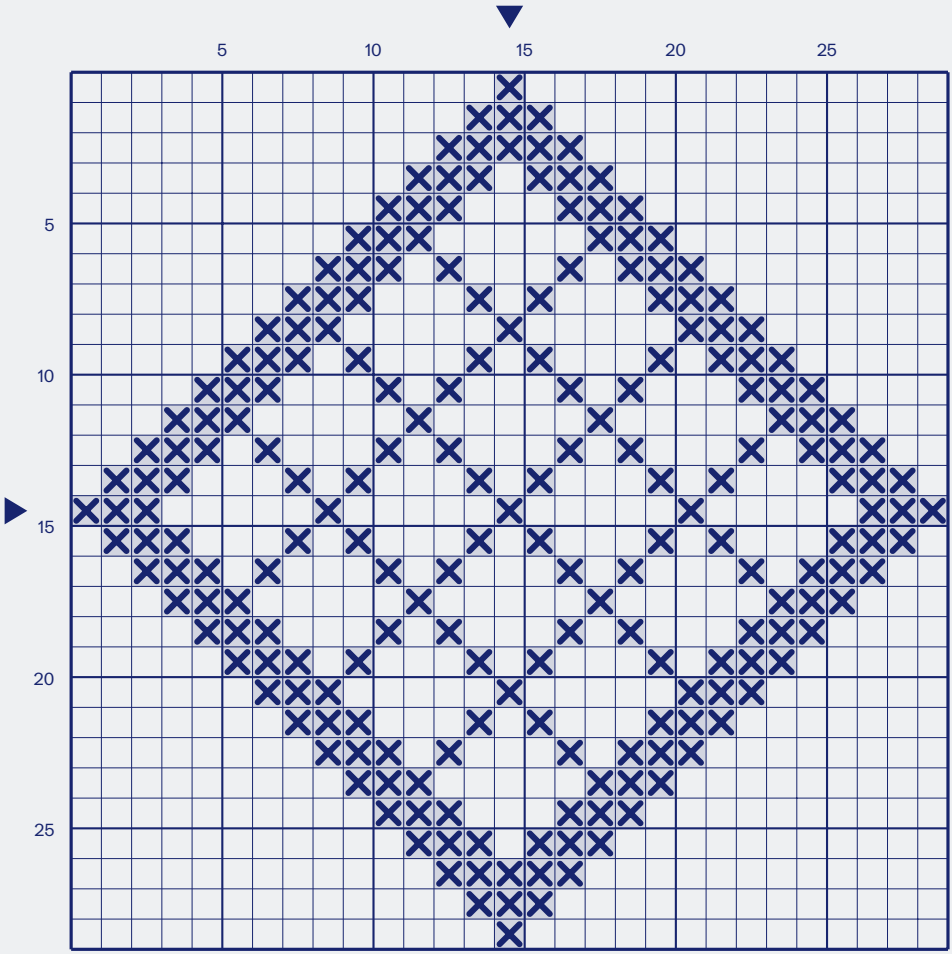
Evropska banka za obnovu i razvoj, 2023.

UNESCO, Konjičko drvorezbarstvo, upisano 2017.

Zanat, saopćenje o Muzeju drvorezbarstva, juli 2026.

PATTERN 03 · ŠARA 03

A carved lattice *Rezbarena rešetka*



Counted cross-stitch in one colour, 29 squares by 29, with 213 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 213 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.



04 COPPER · BAKAR

The street named for a kettle

Ulica koja je ime dobila po kazanu

Kazandžiluk, Sarajevo, 2012. Photograph: Francisco Antunes, Wikimedia Commons. CC BY 2.0. Cropped and printed in one colour.

Kazandžiluk, Sarajevo, 2012. Fotografija: Francisco Antunes, Wikimedia Commons. CC BY 2.0. Fotografija je izrezana i štampana u jednoj boji.

A Sarajevo coffee set is one small part of a trade that once supplied the house. The makers' names help bring the rest into view.

A DŽEZVA IS AN EASY THING TO recognise in a photograph of Sarajevo. The less familiar objects take more explanation. What was an ibrik for? Why does a sahan have that shape? What belongs on a tray, and what was meant to stand in a room?

The metalware collection of Sarajevo's Bošnjački institut offers a much larger vocabulary than the souvenir coffee set. Its holdings include pitchers, serving dishes, braziers, trays and coffee vessels. Copper served the routines of cooking, carrying water, serving food and furnishing a home. The collection also contains objects brought from Turkey, Persia, the wider Middle East and the Maghreb, including pieces acquired on pilgrimage. Similar needs produced different shapes and decoration.

The old trade can still be read in the name Kazandžiluk. The street takes its name from the kazandžije, makers associated with the kazan, a large kettle or cauldron. At the eastern side of Baščaršija, the craft developed into the production of vessels for domestic life as well as larger commissions. A workshop's usefulness was measured in things people could put to work.

