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CROATIAN TRADITIONAL CULTURE AND CHILDREN'S ARTISTIC CREATIVITY



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Croatian Traditional Culture and Children's Artistic Creativity

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FOREWORD

Kindergarten Iskrice has existed in the Zagreb city quarter Trnje for almost fifty years. From the age of one until starting primary school, the children of our neighbourhood grow up, gain knowledge and develop in their game, supported in their childish curiosity, encouraged to express themselves through various ways as only a child can.

The paradigm of early childhood and pre-school age, a 'framework' made up of science and practice, have never been more connected than today.

Iskrice Kindergarten is an example of this connection that has existed through cooperation with the Faculty of Teacher Education for over thirty-five years. Starting from doing student practice, exercises from the field of kinesiological methodology to the methodology of visual arts, in which our preschool teachers feel sovereign, open and honored by the role of participants in the process of developing children's creativity. With every step made in the space of our kindergarten one can feel the creativity of art. Expressed in colors, shapes and forms, using everything available, and naming it as artistic equipment, our children's works of art "reveal their attitude" towards topics of today's life, seen through the eyes of the child ...

The topic of Croatian traditional values is strongly present. It is part of the vision of the development of our institution, especially in the world of multicultural connectivity, which we contribute to through the specifics of our national values.

The following pages introduce you to our experiences. We want this material to be an inspiration, motivation, encouragement for preschool teachers and other experts, for research and creative games with children. By nurturing the spark of our professional curiosity, we can believe in discovering the talent that a child carries within itself. Preserving tradition is the predisposition of the survival of every nation, and our task is to introduce the child to this process. The artistic creativity of the child, if encouraged and discovered with respect, is a guarantee for achieving the goals we seek, but also a great satisfaction of creativity for adults, as it certainly should be for the child.

Renata Grdić, defectologist, principal of kindergarten Iskrice



INTRODUCTION

Antonija Balić Šimrak

CROATIAN TRADITIONAL CULTURE AND CHILDREN'S ARTISTIC CREATIVITY

The preservation of Croatian traditional culture is largely present in the programs of preschool institutions. Traditional culture, apart from social, material and linguistic content, includes a large number of artistic creations of a people and is a logical choice of topic when it comes to sensitizing children to traditional art and values that are deeply rooted in the development of the identity of their own people. Through art activities based on traditional crafts and art creations, children master all art techniques, art speech and develop a personal expression. Combining awareness of national history and culture and adopting basic art concepts and techniques are the reasons for the creation and implementation of this project, created in cooperation of the Faculty of Teacher Education of the University of Zagreb and the Iskrice Kindergarten.

In today's era of technological domination, less attention is paid to traditional trades and crafts that also represent the artistic creation of the Croatian people. It is precisely this aspect of human activity that is ideal for promoting "manual work", which has long since confirmed its importance in world pedagogic practice and in the formation of educational curricula. Performing activities that deal with traditional culture in working with children is also the best way to protect, preserve and further develop national heritage. With the upgrading of traditional culture - we open the way for a better understanding of history and creativity and the identity of our own people, which is an invaluable contribution to early and preschool educational processes.

Croatia's traditional culture is characterized by exceptional diversity and we have from a multitude of motives and areas that we planned as incentives for working with children, chosen eight of them to highlight the wealth of creativity: lace, toys, masks, pottery, handicrafts, Glagolitic script, knitting and instruments. In this way, we provide a basis for researching colors, shapes, ornaments, volumes, surfaces and the development of work in different techniques and materials.

By exploring and experimenting with traditional techniques, children could gain insight into the traditional, but emphasis was placed on new and innovative methods that inspired them to research the transformation of traditional motif into a completely new artistic expression. The combination of familiar procedures and search for new opportunities has ensured the freshness of the educational process and its focus on innovation and creative research.

ARTISTIC RESEARCH AS A CHALLENGE IN THE EDUCATIONAL PROCESS

" Nothing is found in the intellect which is not first found in the senses"

What are the methods of artistic research? What is artistic research?

Analyses of this issue have been going on for two decades, and they have been particularly encouraged by the launching of the Bologna process in European higher education, given that research is at the very top of its priorities. At first, artistic research was more like a socio-humanistic research and could be referred to as research in the field of art. However, the academic community was divided over whether artistic research should implement the principles of scientific research or if it should establish and define entirely new methods and principles of artistic research. The first variant, which most of the experts agree with, is completely inappropriate for art and specificities of artistic creativity, and it is only suitable for individuals who are inclined to accept standards of academic articles only for the purposes of establishing an academic career and therefore generally sacrifice artistic-creative practice. The second variant in which artistic research becomes a distinct kind of research brings the danger of radical methods and modes of interpretation, which would not agree with the academic community.

Copying the research practice of social and humanistic sciences is unnecessary and not in the spirit of art. Artistic research is formed on the basis of a large amount of information generated during the process, during life and education, and on the creativity and personality of the researchers. However, it is good to use the combined methodology wherever possible to ensure interdisciplinary research. The postmodern era in art is characterized by the fact that nothing is new or original, that it is not forbidden to take over and completely change the meaning of another artist's work. Consequently, in artistic research, it is difficult to talk about discovery and innovation and about originality and ethics. All these are the reasons behind the development of unique methods and strategies of artistic research that must be in the spirit of art and its creators.

THE PROJECT OF RESEARCH OF CROATIAN CULTURAL TRADITION THROUGH ART

The project of the research of Croatian cultural tradition through artistic activities of Iskrice kindergarten was launched within the framework of the Research on Children's Artistic Work for the purpose of introducing students of the 1st year of graduate studies of the Early Childhood and Pre-school Education to the possibilities of exploring children's artistic creativity and ways of connecting educational and artistic practices.

These two practices are apparently unrelated, but they coincide in several essential key points:

- of primary importance is the authenticity of the child / artist
- the creative-research-cognitive process is the source of information and results
- reflective practice is the main instrument of evaluation

This is particularly noticeable in the way children adopt the contemporary art practice, they understand it because they are close to it, they see it as a process and a game, they interpret it differently and always originally, and the final form, technique and skill of creating are of secondary importance.

Children, just like contemporary artists, are looking for a new understanding of things, they intervene, interpret and give new meaning to familiar things. The principle of a creative game is present with children and contemporary artists alike.

Our wish was to bring students closer to the possibilities of artistic research, so that it remains “open”, that it allows changes in the direction of research, and brings the moments that we did not count on, and that it finally remains incomplete, and invites further creativity. Therefore, we have not defined the methods or structure of the research in advance. The kindergarten became an atelier, and the preschool teacher the atelierist and reflexive practitioner who leads the process with his previous knowledge and experience, leaving space for free creation.

KINDERGARTEN AS AN ATELIER AND THE PRESCHOOL TEACHER IN THE ROLE OF AN ATELIERIST AND REFLECTIVE PRACTITIONER

Iskrica kindergarten was chosen for an “atelier” because this is what it truly is. Inevitably, throughout the years, thanks to individuals, the entire space gained the features of a real art studio. All rooms function as a living, working, but also as an exhibitional space. The walls are “paved” with children’s artwork that bestows the love and admiration of artistic creativity. Preschool teachers have been investing in the development of their visual skills for years, learned new techniques, and passed on knowledge and skills to children in groups. Kindergarten Iskrica invests a lot in educating its teachers, in the material for the art of expressing and presenting children’s works. It presented its work on numerous exhibitions and gained a prestigious status among Croatian kindergartens. In addition to this, the kindergarten has been nurturing and encouraging the research of Croatian traditional culture for years, so it was not difficult to provide mentors for our research. Their knowledge and experience, and most of all love for some of the traditional phenomena, served as a rich collection of necessary data to start the research, and the kindergarten provided a creative stimulating atmosphere. Also involved are external associates, representatives of individual professions (making musical instruments, dance, folklore), and providing a visit to relevant institutions (Croatian Academy of Art and Sciences) in order to give children a complete insight into the topic.

Didactic resources encompassed a wide range of equipment and aids and technical support to the process that has always been trying to be innovative and attractive. In such an environment, children could best realize the richness of visual research and make their contribution to expressing in visual media. As seen from the pictures, in the groups there was an “atelier” atmosphere in which children had

the opportunity to create the way an artist creates in his own studio, with the wealth of material at their disposal in a space where works do not have to be removed until they are finished. In the area where we live with the works for days, and they have an unobtrusive influence on the deepening of aesthetic experience and further creative thinking.

The theme of the project originated from the interest of the project leaders and the children who have been systematically acquainted with the traditional culture of the Croatian people for years and have shown great interest in the research of the same, which is the best path to successful learning and creativity. The project has long been “living” in the kindergarten and particular attention has been paid to it during this intensive period, and it will continue to develop as long as the child’s interest is present.

The basic idea of the project was to observe the children in the creative process, to look at the students as atelierists, to see where this process can take us. Everything is written down and documented by different media. Photos of the process represent a quote on the one side, and on the other a note which describes the process.

The key evaluation will, hopefully, be followed by both experts and through practice, in the way that the preschool teachers will be stimulated by the presented project, will record their new or old experiences regarding this topic and submit it to us, and this process will be able to be tracked at www.hrvatskatradicijskakulturaidijete.com . In this way we will continue this research of Croatian traditional culture in children’s art, but will also be able to consider and systematize the methodology and methods used in them.

The research was largely based on the process of creating a pattern based on traditional crafts, which then developed into the use of acquired information on rather new and creative tasks. The experience the children gained by imitating the tradition greatly contributed to a fresh and innovative view of their own interpretations. Experimental research based on your own experience is the best way to understand the creative process. Putting children’s creativity into the focus of our research has the opportunity to track and record all the specifics of the process that certainly bring new insight into how different media in the hands of children are shaped in a new and original way.

Artistic activities are, among other things, the means of encouraging and preserving creativity as the ability of an individual, in our case the child’s, so that it can acquire special and creative knowledge, develop curiosity in the sense of research and creation, develop openness to solving problems in the process itself, in a new and unpredictable way, and develop its unique artistic sensitivity as a visual speech that conveys its feelings, thoughts and desires.

Children are motivated by stories and motives to think, imagine, and invent. They interpret these scenes visually and describe them very seriously verbally. They see what adults can not. They read the images in many ways, some change the story each time, and for some it is important that the details are always the same.

There are several important postulates for promoting the development of creativity, that is, of discovery-creative abilities in children’s artistic creativity:

- respect for the child as an autonomous and authentic being with an already established personality
- treating the child as an equal partner in the creative process

- allowing a child to explore and discover freely by enabling it to be safe and secure in an art-inspired environment
- motivation of the child by choosing artistic equipment
- allowing the child to evaluate and talk about its work during and after the creative process, ensuring that every child involved in the activity has a chance to talk about its work
- recognizing the child's specific artistic sensibility and respecting it
- allowing the child to choose the procedure, the motif, the materials and the technique alone
- transferring the belief that there is a special understanding of the artistic expression of each child and that it is accepted and appreciated
- encouraging children to exchange ideas, to take over from each other, and through individual approach give a personal touch to these ideas of others

In the process of art creation, it is impossible to determine outcomes in advance, as they are derived from the process and very often move in quite new directions. This is precisely the beauty of artistic creativity - the process can be seen and interpreted only when it is finished. Previously accurate planning is not desirable because it limits the artist's freedom. Through the activities of the children, children had the opportunity to explore various contents in a way that enabled them to look at the subject:

- through different techniques and materials
- through visual, tactile and kinesthetic experience
- with the help of adults who were actively involved in the creative process
- through different artistic forms
- with complete freedom of artistic creation
- with surface and spatial design
- through a miniature, common and large format

The characteristics of applied art to add to the product also the dimension of usefulness, certainly contributed to the satisfaction with this project in children, because their works, besides decorative, found a useful purpose in everyday life of the kindergarten. Scenography, costumes, toys ... all these are areas that contribute to a deeper understanding of the beauty and importance of artistic creation.



DEVELOPMENTAL TASKS AND PROJECT

A child of preschool age needs to express its abilities and potentials in one or more areas: music, dance, sports, acting, speech and foreign language, cognition-mathematics, or through a visual-creative expression.

«Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.»

Albert Einstein

Artistic development of the child is the subject of this topic in activities of a preschool institution. The goal and objective is to enable every child to experience enriched activities, incentives and content in which a child can express its abilities and develop potentials in artistic expression. The child, as does every artist, needs a stimulus for its creative act needs an incentive that creates lightness in the desire to express something new and 'unrepeatable'.

Artistic creativity in the development of a child is a set of inherent traits and abilities that enables a child's artistic skills in line with its developmental age. Creativity is the ability and potential that each child possesses, and depends on and develops in accordance with the conditions in which the child is given the possibility of creating visual art. Abundant environment in terms of materials and artistic incentives challenge the child's creative potential and therefore the role of the preschool teacher is to provide a structured center of art. The child independently or in co-operation with the preschool teacher chooses the technique, selects the material and creates an experience by deciding on the technique, material and duration of the activity. A child in such a medium freely chooses and combines expresses the creativity of making with ease, and if different materials are available, the child shows greater creativity and diversity in its application. A preschool teacher who recognizes and supports the creativity of a child, and is himself self-creative in a particular form, will more easily participate in the child's creation, no matter how much freedom the child achieves in artistic creations.

The process is important, not the final work that a child achieves. It is important that a child creates and shows joy in what is created, because being creative means seeing the same thing as the others, but expressing it in a unique and distinctive way. The child needs to know this and enjoy itself while creating. In the implementation of activities with children in the themes of this project: Croatian tradition as an incentive for children's artistic creativity, we achieve these OBJECTIVES:

- Through incentives and various art techniques, bring children closer to the tradition of living in our region / northwestern Croatia /, cultural, national, religious and traditional heritage.
- Through designed artistic activities enable the child to acquire knowledge and to observe relationships in traditional and contemporary life.
- Improve the quality of the process by encouraging the development of the child's creative and artistic abilities, creating a personal experience of reality and artfully expressing it with the use of specific art techniques.
- Encourage imagination and creative expression by supporting the child's interest in the offered incentives - an appropriate methodical approach.
- Individualized approach - the child gradually enters and meets certain stages of work - a personal visual expression.
- Development of the child's personality through the possibility of choice - initiative, self-confidence, trust, perseverance.

Through the richness and variety of approaches, methods and ways of working with children of preschool age, analogous to this many TASKS of art/creation of a child are imposed:

1. Encouraging and developing the sensitivity for different forms of visual arts and materials / pencil, paint, crayons, ink, charcoal, paper, cardboard, sand, snow, stone, unformed and construction materials - getting to know them, play with them, play, explore ...
2. Encouraging observation of a given whole, subject, detail, or artwork, in order to experience perception as an incentive for artistic expression.
3. Encouraging and developing the skills of mastering various techniques of shaping / solving problems how to paint with a paintbrush, with a thread, on wet or dry paper, silk, canvas; mosaics of seeds and other natural materials, pieces of ceramic tiles, weaving, shaping with straw, branches, corn husks ... /
4. Encouraging and developing sensitivity for designing in space / volume, surface, color ... modeling, building, construction - whole, parts, details.
5. Developing sensitivity for combinations / joining, stacking, assembling, imagination in grading and grouping imagery, rhythm and changing elements: color, line, shape, size; layout of material on the surface, in space; sensitivity to the relationship between visual elements and materials.
6. Development of surface shaping sensitivity: on paper, cardboard, canvas, silk, concrete; dot, line, color, texture, symbols, shapes ..., harmony, contrast, string, rhythm, dynamics.

7. Encourage the development of artistic imagination / ability of imagination, expressing the visual impression of sensory and emotional experience, imagination and design on the surface and in space.

8. Encouragement in the development of artistic invention - ingenuity in expression: different or accurately specified materials, but in a different way, with different application.

9. Encouraging the child's freedom of expression - spontaneity in creating new techniques, imagination, originality, freedom in creating the new and unusual.