The street is protected as part of the ensemble of Kazandžiluk, Male Daire and Luledžina, designated by Bosnia and Herzegovina's Commission to Preserve National Monuments in July 2009. A protected address, though, is not the same thing as a working trade. The buildings need care; the workshops need people who can make things and customers who want them.

Protection of the street tells only part of the story. Individual workshops have their own accounts of how the work continued. At Kazandžiluk 29, the Hidić family identifies Mehmed Hidić as its first generation and Kenan Hidić as its fourth. Its published history dates the business to 1936. Alongside traditional techniques, the workshop describes commissioned pieces and copper combined with silver and gold. This is the family's own account. It gives the history an identifiable source, though it cannot establish where every object now sold on the street was made.

Further along the same street, Sakib Baščaušević's workshop describes a range extending from dishes and coffee sets to vases and decorative boxes. Its website distinguishes copper pieces with tin, silver or gold plating and says that its products carry an identifying mark.

Those distinctions give a buyer something more useful to ask about than whether an object is simply "authentic". Who shaped it? Who decorated it? What is the finish? Is this particular piece intended to be used, or displayed? Ask the maker how to care for it and which uses it was made for. A decorative surface and a food-contact surface are different questions; a general description of the craft cannot answer them for every object in a shop.

There is also pleasure in looking before deciding to buy. Compare the outline of a pitcher with the spread of a tray. Look at where decoration is concentrated and where the metal is left quiet. The museum collection makes the relationship between form and purpose especially clear. Back among the workshops, a name or maker's mark gives you a way to connect an object with the person responsible for it.

The coffee set has become such a familiar shorthand for Sarajevo that it can obscure the rest of this work. A brazier, a water pitcher and a serving dish belong to different parts of a household's day. Kazandžiluk supplied those needs long before its name became a destination. That everyday usefulness deserves a place beside the ornament.

The coffee set has become such a familiar shorthand for Sarajevo that it can obscure the rest of this work.

SOURCES

Bošnjački institut, Sarajevo, metalware collection

Hidić coppersmith's workshop, the family's own account

Commission to Preserve National Monuments, register of national monuments

Sakib Baščaušević's workshop, its own description

Pribor za kafu tek je dio onoga što su sarajevske kazandžije izrađivale za domaćinstvo. Imena majstora pomažu da vidimo i ono ostalo.

DŽEZVU JE LAKO PREPOZNATI NA fotografiji Sarajeva. Drugi predmeti traže malo više objašnjenja. Čemu je služio ibrik? Zašto sahan ima baš taj oblik? Šta se nosilo na tacni, a šta je stajalo u sobi?

Zbirka metalnog posuđa Bošnjačkog instituta u Sarajevu otvara mnogo širi svijet od suvenirskog pribora za kafu. U njoj su posude za vodu, jelo i kafu, mangale i velike tacne. Bakar je služio za kuhanje, donošenje vode, posluživanje hrane i opremanje doma. Zbirka sadrži i predmete iz Turske, Perzije, drugih dijelova Bliskog istoka i Magreba, među njima i one donesene s hodočašća. Iste potrebe dobivale su različite oblike i ukrase.

Stari zanat ostao je zapisan u nazivu Kazandžiluk. Ulica je dobila ime po kazandžijama, majstorima čiji se naziv veže za kazan. Na istočnoj strani Baščaršije razvijala se izrada kućnog posuđa, ali i većih predmeta po narudžbi. Vrijednost radionice bila je i u tome što je pravila stvari koje su ljudima trebale.

Ulica je zaštićena kao dio cjeline koju čine Kazandžiluk, Male daire i Luledžina, odlukom Komisije za očuvanje nacionalnih spomenika BiH iz jula 2009. Zaštićena adresa, međutim, nije isto što i živ zanat. Zgrade treba održavati, a radionicama trebaju ljudi koji znaju raditi i kupci kojima njihovi predmeti nešto znače.

Pojedine radionice imaju vlastite priče o tome kako se posao nastavljao. Porodica Hidić, čija je radionica na adresi Kazandžiluk 29, u svojoj historiji navodi Mehmeda Hidića kao predstavnika prve, a Kenana Hidića četvrte generacije majstora. Kao godinu početka rada navode 1936. Uz tradicionalne tehnike opisuju i izradu po narudžbi te kombinovanje bakra sa srebrom i zlatom. To je porodični prikaz historije. Daje nam imenovan izvor, ali ne govori gdje je napravljen svaki predmet koji se danas prodaje u ulici.

U istoj ulici radionica Sakiba Baščauševića predstavlja ponudu koja seže od posuđa i pribora za kafu do vaza i ukrasnih kutija. Na svojoj stranici razlikuje bakrene predmete s prevlakama od kalaja, srebra i zlata te navodi da proizvodi nose vlastitu oznaku.

Ove razlike pomažu ti da postaviš konkretnija pitanja od samog „je li autentično?“. Ko je oblikovao predmet? Ko ga je ukrasio? Kakva mu je završna obrada? Je li baš taj komad namijenjen upotrebi ili ukrasu? Pitaj majstora kako

ga održavati i za šta je napravljen. Nije svejedno služi li površina samo kao ukras ili dolazi u dodir s hranom. Opći opis zanata ne može dati odgovor za svaki predmet u radnji.

Vrijedi i pogledati prije nego što odlučiš nešto kupiti. Uporedi oblik posude za vodu sa širokom površinom tacne. Primijeti gdje je ukras gust, a gdje je metal ostavljen bez šare. Muzejska zbirka posebno jasno pokazuje vezu između oblika i namjene. U radionici ti ime ili majstorska oznaka omogućavaju da predmet povežeš s osobom koja stoji iza njega.

Pribor za kafu toliko je prepoznatljiv znak Sarajeva da iza njega lako nestane ostatak ovog rada. Mangala, ibrik i sahan služili su različitim svakodnevnim potrebama u kući. Kazandžiluk je odgovarao na te potrebe mnogo prije nego što je postao mjesto koje treba posjetiti. Uz ornament, vrijedi sačuvati i priču o toj svakodnevnoj upotrebi.

Pribor za kafu toliko je prepoznatljiv znak Sarajeva da iza njega lako nestane ostatak ovog rada.

IZVORI

Bošnjački institut, Sarajevo, zbirka posuđa

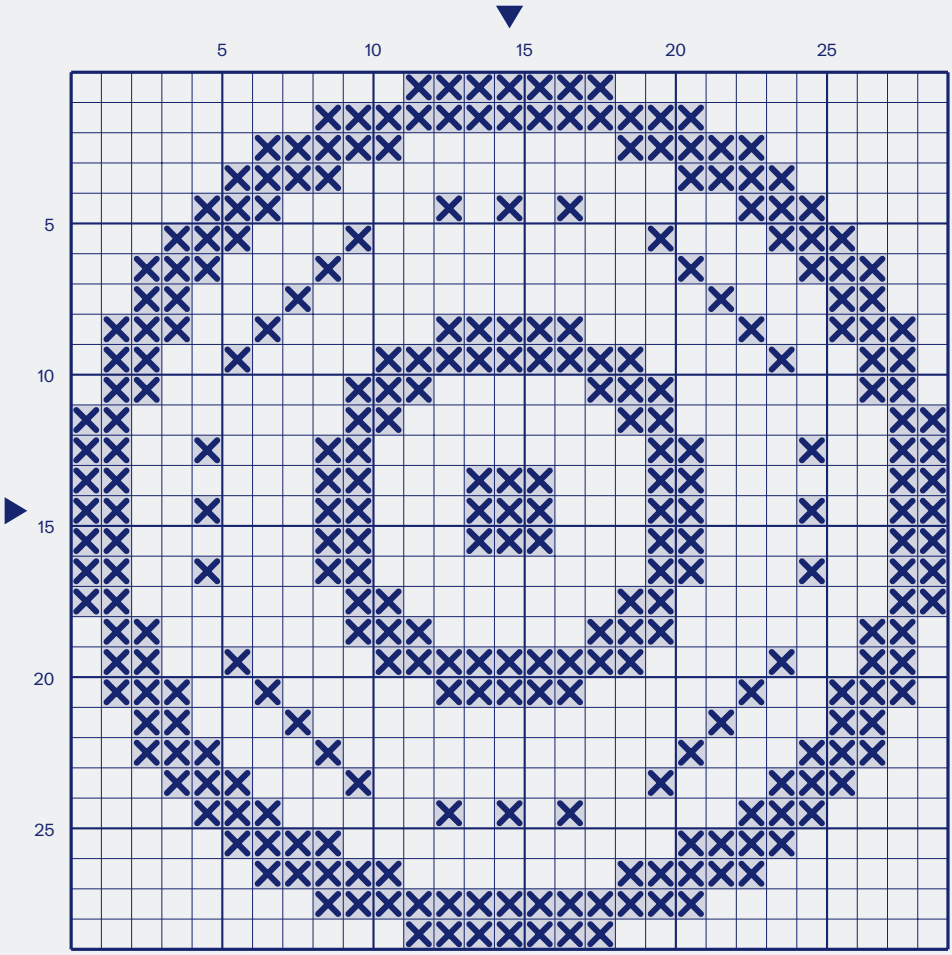
Kazandžijska radnja Hidić, vlastiti prikaz porodice

Komisija za očuvanje nacionalnih spomenika, tabela nacionalnih spomenika

Radnja Sakiba Baščaušević, vlastiti opis

PATTERN 04 · ŠARA 04

A round tray *Okrugla tepsija*



Counted cross-stitch in one colour, 29 squares by 29, with 285 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 285 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.



05 STONE · KAMEN

The names in the stone

Imena u kamenu

A carved stećak at Radimlja, near Stolac, 2012. It is not one of the stones described in the story. Photograph: Senad.sabovic, Wikimedia Commons. CC BY-SA 4.0. Cropped and printed in one colour.