In the subject we were dealing with, the stimulus was Croatian tradition. The whole project presents an overview of the visual arts and techniques of working with children in special programs of kindergarten Iskrice:

Ethno program with elements of traditional culture '*Child and Heritage*',

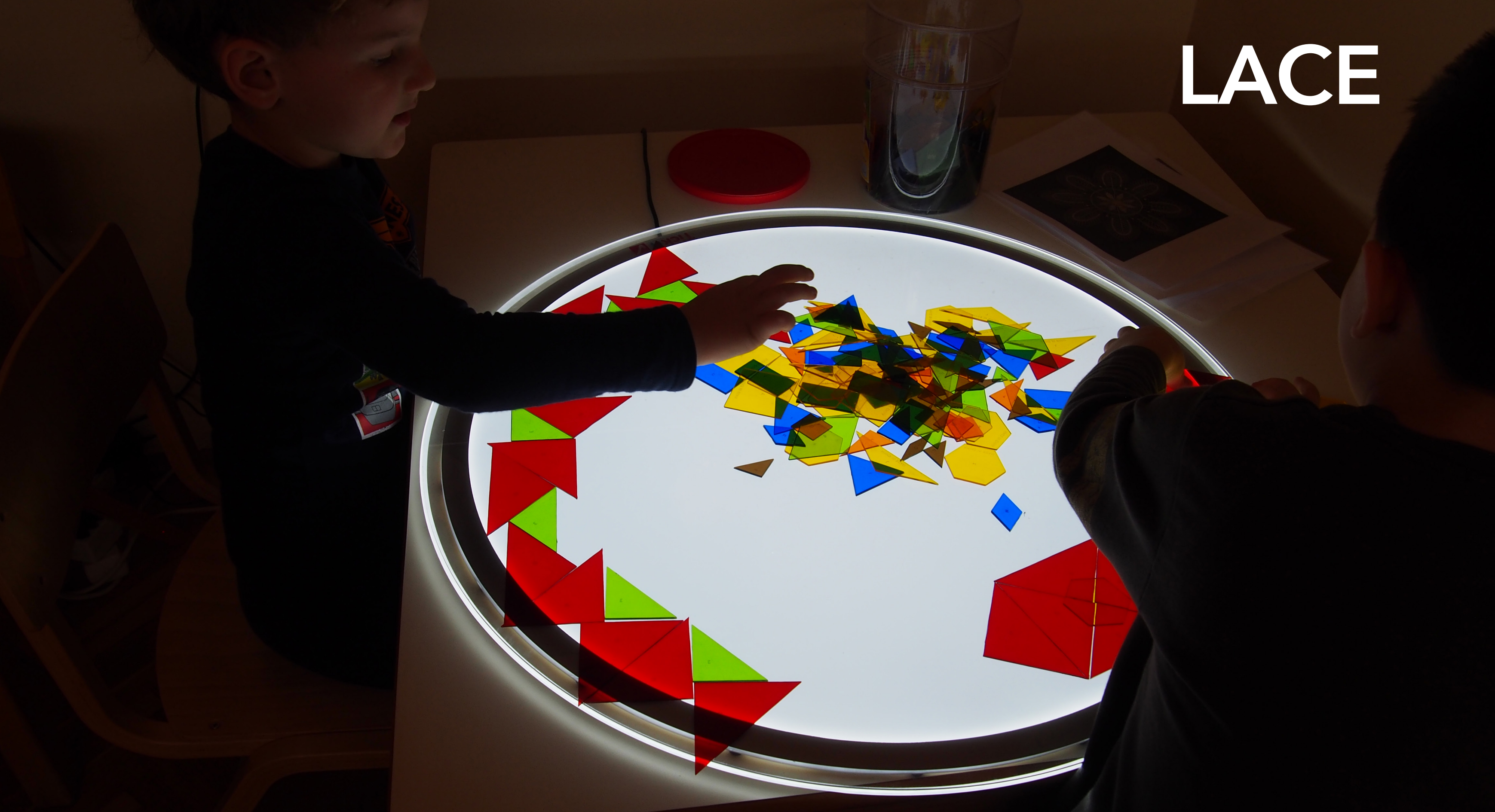
Program for promoting artistic expression and creativity of 'Little Creativity' and

Educational program for sustainable development and multiculturalism.

The project involved children aged 4 to 7.

Dubravka Pandl, pedagogue consultant

LACE





"Lace is round, with some big, small and very small holes. It serves for decoration on the table. It looks soft like a spider's net from the story of a 'The dance dress of the yellow dandelion' but without holes." - Igor P.

HISTORY OF LACEMAKING

This is how the cheerful world of children's imagination is experiencing lace. Transferring lace-making skills to ensure its survival is one of the most important tasks of European lacework and so is the transfer of knowledge about lace from Lepoglava. Lepoglava becomes a cradle of culture of science, education and art. The existence of Lepoglava lace is linked to the cult of Pauline (white friars). The skill of making 'bobbin lace' flourished at the end of the 19th and early 20th centuries thanks to Zlata pl. Šufflaj who organized lace-making and enriched it with folk ornaments. Danica Brosler and later Ivanka Horvat also played a major role in the development of lace-making. Danica Brosler's lace designs are recognizable by floral and baroque motifs, and are based on the knowledge of European lace techniques.

In 1937, Lepoglava lace was awarded with a gold medal in Paris, and in 1939, bronze in Berlin. The Lace Association and the Lepoglava Lace Cooperative Society were established, which had great importance in promoting lace through international lace festivals. Also, in 2009, Lepoglava lace was listed on the UNESCO list of world, non-material protected heritage and is marked *"Original Croatian"*.

Crafted hands from a white linen or cotton thread on a round hard pad and an even pair of petals ('grandma-grandpa') over a drawn template with stylized geometric and floral motifs, create an expensive lace that characterized the garment details of aristocracy and later became the property of the village people.

MOTIVATION AND REACTION OF CHILDREN - COMMENTS OF CHILDREN

Children's experience with lace is different. For some lace is: *"When something is round."* - Laura P., and for others: *"Lace has some lines and circles, one circle inside and a line. Something that can be hooked on a Christmas tree, 200 years old."* - Patrik S.

Our children had an opportunity to get acquainted with lace as an ornament on clothing, through a small fashion show. Visually exploring the shape, size, texture, feel the lace and of what material it was made and the way of joining parts and pieces, has been stimulating for combinatorial skills and constructivism in visual expression.

Previously, wooden pads with arranged nails in the circle and wool were prepared. Encouragement for children was the joining of the nails in different ways, as long as the child shows interest. The children were changing places in working with wool and nails, and everyone was trying to connect the nails in a different way. Now we are closer to making lace! The perceptive experience of photos of lace patterns of different motifs has also been used as an incentive for observing and enriching the notion of the whole resulting from connecting various elements. In order to provide an even better interpretation for the child, we have provided the lace projection by means of an overhead projector. A large format of projected lace inspired children to comment:

"We got a glittering lace! It is 'spiky', round and squarelike." - Maro M.

They tried to touch the image and with hands pass through parts and pieces of different shapes that alternated. They realized that by combining different shapes, they build a whole. The game with glittering lace continued in a way that the children moved the lace on the overhead projector, and the projected picture on the wall was changing. The children saw new details on the lace. They noticed the contours of the leaf, the flower, the big 'holes' which they can lean through with their head!

Good motivation encouraged children to create art through the use of different materials and art techniques. A large role in achieving the objective is played by the organization of space and the preparation of materials. The artistic expression is individual and original, depending on the ability of children, and in order to achieve this, the necessary conditions of uninterrupted work are necessary. To enable this, we prepared tables in two spaces. On each table, the material needed for a certain art technique was prepared. Material for drawing techniques was prepared: paper and pencil, paper pads and black markers, styrofoam pads, nails and thread.

In the room that is connected to the bathroom, a material for painting on silk and grattage was prepared. Why? During the work this material is possible to cause 'accidents' - spillage of the paint, dirty hands, which can interfere with the children. If we allow them to work freely without burdening them with the fear of spilling, then the children will actively and safely enjoy the creation. Free movement in the workplace is also encouraging for children who want to try different techniques and try out other materials. In this way we activate their own individual potentials.

"The table runner is a tablecloth and can be made of wire, paper, rope, wool." - Maro M.

And this is exactly what it is about! We prepared styrofoam pads wrapped in transparent foil. The children firmly hammered nails to it according to their ideas. After the set shape, the children joined the nails with the thread and created different shapes that created the whole. To put everything else in place, we put on a diluted wood glue. We repeated this several times in a few days. After the works were dried, we removed them from the pads.

"I put a nail on the square shape of a styrofoam, filled it like a block. I finally put my thread on nails, where there was less there I put more. Then thread knots occurred. I put some glue and then it started to be sticky. Then it dried and we removed it from the pad and put it on the exhibition." - Karlo V.

Grattage (fr. grattage) or (tal. sgraffito) is a painting technique that is performed by applying greasy wax crayons onto paper, then covered with black ink and when dried it is grated with a stick on the pad and a layer of ink is removed. We decided to work on clay tiles. Clay (ceramic) tiles were a connection to tradition, and something new that children did not have the opportunity to try before. Some problems were solved through the activity. As the tile was raised at the edges, the problem was created by pressing the stick on the edge. And that is what every child resolved in its own way. Someone hugged the tile, someone pressed the stick harder, someone asked for co-operation (help) of the other person. The technique demanded earlier preparation of clay tiles.

"We rubbed the tiles with a candle and we coloured them with black ink and then we drew lace on it, but big, made of circles that were connected." - Simon M.