Stećak s reljefom na Radimlji, kod Stoca, 2012. To nije nijedan od stećaka opisanih u priči. Fotografija: Senad.sabovic, Wikimedia Commons. CC BY-SA 4.0. Fotografija je izrezana i štampana u jednoj boji.

Among the carved figures and medieval lettering, some stećci preserve something unusually personal: the names of the people who made them.

THE LETTERS ON VLATKO VLAĐEVIĆ'S tombstone are upside down. They run around three sides of a heavy stone chest from Vlađevine, near Rogatica, now in the National Museum of Bosnia and Herzegovina. Its upper edges are damaged; the inscription remains. The museum suggests that the lettering's unusual orientation may have been intended to protect it. That is a possibility, not a solved mystery. Centuries later, even a legible surface can keep its reasons to itself.

We tend to meet stećci as pictures: a raised hand, a deer, a row of pale blocks against grass. Their silhouettes travel well. They can become a shorthand for Bosnia and Herzegovina before we have thought much about whose graves they mark, or whose labour gave them their shape.

At Boljuni, near Stolac, some of that labour has a name. The official World Heritage site record identifies the stoneworker Grubač and the scribe Semorad, alongside other craftsmen and scribes. Here, making a memorial could involve both shaping the stone and composing or cutting the words. The signatures interrupt the comfortable idea of an anonymous folk tradition. Somebody did this work, and sometimes made sure the work would remember them too.

The same record describes a striking range of images at Boljuni: hunting, dancing, shields and swords, a woman holding a child, fantastic creatures. The cemetery does not supply a tidy dictionary beside each carving. Looking closely means tolerating the difference between recognising a figure and knowing what it meant to the people who commissioned it. A deer is visible. An explanation of why that particular deer belongs on that particular grave requires more than a pleasing story.

Stećci were made between the twelfth and sixteenth centuries, with their greatest flowering in the fourteenth and fifteenth. The 28 cemeteries inscribed by UNESCO in 2016 lie in Bosnia and Herzegovina, Croatia, Montenegro and Serbia. UNESCO's account also stresses their use across Orthodox, Catholic and Bosnian Church communities. Those facts make any attempt to squeeze them into one modern national or religious label look particularly inadequate. The stones belong to a regional history whose relationships were more complicated than a souvenir caption allows.

Preserving the surface is part of

preserving that complexity. The National Museum documents conservation work on a stećak from Radimlja that included cleaning deposits and repairing small cracks. That is specialist intervention, not a reason for a visitor to improve the view with a brush. Missing details cannot simply be put back once they have been worn away.

The digital slab at discover.ba lets you uncover an invented carving. Nothing touches a real monument. At a cemetery, leave the stone alone: no chalk, rubbing, wetting or climbing to get a better photograph. Use the light, move around it and look again. A change of position may reveal a line you missed. If it does not, an unreadable mark is still worth keeping intact for the next person.

Our digital slab lets you uncover an invented carving.

SOURCES

National Museum of Bosnia and Herzegovina, the stećak of Vlatko Vlađević

Stećci World Heritage project, Boljuni, Stolac

UNESCO World Heritage Centre, Stećci Medieval Tombstone Graveyards

National Museum of Bosnia and Herzegovina, conservation of stećci

Među uklesanim likovima i srednjovjekovnim slovima, neki stećci čuvaju i nešto sasvim lično: imena ljudi koji su ih izradili.

SLOVA NA STEĆKU VLATKA VLAĐEVIĆA okrenuta su naopako. Natpis se proteže preko tri strane kamenog sanduka iz Vlađevina kod Rogatice, koji se danas nalazi u Zemaljskom muzeju BiH. Gornji rubovi su oštećeni, a natpis je sačuvan. Muzej navodi mogućnost da je takav položaj slova trebao zaštititi natpis. To je pretpostavka, ne riješena zagonetka. Stoljećima kasnije, ni sačuvani natpis ne otkriva zašto je uklesan baš tako.

Stećke često prvo upoznamo kroz slike: podignutu ruku, jelena, red svijetlih blokova u travi. Njihove oblike lako prepoznajemo. Postanu znak Bosne i Hercegovine prije nego što se zapitamo čiji su grobovi pod njima i ko je te blokove oblikovao.

U Boljunima kod Stoca dio tog rada ima ime. Službeni zapis o lokalitetu svjetske baštine navodi klesara Grubača i pisara Semorada, uz druge majstore i pisare. Izrada spomenika mogla je obuhvatati i oblikovanje kamena i sastavljanje ili klesanje natpisa. Potpisi remete uvriježenu sliku bezimenog narodnog stvaralaštva. Neko je obavio taj posao i ponekad se pobrinuo da se uz djelo sačuva i njegovo ime.