"I worked with a candle on a tile. We took off black colour with a stick. We had to work two days. I felt as working hard!" - Igor P.





Photos of the Lepoglava and Pag lace served as templates for creating a decorative surface of a ceramic plate. The diversity and richness of detail ensures imaginative child's interpretation and drawing, which contains all the beauty of the line and the contrast of black and white. The white base of the tile was covered with thick, black coating, which was scraped with wooden sticks to the base.

Silk painting is a visual technique that requires from children patience, creativity, and experience of working with other techniques, since they can then be self-contained and free in their creation. This technique and painting activity also required work in several stages. After preparing the silk handkerchief on a wooden frame, the kids painted their lace with contour pastes. In order that the contour would not smear, it was necessary to leave it one day to dry. Contour paste is also a barrier that does not allow color to cross the lines. After drying, the color was added. Before the painting activity began, the children thought of what their lace would look like. The possibilities were different, from colorful to shaded surfaces. The experience they had in color tones(tempera) was applied to this activity. Silk colors were prepared in different shades.

The paints were applied by thin brushes to the contoured shapes and filled the surfaces. Since the base is of silk, the color has the ability to 'travel' out of its shape. This opens up the ability to experience colors and to overcome the amount of paint on the paintbrush, then the position and pressure of the paintbrush on the pad. For the unusual effects of 'disappearing' colors and creating unusual shapes, salt is used. Salt for color has the role of color collecting and leaves special effects, is placed in places based on wishes of the child. After the completion of the whole process, the created work has to be fixated with the iron at the highest temperature.

"That's nice. It looks like a spider's net." - Jana B.

Wire lace? Why not! The silver thin thread of the wire looks similar to the thread. It is suitable for shaping different shapes: round, rectangular, oval. It is only necessary to merge parts that are different and can be overlapped by creating complex structures. Out of cut wires, the children made shapes and joined them, slid them and shaped them with their fingers. In this way, necklaces and earrings were created from the lace parts, and with the help of imagination they made table runners.

"Our teacher cut off the wire and we started to wrap it." - Vida V.

Analytical observation encouraged children to discover what lies ahead (lace). They saw the inner structure in the form of 'circling, vibrating lines', lines, points, circles that in the final form create a whole. As drawing is irreplaceable in the development of fine tactile skills and relationships - 'sense-thought-arm', we offered them two possibilities for artistic expression. The first option was paper and pencil, and the second option was a paper cake pad and a thin black marker. Children could, according to their affinity, choose the means by which they would express themselves. In this way, we enabled the development of those abilities for which a child shows inclination. The paper cake pad already has lace ornaments on its edges, which subsequently fit into one whole. By drawing with a thin black marker different parts in shape and size, they had the goal to connect everything into one whole. Different parts, fragments and sequences were rhythmically embedded in different patterns.

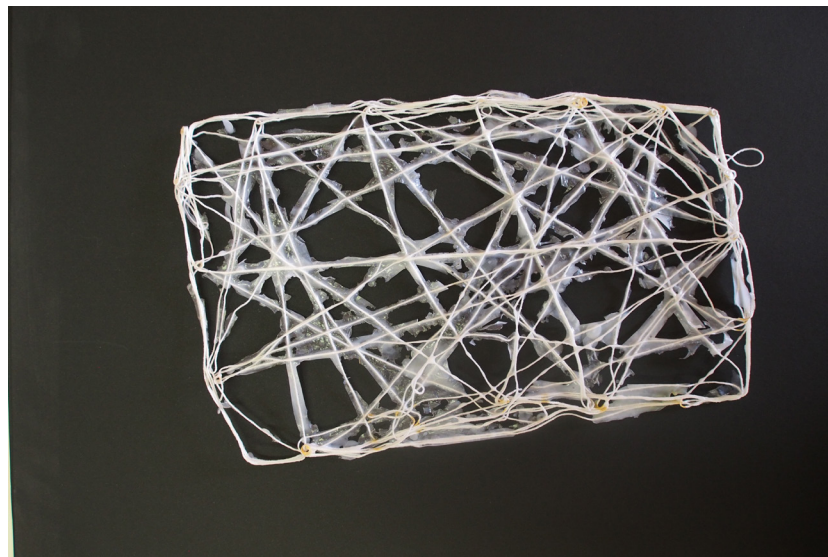
And that is how our lace was created. Someone wonders if this is it? We had fun, learned and enjoyed designing our creations. We tried out new materials, introduced new techniques, and you can do it too if you watch through the eyes of a child.

POSSIBILITIES OF FURTHER RESEARCH

Lace as an incentive can serve to explore further ways of expression in other techniques: eg graphics (monotypes, collage printing), modeling (clay), kirigami (paper), spatial shaping (furniture). We want to explore the possibilities of connecting decorative ornaments with garments and handicrafts. We also want to cooperate with the local community in the organization of an exhibition and fashion show, including co-operation with designers who are inspired by lace-making tradition, as well as involving parents.

All of these features will be introduced in a special program “Little Creativity” (a program to promote visual art and creation), as an enriched program to explore new materials and techniques in children’s artwork. Through enriched visual arts with appropriate methodical approaches, with an individualized approach to the child while acquainting it with certain new phases of work - the child will easily realize a personal, original visual expression. It will be stimulated by the imagination and beauty of looking through the ‘eyes of the child’.

Snježana Cukrov, preschool teacher consultant



Pre-activities were at the same time independent creative activities as well as the efforts to approach the lace in an innovative way. Children enjoyed winding the end around the nail stuck in a thick board of styrofoam. There were some kind of pictopastics that contained elements of drawings, relief and architectural forms. The wrapped shapes were coated with wood glue and were removed from the nail after drying.





Motivating children by projecting lace on the wall of the room proved to be extremely successful. After a projection led by the preschool teacher, the children continued to use the projector, move the lace and revealed all the possibilities provided by such technology. With this activity, children could also get acquainted with the phenomenon of enlarging the motif, playing the shadow on the wall, could observe their own movement in relation to other children. The theme of the scenery and the shadow theater opened as a possible continuation of activities and research.





Painting on silk is often carried out during artistic activities and has also become the trademark of kindergarten Iskrica. The children managed to handle silk paints, contour pastes and work on a silk frame without any problems. An example is the activity in which applied arts come to light, and children are introduced into the world of usability of artistic handicrafts. Through a painting process that resembles watercolor painting, children had the opportunity to observe the behavior of color on a soft, textile surface and notice how the pigment depends on the amount of added water, has a stronger or lower intensity. They also tried to add sea salt to the color, which resulted in additional effects characteristic of painting on silk.





Getting acquainted with ceramics through the sgraffito technique is one of the more innovative activities in the project, which is characterized by a high level of artistic expression expressed through a drawing process. Thin, baked, white clay tiles are an ideal basis for testing this technique.



The project included the process of shaping jewelry from wire, accessing it as a game and free design. The resulting necklaces, brooches and rings can be characterized as a very contemporary expression of jewelry design.

TOYS





Particular pleasure to children were the attempts to imitate traditional patterns that decorated wooden toys. The form would “revive” and the entire object would get a tone. Children mastered the method of painting on a three-dimensional object and aligning the decoration with the form, in a way to support one another.

Drawings with ink and painting with color ink on paper showed that children easily and naturally adopt a “style” of Croatian masters of crafts that decorated toys.



“A toy is a source of joy, happiness, socializing. It is always interesting, irreplaceable, an integral part of childhood, growing up, human life. It has adjusted to the time it was created, but it kept its role. “Toys are needed so that we do not watch TV all day.” - Šimun L.

What did the children play with when there was no TV?

“So long ago, a 100 years ago, before you, even you, teacher, were born, children had only wooden toys.” - Patrik S.

HISTORY

According to the data from the Ethnographic Museum’s inventory book, the first registered toy in the museum is a cradle from Letovanić, a village near Sisak, intended for girls, made of oak around 1840, and purchased for the museum in 1921.

Wooden children’s toys are recognizable as traditional products of Croatian Zagorje. Already at the end of the 19th and the beginning of the 20th century, the production of toys as a family craft was organized in Croatia. In the village of Vidovec, near Zagreb, they made toys and sold them at fairs. According to the written data, stored in the Ethnographic Museum, in 1932, the production of wooden children’s toys began with the establishment of the “First Croatian peasant co-operative for the production and sale of children’s toys in Vidovec. “Toys are made as animal figures, means of transport or household items. In some villages (Laz Stubički, Laz Bistrički, Stubica, Tugonica, Turnišće and Marija Bistrica), the tradition of making toys keeps up to this day. The mode of production was passed from generation to generation. The most common are figurines of horses, butterflies and birds, whose wings are making the sound of the so-called klepetaljka- a wooden bird held on a stick, dancers on merry-go-rounds, doll furniture.