Isti zapis donosi neobično raznolike prizore iz Boljuna: lov, ples, štitove i mačeve, ženu s djetetom, fantastične životinje. Uz njih nema urednog rječnika značenja. Pažljivo gledanje traži da prihvatiš razliku između prepoznavanja lika i razumijevanja onoga što je značio ljudima koji su naručili spomenik. Jelena možeš vidjeti. Objašnjenje zašto je baš taj jelen na baš tom grobu traži više od privlačne priče.

Stećci su nastajali od 12. do 16. stoljeća, a najviše ih je iz 14. i 15. stoljeća. Dvadeset osam nekropola upisanih na UNESCO-ovu listu 2016. nalazi se u Bosni i Hercegovini, Hrvatskoj, Crnoj Gori i Srbiji. UNESCO posebno navodi da su ih koristile pravoslavne i katoličke zajednice te zajednice Crkve bosanske. Te činjenice ne dopuštaju da se stećci jednostavno svedu na jednu današnju nacionalnu ili vjersku oznaku. Pripadaju historiji prostora čiji su odnosi bili složeniji od kratkog natpisa na suveniru.

Čuvanjem površine čuva se i ta složenost. Zemaljski muzej bilježi konzervatorski rad na stećku s Radimlje, uključujući uklanjanje naslaga i popravku manjih pukotina. To je stručan zahvat, ne poziv posjetitelju da četkom učini reljef vidljivijim. Istrošeni detalji ne mogu se tek tako vratiti.

Digitalna ploča na discover.ba otkriva izmišljeni reljef. Ništa ne dodiruje pravi spomenik. Na nekropoli ostavi kamen

kakav jeste: bez krede, preslikavanja trljanjem preko papira, kvašenja ili penjanja radi bolje fotografije. Promijeni ugao i pogledaj ponovo. Svjetlo može otkriti liniju koja ti je ranije promakla. Ako je ne otkrije, i nečitljiv trag vrijedi sačuvati za nekoga ko će doći poslije tebe.

Naša digitalna ploča otkriva izmišljeni reljef.

IZVORI

Zemaljski muzej Bosne i Hercegovine, Stećak Vlatka Vlađevića

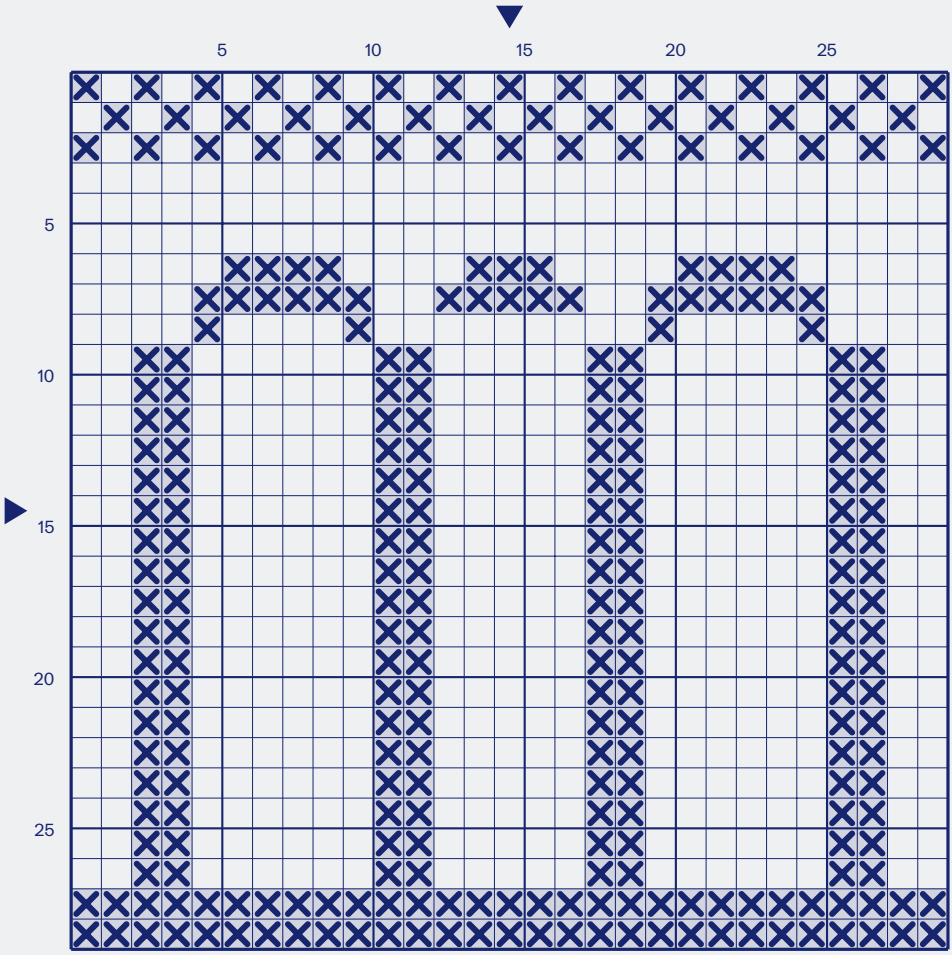
Projekat Stećci – svjetska baština, Boljuni, Stolac

UNESCO-ov Centar za svjetsku baštinu, Stećci Medieval Tombstone Graveyards

Zemaljski muzej Bosne i Hercegovine, konzervacija stećaka

PATTERN 05 · ŠARA 05

An arcade *Arkada*



Counted cross-stitch in one colour, 29 squares by 29, with 278 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 278 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.