They are manually made by men using soft wood from the immediate environment (willow, linden, beech). After drying, toy masters tie the wood and use a special tool to cut and shape the toys using wooden or cardboard templates. Painting is mostly the work of women. They use ecological colors, and they usually use red, yellow or blue as the background. Thereafter, it is followed by decorating with floral or geometric motifs that are white, black, red, yellow or blue. Each toy is unique.

Apart from these types of toys (horses, butterflies, furniture), musical instruments adapted to children were also produced, and more will be said about this topic in the chapter “Musical instruments”.

Thanks to the craftsmen of wooden toys from the Croatian Zagorje region, these toys have been one of the most attractive handicraft products of the Krapina-Zagorje County for the past years. They are included in the List of Protected Non-Material Cultural Goods, entered in the Register of Cultural Property of the Republic of Croatia.

By enrolling - the art of making traditional wooden children’s toys from the Croatian Zagorje region to UNESCO’s Representative List of Intangible Cultural Heritage of Humanity in 2009, their importance and value at the world level was confirmed. To date, the interest of children for the traditional toy is present. Especially for klepetaljke, and the masters of the toys adapted them for present generations.

"Without toys, we could not live, because children play with them. You can make them alone at home with your parents and in the kindergarten. Some toys are also made at the factory. There certainly work good people - apprentices and masters. "- Tadej P.

Our kindergarten has a number of traditional children's wooden toys (klepetaljke, wooden horses, wagons, furniture, musical instruments) so they have the opportunity to meet and play with them. By watching their game, sharing communication during the game (arrangement, division of roles, organizations), a combination of modern and traditional toys in an imaginative game - I found out that interest in a traditional toy is always present. The children found solutions in the game - how the 'decorated chair' can be a lion throne, how with klepetaljke or, as they called them, bird carriers, bird caps, can a competitive game or walk be designed or one can sing a song in the rhythm of 'the movement of wings' – playing instruments.

Playing because as Šimun M. says: *"It's important for kids to play, because then you're cheerful, socialize with friends and learn everything,"* the children have seen the characteristics of the material from which toys are made (strength, joining parts, functionality), and they were especially attracted to the motifs that were painted on them.

"Parents made toys for children. Of course, wooden, because at that time it was the strongest material. They hammered nails into them, glued parts together, this is what dads made with tools, and mums colored them. And the children were making their toys from what they found on the road - branches, leaves, grass, stones. "- Igor P.

"Flowers, roses, circles and round lines and straight lines, squares were drawn on the toys, because it's nice." - Patrik Č.

In addition to everyday games with traditional toys, as a motivation for performing art activities was the presentation of a short film about making toys, different puzzles on the same subject. Cloth dolls, corn husk dolls, sash (carpet or bed cover), painted linen for little beds – those are elements that enriched the game, and the children initiated their making with minimal help from the preschool teacher. Vida's dad, who made us wooden horses, was also involved in the preparation.

The materials used were mostly from the child's immediate environment (paper, cardboard, clay, wood, tempera). By papier mache technique we made furniture and horseshoes. We cut pieces of furniture from the cardboard. On the prepared cardboard, we put newspaper (adhesive as a combination of woodcut glue, flour and water). To achieve better strength, the procedure was repeated in two layers. After drying we colored the substrate with tempera and also drew decorations.

By the same technique of papier mache, with the addition of wooden elements (sticks of different sizes), we also created horses (for riding). Small wooden horses were painted in acrylic colors and we adorned them, and used hemp for the mane. The children painted some toys (optionally) with pencil or used black ink and a colored ink - a combination of painting with a paintbrush and stick drawing techniques. In addition to the above-mentioned techniques, children were modeling with clay. These were parts of furniture, horses or locomotives and wagons. Observing painted ornaments on toys, especially furniture, the children commented:





Clay modeling enabled children to explore the shape and solve static issues of objects. Since these are middle and older children, all the works were designed in space and volume was achieved.

In further activities, children could be offered the incision of the ornament into the clay surface. Such baked terracotta, then could be patinated with red pigments and treated with finishing techniques of sculptural design. There is also the possibility of finalizing these works in the technique of ceramic painting by engobe and glazing with transparent glaze.

The time limit did not allow us to try out all the possibilities of shaping and painting, but each new activity has opened up a series of new possibilities that can be applied in other projects.

The divergent shape of the body of a horse, the soft material as a mane and the extremely attractive painted motif in red, black and white, have certainly contributed to the motivation of children and the beauty of drawing with ink.



"I like the flower outside and the flower inside. Small circles and squares that go round in a circle around the flower. And these lines like little knives. "- Mark D.

"The flowers are different in size and look like a small flower in a big flower. The lines are slightly surrounded as if they were reconciled, and the others managed to push themselves around like chicks. "- Luke D.

"Circles, dots, a big flower and a small flower and all around the white colour and everything looks like you're writing. Like you write a capital letter A on top, and a small letter a on bottom. "- Nikola M.

POSSIBILITIES OF FURTHER RESEARCH

Traditional children's toys will continue to be the subject of our interest and research in children's creative art. From the use of different art techniques and materials, to the combination of tradition and contemporary art - the use of recycled material, natural elements, material of different textures (fabric, net, abrasive paper, metal, wire and the like). The possibilities are varied and will depend primarily on the interest of children and the creative finding of new ideas in the immediate environment and materials that are suitable for children. The artistic expression of the child is the result of how it experiences his environment. What the world looks like through a child's eye has always been a subject of adult research. I think it is most important that a child feels successful, happy and joyful in what it does, and in such a spirit (of course, riding on a horse) Jana's song was created:

*"Little horse-little horse did you fall in love with a female horse?
Choose, choose the nice red one. "*

Vesna Stojanović Hauzer, preschool teacher consultant



The procedure of making furniture in the technique of papier mache is extremely demanding but gives the child a valuable experience of creating a complete, multilayered object and reinforces its spatial perception.





The ‘Puž/Snail’ group of ateliers, in which the special program ‘Little Creativity’ is being implemented, is an inspirational place which, with its creative atmosphere, invites to artistic activities and to the research of visual arts. Here is an important precondition for quality art creation, which means that “work in progress” is allowed. Work does not have to be removed and space returned to its original state, but one can work on it for days so ideas can mature and develop in different directions. This option is valuable and provides a good result. The pace of making and re-entering the same task with a new “refreshed” look on several occasions is necessary for creative thinking.

The amount of material collected and availability to children, in this space is at an enviable level, is an example of the atelier space that each group or at least kindergarten should have.



The toys created quickly found a place in children's play. The pleasure because they had created them was irrefutable and confirmed the well-known thesis about the importance of creating their own toys that give the child a special dimension of creative thinking for the purpose of the game.



CARNIVAL





CROATIAN CARNIVAL TRADITION

Carnival, Lenten, Masquerade, *Fašnik* and *Poklade* – are only some of the names for this folk holiday which is an integral part of our tradition. Carnival customs are the time before the beginning of the Lenten Season, beginning after the Three Wise Men, and the culmination of the last three days, Sunday, Monday and especially Shrove Tuesday before Ash Wednesday when it ends. Apart from timing in Christian calendars, carnival does not have anything in common with Christianity, which means it relies on older, pre-Christian heritage in the field of magic, religion, and mythology.

The carnival ceremony of wearing the masks at a certain time of year originates from the belief that by wearing awesome masks with appropriate chanting, prayers and sacrificial gifts, the evil spirits of the wicked are expelled from the earth and thus it helps the return of the good spirits of the summer.

Dressing up, being someone else, covering your face, changing your voice, some are the characteristics of a carnival. However, certain contents are related to places, regions, customs, and often when disguising one must respect the rules and rituals, their beginning and end.

Traditional characters are called differently, depending on the area they come from: *mačkare*, *maškare*, *zvončari*, *buše*, *didi i babe*, *naphanci*, *baukači*. Dressed in furry scary masks with a human or animal face, somewhat filled with straw, metal bells or rattles, they went to the villages, raising the noise, scaring them, and bringing joy to the inhabitants who gave them eggs, donuts, sausages and whatever they had at home. The masks are given presents because they make winter and all evil go away, but also by magic, ensure fertility and happiness, protect them from supernatural forces and disasters.