06 WOOL · VUNA

A room in wool

Soba u vuni

A kilim dated 1908, in the museum of the Franciscan monastery in Fojnica, photographed in 2025. Photograph: Minja Klarić, Wikimedia Commons. CC BY-SA 4.0. Cropped and printed in one colour.

Ćilim iz 1908. godine, u muzeju Franjevačkog samostana u Fojnici, fotografisan 2025. Fotografija: Minja Klarić, Wikimedia Commons. CC BY-SA 4.0. Fotografija je izrezana i štampana u jednoj boji.

A ćilim could cover a floor, furnish a bed or hang at a window. Following it into a museum reveals how much work goes into keeping an everyday object.

FIFTEEN TEXTILES WERE CHOSEN FOR a National Museum exhibition in Sarajevo in 2018. The credit line names ethnologist Marica Filipović, textile conservator Azra Bečević-Šarenkapa and preparator Damir Lazzari. Choosing a piece was only the beginning. Someone also had to prepare it for display, making a household object legible to people who might never have used one in the same way.

That change of setting can be considerable. A textile spread beneath furniture is encountered differently from one hanging on a museum wall. At home, its pattern has to share the room. In an exhibition, the object gets space and attention of its own. Neither view is complete: a museum can bring the work closer while taking it further from the life it furnished.

The Federal Ministry of Culture and Sports describes ćilimi covering floors, beds and sećije, the low upholstered seating found in traditional interiors. They also served as curtains and wall decoration, and formed part of a young woman's marriage trousseau. The familiar English label "rug" accounts for only some of that work. These were furnishings that could shape the feel of a room without being furniture themselves.

The photograph here shows a textile dated 1908 in the Franciscan monastery museum in Fojnica. Its stepped medallions and broad borders are visible even in this issue's single-colour treatment. Colour, however, is missing. The image is useful for studying an arrangement; it cannot reproduce the object. Nor does its caption identify the weaver. A surviving date is not a surviving life story, and there is no reason to invent one to make the work worth attention.

The National Museum's collection stretches from the early nineteenth century to the 1980s. Its description distinguishes flat and piled surfaces, as well as pieces woven whole or assembled from sections. That variety is lost if every Bosnian ćilim is described as identical on both sides. The construction matters as much as the outline of the pattern.

The word "preservation" can sound as though an object is put away and left untouched. The exhibition credit suggests something more demanding: selecting a piece, preparing it and deciding how it can be displayed. The work of the original maker is joined by

the work of people responsible for its survival. A photograph may record the pattern, but keeping the textile itself calls for other skills.

On the digital loom at discover.ba, you can clear the pattern and start again. The textile in Fojnica is dated 1908. Behind its motifs is work that still deserves a closer look.

The construction matters as much as the outline of the pattern.

SOURCES

National Museum of Bosnia and Herzegovina, kilim exhibition, 2018

Federal Ministry of Culture and Sports, Bosanski ćilim

Cilim je mogao prekriti pod, krevet ili prozor. Njegov put do muzeja otkriva koliko rada treba da se sačuva predmet iz svakodnevnog života.

ZA IZLOŽBU ZEMALJSKOG MUZEJA BIH u Sarajevu 2018. odabrano je petnaest tkanih predmeta. U podacima o izložbi navedeni su etnologinja Marica Filipović, konzervatorica tekstila Azra Bečević-Šarenkapa i preparator Damir Lazzari. Izbor predmeta bio je tek početak. Trebalo ih je pripremiti za izlaganje i približiti posjetiteljima koji ih možda nikada nisu koristili onako kako su ih koristili njihovi nekadašnji vlasnici.

Promjena prostora mijenja i način na koji vidiš ćilim. U sobi dijeli mjesto s namještajem. Na muzejskom zidu možeš mu posvetiti punu pažnju. Nijedan pogled ne otkriva sve: muzej približava predmet, ali ga istovremeno odvaja od svakodnevice kojoj je pripadao.

Federalno ministarstvo kulture i sporta navodi da su ćilimi prekrivali podove, krevete i sećije, služili kao zavjese i zidni ukrasi te bili dio djevojačke spreme. Svesti ih na podnu prostirku znači previdjeti dobar dio njihove upotrebe. Mogli su promijeniti izgled čitave sobe, a da u nju ne uneseš nijedan komad namještaja.