Fašnik was somehow the beginning of a new life, and during that time there were plenty of superstitions, rituals that followed it. Carnival festivities usually include masked parades, dances, and eventually burning the 'carnival prince' - a culprit for all ugly and evil.

The traditional figure of the carnival masks in Maruševac (Hrvatsko zagorje) was a "pile/gomila". It is a figure of an animal whose head is made in the form of a big horse head. It was often made with the moving jaws loudly clogging. The head of the pile was attached to the rod, and the body of the animal was made up of two young men covered with a thick dark blanket or a long white sheet. The pile had a mane and a tail.

In some places it was customary for masks to represent a wedding crowd. There are permanent characters: bride, bridegroom, bestman. Homes were also visited by small masks dancing on house doorsteps with a stick in their hands saying, "Let God give you such a big turnip that you can not even put it on the cart."

The traditional characters of the Međimurje carnival area: LAMPE - wooden masks in the form of human cheeks with animal elements (horns, ears, muzzle). The masked figure - NAHPANEC wears a 'beline', a folk costume of a domestic white canvas linen, and under the clothes it is filled with straw. Naphanci carry objects for making noise and plundering (chains, bells, 'iron pitchforks', brooms). LAFRE are wooden masks in the form of human cheeks, often with grotesque lines. The masked woman wears old clothes, parts of folk costumes. SELNIČKI PIKAČ comes wrapped in straw - invokes good harvest and is the symbol of the end of winter. ČAPLE are masks that are not put on the face, but the young men carry them above them on the stick and are covered with a sheet.

“People are masked when they go to carnival. It’s only once a year, you can not do it every day. ”

- Mia P.

The time of revelation for many is perhaps the most beautiful time of the year, because then there may be someone else, crazy, mocking, and nobody can blame them. So we had the opportunity to dress up, be masked. True, we were practicing almost the whole month, but the closing ceremony was “The Masks in Iskrice”. Then we gave way to our imagination ... because today I can be what I want. A lion, wolf, dragon I can scare, today I’m not afraid of anything ...

“I love masks because they dance, sing and eat donuts. Sometimes I’m scared a bit, but that’s how it should be. ” - Petra K.

“This is good for you when you are a mask. Then no one recognizes you. I like to disguise myself and when my friends are masked. ” - Martin Ž.

“Some masks are loud and sing loudly. I do not like it, but I like to disguise myself in the bee Maja. ” - Laura P.

The discussion about masks, the fears that are present, and the delights they bring, were the motivation for art creativity. Sound, movement, appearance of the masks (color, shape, characteristic parts) are initiators of children’s activities. Video footage, a puzzle game, a memory game, colorful crepe hats, music, stories about terrible and unusual creatures - are some of the incentives for planned artwork. The creation of the great NAPHANEC masquerade encouraged some children to find and paint their own masks in the richness of the collected undefiled material. Simon L .: *“When we do work we do it creatively, something special, interesting, ‘unusual’. I’m happy because it’s great. ”*

On a large paper format, a group of children painted a fascinating masked parade with tempera. Mixing colors, creating new shades, playing with color – the experience of masks and carnival, movement, music, crowd.

In clay they modeled the masks using a variety of accessories: slot knives, wooden sticks, thrusting different materials (marker caps, walnut shells).

A smaller number of children are included in the enriched “Little Creativity” program, so the assemblage technique is not unknown to them(fr. Assemblage-joining, folding, sculpting technique of coliating different objects and creating a three-dimensional composition). On the cardboard we glued with a wood glue different materials and textures: plastic caps, straws, fabric, paper and the like. Children could choose whether to first paint a cardboard base with acrylic colors or paste the elements of which the mask is composed and then paint it.

“It’s interesting when you glue on the cardboard , various cardboards, straws, toilet tubs, various materials and then you color them all. Of course, you do not glue randomly. You imagine first and then add. ” - Igor P.

The technique of colography was described by Simon L .: *“I was drawing with the glittering woodcut glue a mask I imagined, in fact how I wanted it to look. Then I waited for the glue to dry because I painted thinner and thicker. Again I painted the glue all over the cardboard,. And again it had to dry. Then I painted with tempera, and in the tempera was glycerin. And then I printed one, two, three times. ”*





(colography is an art graphics technique where the matrix is prepared by gluing the elements of various textures to the surface of the matrix, from which the image is printed on paper or on another surface.) The technique is more demanding, but the children were very interested in both the course itself and the final stage.

"It's all fun to me, because I'm doing something new and I have to think." - Patrik S.

A special interest was caused by a great sculpture of 'naphanec'. We created it in several stages. For making the head (masks) we used unshaped material (plastic bottles and cardboard) which we, using papier mache technique with newspapers, glued in two layers. After drying, we painted with tempera, then glued the parts (eyes – bottle caps, tongue - potato nets). The base on which we put the head was a large fabric cone, hands of a stick, all standing on the legs of an office chair. The body is a large white linen stuffed with straw. When we made our "Stuffy", as Nikola called it, it was "a bit ordinary" according to some children, so we added a paper necklace and some other decorative details.

"We've made a mask like an animal with horns and a long tongue. I was not terrified, because the masks only fear the winter, not us." - Tadej P.

POSSIBILITIES OF FURTHER RESEARCH

We are planning to collaborate with the Ethnographic Museum by visiting an exhibition of masks, masks and customs to help children experience this distinctive traditional element more intensively. So far we could not achieve it because of the children's age (bus ride).

Our research will extend to other parts of Croatia - Istria and the Primorje (zvončari). With different techniques - monotypes, collages, grattage, and various materials (sheep's fleece, natural elements, metal, etc.), by crafting different mobiles, we will encourage children's imagination and creativity.

W. Shakespeare said, and his thought is the motto of our group: "The world is as interesting as we are curious."

Vesna Stojanović Hauzer, preschool teacher consultant



Masks are a motif that is undoubtedly dominated by colors and textures. The playfulness of these two art elements is expressed with celebration, fun, joy, and therefore, children find immense pleasure in them.

By researching and compiling material on the surface and in space, children could maximally express their creativity and playfulness. They could feel the relationship between texture, their complementarity and harmony when they found themselves in a new entity with careful reflection. The children had the opportunity to paint in large format, creating a common composition in an unfolded perspective that showed the atmosphere of carnival.





By modeling in clay, we have enabled the children to meet the relief. Since these were masks, there was no question of surface modeling or inability to form an object in space, but the principles of modeling a shallow relief form to which it was important to observe the mask elements and to learn how to add clay to the surface and join it with the underlay to look like they were made of one mass.

The design of ceramic masks is an ideal medium for the color and shape relationship, and is also a technique that closely monitors the specificity of the motif of masks.



We tried to approach the motive of the masks in a more peaceful, less playable way. This was obtained with wood glue which we pressed out on the paperboard, treating it as a drawing tool.

The obtained pictotoplasty is an example of an innovative process in which the line becomes a stain and the drawing becomes a relief. The purity of the work emphasized the different, more calm and purer way of motivation.





The boy Šimun L. (age 5) spent a lot of hours and days shaping and painting a masquerade mask. The persistence and pleasure of “work” is an exemplary example of a artistically gifted child who, with pleasure in accessing the work, works in his own way, explores, combines and ultimately enjoys the achievement. Undoubtedly, his dedication to visual arts greatly contributes to the “generational” creative spirit.





NAPHANEC is a great mascot that required the involvement of all the participants in the production process and proved all the benefits of working in large format. Joint and teamwork contributed to the creative pursuit, and the masquerade itself acted like a large painted sculpture that resembled Indian totems. NAPHANEC has also become a common big toy where children can overcome any form of resistance and technique, more demanding projects.

The procedure of skeleton making, solving the doll's statues, and the choice of doll body fillers, an example of how different materials can be used, and the use of sculpture and painting techniques, can create an attractive artwork that, besides the quality and dynamic process, guarantees an exceptional result that achieves tenfold satisfaction and remains as a witness of that in the group a long time later.





The group 'Puž/Snail' is proud of its assemblages that they have been working on for years, combining the most versatile material as a formative tool. We also met this technique in a special program called 'Little Creativity'.

Leaving the work uncolored or coloring them with various pigments, children have the opportunity to develop the ability to compile on a surface that will surely also serve them for a different type of composing.



POTTERY





HISTORY

Pottery is a craft that, with the influence of modern life, is becoming extinct. The tradition of pottery in the northwestern part of Croatia dates back to prehistory, the Roman period, the Middle Ages until the present time. Traditional pottery was transferred from one generation to another. Knowledge was acquired at home, and the beginner would learn from his father or older brother. Today pottery is being taught at art schools and faculties.