Na fotografiji je ćilim datiran u 1908. godinu, iz muzeja Franjevačkog samostana u Fojnici. Stepenasti medaljoni i široki obrubi vide se i u jednobojnoj obradi ovog broja. Boje, međutim, nedostaju. Fotografija ti dopušta da proučiš raspored motiva, ali ne može zamijeniti predmet. U njenom opisu nije navedeno ni ime tkalje. Sačuvana godina ne znači i sačuvanu životnu priču. Ne treba je izmišljati da bi rad bio vrijedan pažnje.

Zbirka Zemaljskog muzeja obuhvata predmete od početka 19. stoljeća do osamdesetih godina 20. stoljeća. U muzejskom opisu razlikuju se glatke i rutave površine, kao i ćilimi izrađeni iz jednog komada ili sastavljeni od više dijelova. Ta raznolikost nestaje kad se za svaki bosanski ćilim kaže da je isti s obje strane. Način izrade važan je koliko i sama šara.

Kad kažeš da je nešto sačuvano, lako je zamisliti predmet sklonjen na sigurno i ostavljen na miru. Podaci o izložbi govore o zahtjevnijem poslu: odabrati predmet, pripremiti ga i odlučiti kako ga izložiti. Radu osobe koja ga je izradila pridružuje se rad ljudi koji brinu da opstane. Fotografija može zabilježiti šaru, ali za čuvanje same tkanine potrebna su druga znanja.

Na digitalnom tkalačkom stanu na discover.ba šaru možeš obrisati i početi ispočetka. Ćilim u Fojnici datiran je u 1908. godinu. Iza njegovih motiva ostaje rad koji vrijedi pažljivo pogledati.

Način izrade važan je koliko i sama šara.

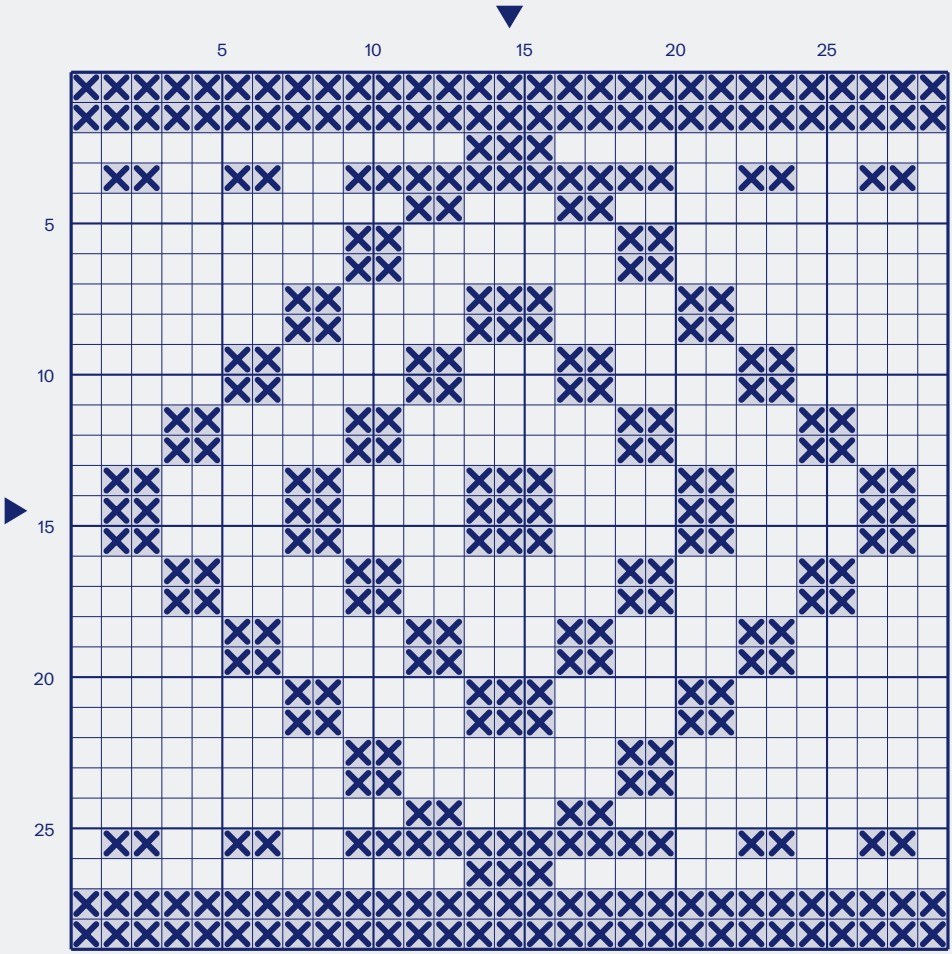
IZVORI

Zemaljski muzej Bosne i Hercegovine, izložba ćilima, 2018.

Federalno ministarstvo kulture i sporta, Bosanski ćilim

PATTERN 06 · ŠARA 06

A stepped diamond *Stepenasti romb*



Counted cross-stitch in one colour, 29 squares by 29, with 309 crosses. Each square marked with a cross represents one stitch. The arrows mark the centre. Drawn for Discover; it copies no maker's work.

Brojani vez krstićima u jednoj boji, 29 puta 29 kvadratića, 309 krstića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod. Strelice označavaju sredinu. Šara je nacrtana za Discover i ne kopira ničiji rad.

PHOTOGRAPHS

Nada Mamula in the television programme Sjelo na vrelu Bosne, 1962, as identified in the archive. Photograph: Stevan Kragujević, courtesy of Tanja Kragujević. CC BY-SA 4.0.

Sleeves with Zmijanje embroidery, 2025. The file description names the Museum of Republika Srpska. This is not the nineteenth-century sleeve described in the story. Photograph: BoMaric, Wikimedia Commons. CC BY 4.0.

Konjic, about 1890. The picture does not show the workshops named in the story. Photograph: Ignaz Königsberger, Wikimedia Commons. Public domain.

Kazandžiluk, Sarajevo, 2012. Photograph: Francisco Antunes, Wikimedia Commons. CC BY 2.0.

A carved stećak at Radimlja, near Stolac, 2012. It is not one of the stones described in the story. Photograph: Senad.sabovic, Wikimedia Commons. CC BY-SA 4.0.

A kilim dated 1908, in the museum of the Franciscan monastery in Fojnica, photographed in 2025. Photograph: Minja Klarić, Wikimedia Commons. CC BY-SA 4.0.

All photographs are cropped and printed in one colour. Those under CC BY-SA licences are shared here under the same licence.

RECORDING

Nada Mamula, “Kolika je Jahorina planina”, Jugoton YM-318, 78 rpm. It can be heard on the Song page at discover.ba.

PATTERNS

The six patterns were drawn for this issue. They follow the spirit of the crafts they stand for and copy no maker’s piece.

TYPE

Newsreader and Schibsted Grotesk, both under the SIL Open Font License. The masthead is drawn as cross-stitch.

PUBLISHED BY

Discover.ba, 2026. info@discover.ba

FOTOGRAFIJE

Nada Mamula u televizijskoj emisiji Sjelo na vrelu Bosne, 1962, kako je navedeno u arhivu. Fotografija: Stevan Kragujević, ljubaznošću Tanje Kragujević. CC BY-SA 4.0.

Rukavi sa zmijanjskim vezom, 2025. U opisu datoteke navodi se Muzej Republike Srpske. Ovo nije rukav iz 19. stoljeća opisan u priči. Fotografija: BoMaric, Wikimedia Commons. CC BY 4.0.

Konjic, oko 1890. Fotografija ne prikazuje radionice spomenute u priči. Fotografija: Ignaz Königsberger, Wikimedia Commons. Javno vlasništvo.

Kazandžiluk, Sarajevo, 2012. Fotografija: Francisco Antunes, Wikimedia Commons. CC BY 2.0.

Stećak s reljefom na Radimlji, kod Stoca, 2012. To nije nijedan od stećaka opisanih u priči. Fotografija: Senad.sabovic, Wikimedia Commons. CC BY-SA 4.0.

Ćilim iz 1908. godine, u muzeju Franjevačkog samostana u Fojnici, fotografisan 2025. Fotografija: Minja Klarić, Wikimedia Commons. CC BY-SA 4.0.

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SNIMAK

Nada Mamula, „Kolika je Jahorina planina“, Jugoton YM-318, ploča na 78 obrtaja u minuti. Može se poslušati na stranici Pjesma na discover.ba.

ŠARE

Šest šara nacrtano je za ovaj broj. Nadahnute su zanatima koje predstavljaju, ali ne kopiraju rad nijednog majstora.

TIPOGRAFIJA

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IZDAVAČ

Discover.ba, 2026. info@discover.ba

HOW TO STITCH THE PATTERNS

Each pattern is a grid of 29 squares by 29. Each square marked with a cross represents one stitch.

Find the centre of your cloth and the centre of the chart, marked by the two arrows. Start there and work outwards, counting squares.

Use one colour. Blue is the colour of this issue, but the choice is yours.

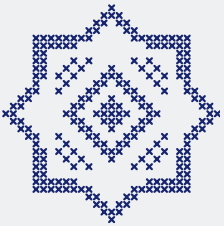
KAKO VESTI ŠARE

Svaka šara je mreža od 29 puta 29 kvadratića. Svaki kvadratić označen krstićem predstavlja jedan vezni bod.

Pronađi sredinu platna i sredinu šare, označenu dvjema strelicama. Počni odatle i vezi prema rubovima, brojeći kvadratiće.

Koristi jednu boju. Plava je boja ovog broja, ali izbor je tvoj.







DISCOVER.BA

Hear this issue and work each material with your hands.
Poslušaj ovaj broj i oblikuj svaki materijal vlastitim rukama.

Song, thread, wood, copper, stone and wool.

Pjesma, konac, drvo, bakar, kamen i vuna.