The tool used by potter masters is simple. When working, he is sitting on a slanted board with the top plate, and the wheel is kicked. His hands are free for making objects. Decorated objects are decorated by drawing a color or theusted in color. Ornaments on pots are usually of geometric shapes, with straight or corrugated lines, motifs from the environment - plant and animal world.

The availability of raw materials (there are great deposits of clay near Ivanec, Marija Bistrica, in Plešivičko prigorje), the simplicity of the tool, the easy handling and the widespread use of finished products, has caused a lot of craftsmen to sell their products from northwestern Croatia throughout the country.



Mud as a material is a favorite and accessible toy for all children. Games in it are favorite from early childhood to late age. Children enjoy mixing mud and making 'cookies'. They love it when they pass it between the fingers of the hand, 'gash' with bare feet and enjoy the softness and warmth of the mud. We offered a play with mud and clay - as fine material to children aged 3 - 7. At an earlier age, it was testing and familiarizing with the material, the possibilities of its design, and creating useful objects in the older group. They realized that we can form the clay with fingers, wooden modelling tools, various sticks, metal blades. By treating the clay they could express their emotional states, their observations, express their ideas, their fantasies in three dimensions. Through modeling, children developed motor skills.

With pottery as an old craft and the potter wheel, children were introduced to in ethno-village Kumrovec. There they experienced how clay objects were made. With the potter's work they were introduced in ethno museums and fairs. Our small museum in the living room, through cooperation with parents, was enriched with various pottery (a variety of sizes, ornaments, food storage containers and building materials). Children can experience the product through all senses every day. Motivation of children at work, after visiting specialized institutions, is high. The use of various techniques creates imaginative, richly decorated objects. In learning about clay as a material, children from the age of 3 to 7 have learned about some techniques: extraction from a lump of clay and shaping of objects, through the technique of joining elements (elements which we want to merge we scratch out with a stick and adhere with clay glue), and the dried clay children crumbled with wooden sticks into powder, added water and got the adhesive to form the object. With the addition technique, clay pieces are added to the clay mass, which must be firmly joined so as not to separate from the mass. Thin clay tiles were used as a substrate for drawing the motif of our heritage, for making lace, and we wove fabric from the modeled strips we wove sash - making jewelry.

We baked clay objects in a ceramic stove. So out of clay objects we got ceramic ones. We paint and decorate these pieces in our kindergartens. In addition to household utensils, we used clay in architecture. We created small cubes - bricks and by joining techniques built houses - villages.

We used clay as a means of making traditional decoration - Licitar hearts. We made it accessible to children every day, enjoyed infinitely in the examination and recognition of its properties. The product of this game were balls, 'worms and pancakes'. By gluing technique we combined them into useful items that we used in our kindergartens.

Potter: *"He makes pots of sheet metal."* - Borna S.

"He cooks in the pot." - Luke Ž.

"He plays with lots of pots." - Lara I.

"He make bells." - Juraj V.



Potter's wheel: *"It's a lot of people dancing."* - Fran P

"People are standing in a circle and holding pots." - Lucija B.

"It's a dance around a big pot in which lunch is cooking." - Janko S.

Kraljuš- (Kralj=king): *"The King wears it around his neck."* - Tin B.

In children of older age, the topic is present from the beginning of the activity to the finished job. We were drawing motifs from a rich cultural heritage. For this we used videos, pictures and items from our 'little museum'. The children used various techniques.

We made clay jewelry as a gift for moms (Mother's Day), which they are proud to wear. In the same way, there was a traditional necklace - the 'kraljuš', which the girls wore with embroidered clothes.





POSSIBILITY OF FURTHER RESEARCH

In the richness of the knowledge that children received through the enriched program "Child and Heritage", we are examining their views of the traditional souvenirs of northwestern Croatia. Using clay softness and the child's ability to shape, our goal is to produce our original souvenir. They would make it useful (jewelry, household utensils, decorative items and accessories for fashion clothing). We want to examine the possibility of mixing clay with various materials - natural and non-shaped material. Then we will form the manipulative elements of the game from clay and use them in everyday work.

Slavica Laco, preschool teacher mentor





Introducing children with ceramic production technology is a seemingly too demanding task, but if we put aside the ceramic baking process (handling ceramic furnaces and glazing), the process is not more complicated than any design or painting task. Ceramic paints (angobas) represent the body of the baked form in the same way as with tempera or watercolor, that is, the proportion of water in color produces an aquarelled or filled surface, whereby the combination of these two types of application of color is actually the most beautiful, because the partly transparent coating allows the biscuit body to reveal itself, and a thick layer potentiates the pigment in all its beauty. Such a painted object can and does not have to be glazed, because both options represent the final treatment of the surface each carrying a special beauty and impression.



When painting the ceramic pot or sculpture, it is important for children to have ceramic colors in containers where water can be added and that they are instructed to paint in several layers. In this way, they will be able to control the color coverage, or if they remain on only one layer of paint, they will get a sharpness, if they apply two or three layers to the previously dried layer of paint, the color will be nicely fused. In time, the child will get a sense of painting the ceramics and will know how to apply the specificity of the material for the artistic idea. It is possible to think with the material, it is one of the most desirable abilities, which is acquired only by frequent work with certain materials and techniques, and therefore, the most important thing, when it comes to artistic creation, is to enable as frequent contact and work in the kindergarten's studio.



The ethno group of kindergarten Iskrice in its inventory contains many very beautiful, carefully collected items and a rich collection of materials that contribute to the artistic atmosphere of space, and this is also one of the factors that stimulates artistic thinking. There is indeed a great supply of art material on the market, whether it is a material intended for professional, amateur or creativity in education. The touch of professionalism is always good, working with professional tools and materials certainly makes the participants satisfied, makes them feel important, and self-confidence is welcome in the creative process. This effect is comparable to the habit that children sometimes offer tea in fine china instead of tea in metal, unbreakable cups. They are also able to cope with such precious objects,



and they in turn reward them with special ritual sensations. Of course, because of the number of children we can not always work with the best materials, but we can sometimes allow this luxury and enjoy the effects it brings. In this way, we deepen the child's sense of art, we enter that feeling into their memory and it later finds the way of recognizing quality in his life. A high quality pigment in all types of colors refines the imaging process and once we try to work with good pigments, we hardly return to an average quality or at least we can see the difference. It is good to awaken this feeling in children as this is perhaps the easiest way to adopt and understand the difference in quality and to shape their criteria in this, but also in all other areas.

Painting pottery products with tempera, enabled the children to explore form and ornamental decoration and to illustrate them in their own way. It is surprising how much they managed to conjure up the heat and even the heat of the terracotta, using a warm color scale and quite gently contrasting them with the accents of a cold blue color. This procedure has made ceramic objects in the picture glistening and burning just like it is after the opening of the ceramic stove.







Particularly pleasing in modeling children found the experience of decorating the surface with clay pieces, ribbons and balls that needed to be fastened to the substrate so as not to fall off while drying. For this purpose, we used clay mud that acts as a soil adhesive and helps the added elements to fit to the surface. If we add a small percentage of paper (fibers obtained by tearing paper tissue paper and mixing them in a blender for the production of baby food) to the clay layer then this mixture becomes really sticky, because the fibers enter all the pores of the surface and bind together. This procedure is good to use when children model the figure of a man or animal, because then children can further tighten all those gentle limbs that they like to display in movement and are not burdened by the volume compaction. Such works are more likely to survive through the drying process (the process should be slowed down by covering the papers with newspapers) and it is more likely that they will come out of the ceramic furnace undamaged.

SASH





HISTORY

The thread, a gentle, thin, fragile invention of the human mind, created by the work of skilled hands, is the basis of our cultural heritage. Our old made it from the stem of flax, hemp, wove from a yarn of wool and skillfully interwove it in their everyday life. Their creativity is encountered in the dressing culture, because the thread is the basis of clothing, weaving the fabric for sewing scarfs, gowns, skirts, blouses or in one word woman's dress.

In men's folk costume, from the woven fabric, they sewed the shirts trousers and short woolen pants, waistcoats, surin. The costumes are richly decorated with woven or embroidered motifs of nature (flowers, lace knitted or woven). A thread of thin strip of skin, we meet in footwear-opanci. It is skillfully interwoven and ornaments by the weaving technique are created.

In the housing culture, the thread is the basis of linens and mats richly decorated, woolen cloths that are created by weaving with different thickness of threads. They are colorful, rich in colors and motifs and they call them 'šarenice'. They were decorating cars and horse harnesses. The walls of the house are covered with 'zidnjaci' or linen cloths like kitchen towels in which they used to weave the beauty of nature. The walls were also insulators from outside temperatures. On the floors of the house are carpets made of woven cloths, created by cutting old clothes. In the kitchens above the stove on the wall, there were "cooks" with the instructional messages: "Cook speak less and you will not burn your lunch."

In food culture, the thread is the basis of utensils. Baskets for carrying foodstuffs are made of twigs and sticks, the willow or the birch and the bark of the tree. They were covered with cloth, a kitchen towel. With the techniques of 'interweaving' the sticks, fences and buildings have been built in architecture.

In creating our cultural heritage, children were actively involved. In the early age, they acquired the skills of weaving, knitting, sewing, crocheting. Why not share the same experience and skills with today's generations of children? The eternal question is how? The answer is - simply, in an accessible, appropriate manner for the child's age. Improving the quality of the process in all segments with child-friendly educational procedures, in accordance with the development opportunities of children aged 3 to 7. Let us develop in children the knowledge that the thread is something that arises from the work of our hands and that it has great power. Into the life of the group, we bring something new, and in essence 'something old'.

We brought children closer to our cultural, national, religious and traditional heritage, opening grandma's chests, visiting museums, specialized institutions, ethno villages, fairs and visits to the grandparents' property. We have closely introduced the old crafts to children: weaving, embroidering, pottery, horticulture. We introduce the child into an active experience, getting to know, expressing and creating our cultural heritage.

Through various forms of work, we have brought children closer to the tradition of living in our region. We have enriched our cooperation with parents through various forms of interaction, such as workshops, joint visits to cultural events, gathering activities, poster presentations, celebration of holidays, traditional

games and customs. Through such activities, we formed a small kindergarten museum and children were enthusiastically introduced to traditional creativity. It is very rich and diverse in Croatia. We have activated children's cognitive and creative development, based on cultural heritage. Motives and themes for artistic expression, we found in the richness of ethno culture: in folklore, ethnomusicology, linguistics, literature. We founded the center of old crafts, we equipped it well (looms, spindle, spinning wheel, hemp wool, wool, sewing and knitting needles, sewing machine, jute, ...). We made them appealing to the children, encouraging and at all times available to the child. In order to create a fabric, we introduced children to the 'thread' through the game and characterization. We wore a wool and created a wolf. We tied it up to the spindle and wound the wool on it. We knit knots, made yarns of one or more colors of threads, we wrapped up different objects and shapes. We created a motif with pins on the styrofoam and created interlacing and knitting nodes around the net. From the created objects, we made useful items that we use in everyday game.

We used one old, and children's famous game, as a preactivity for weaving - 'gumi-gumi' is the interweaving of threads, which is the basis of weaving. We played the same game with a woolen thread, interlocking our fingers. We showed children how the thread is drawn into the needle, passes through the paper or how the fabric leaves a trail - the motives that we want to carry out or weave. For this purpose with children, we used sewing needles for sewing wool (dull top), wool in various colors, and the basis for work was our jute tightened on a wooden frame. The rough weave of jute and the visibility of its threads enabled children to create new motifs - needlework with needles and various colors or wool. We made the technique of weaving closer to acquaint them with the loom (ethno museum, ethno village, grandmother's houses, fairs) and the concepts of weft and the basis.

Wooden frames are introduced to the group, which on the two opposite sides have nails at a distance of 0.5 to 1 cm. This is our loom.

As a thread, we used spaghetti, wool, fabric straps that the children themselves cut out. The type of thread we will use is chosen according to the purpose of the fabric that will be created. We introduced children to the weaving skill.

Through these activities, children learned the characteristics of the material from which the thread was made, we named colors, developed fine motor skills of the hand, logical thinking and concluding.

We made items for use in our group from woven sashes. Sewing techniques created handbags, doll clothes, dolls dressed in folk costumes, bedding for furniture in our house. Furniture and home furnishings were created by papier mache technique. The motif of the sash was carried through artistic techniques and materials: painting-tempera, ink, watercolor, pastel, collage, color chalk, color pencil, drawing-pencil, ink, marker, graphic printing techniques, grattage, modeling, plasteline.

With weaving techniques, we made traditional jewelry - 'zapanjec', decoration on the Prigorian women's folk costume. We used a wooden frame (as for a woven sash) and an odd number of threads of wool in color. We shaped the woven sash in 'ribbons', rings, ties.

With embroidery techniques on jaw, we decorated the ends of the necklace - 'kraljuš'. The characteristic of this embroidery is two identical pieces that are attached to the coral necklace (beads made of clay and painted with tempera) and a red ribbon with which the necklace binds around the neck (in Trnje, a necklace of 32 rows of corals was made, and they called it 'đund').

We introduced the children of older age (5 - 7 years) to the embroidery technique. We offered them stitching needles, a lace strap and a jaw as the basis. We found motive links in rich heritage and in traditional plant and animal life. With this technique, we made a Christmas tablecloth, doll clothes, bedding for a doll or crib. Children have realized the possibilities of wider use of this technique in everyday life. A modern touch to our work on traditional heritage, we gave on the theme: "Modern





Motivation of children for textile heritage activities included a visit of members of a folklore society dressed in folk costumes. They talked with the children, told them stories, and finally danced to the music. It was a wonderful introduction to the activities that are part of everyday program for this Ethno Group. The interest of children was remarkable, and the time spent in the activities surprisingly long. The music impressed them most, and the dance invited them all to participate. After this prepared motivation, it was quite natural to work on the design of dolls, clothes, fabrics and jewelry. For a few days, children talked about their impressions and definitely got a valuable experience that will always tie them to the Croatian tradition.

children's clothing with elements of our cultural heritage". Children for their clothes drew on the motives and techniques of applied art: bonding, weaving, 'sewing on', gave it a new look and purpose. With these activities, children developed graphomotorics and a positive image of themselves, their abilities and skills.

For learning about sash in addition to visiting, we also used modern technology: informatics, DVD, photography, to familiarize with it as the basis of our cultural heritage. We have connected with the cultural artistic societies in our surroundings, brought them to the kindergarten and went to visit them. We replaced the modern children's game with serial-made toys with new old games and activities and thus actively influenced the development of their creativity. The activities offered to the children were appreciated and welcomed. The center of old crafts was the place of morning gathering and long-term stay of children in it. Activities were selected and retained according to their own choice. Children leave kindergartens with a rich knowledge of our cultural heritage and national identity.

Children's thoughts on ... (children aged 4 - 7 years of age)

*Rubača: "T-shirt for dance" - Lucija B.
 "A shirt with ornament" - Pavle K.
 "Scarf for a walk." - Margita R.
 "My grandmother's clothes." - Lucia B.*

*Zapanjec: "This is the city." - Lara I.
 "That's one log." - Noa M.*

*Zidnjak: "It's a wall in the winter." - Pavle K.
 "The Great Stone Wall." - Marko K.
 "Brown brick wall." - Borna S.*

*Loom: "A special apartment for guests." - Lea J. Š.
 "Grandmother's house." - Lara I.
 "Where people knit." - Lea J. Š.*

POSSIBILITIES OF FURTHER RESEARCH

In our future work, we aim to link the tradition of continental and Mediterranean Croatia and explore how the climate influences the development of the culture of living.

We want to explore the possibilities of child creation through techniques of applied art, with special attention to the techniques of sewing, stitching, crocheting and embroidery. Through these activities, we strive to link the motives of continental and Mediterranean Croatia through contemporary expression. For the work we will use the raw material characteristic of our habitat and absorb it naturally (shells, stoneware, pressed and dried autochthonous plants). With a series of activities we want to create usable objects for our playgrounds, to design new toys on the basis of our rich tradition.

Slavica Laco, preschool teacher mentor



Ornaments from Croatian folk costumes and other textile creations, are studied by children from the group that for many years fosters this aspect of Croatian tradition, in a way that they go through all art techniques. They model, draw, paint, work in miniature formats, but also make great joint works. Ornaments are just an inexhaustible source of ideas and allow the child to develop a whole range of competences which, in addition to all the arts, include spatial, mathematical (enumeration, strings, geometric forms), linguistic (writing, calligraphy). Minusiak scratching on the wax surface and the emergence of the substrate to the surface allows them to develop graphomotorics, to practice precision and orderliness, and to make it freely, as this is required by the technique and not imposed on them as an achievement. This is an example of how fine art activities inadvertently affect the entire child's development.





Clothes design is not a very common activity in kindergartens and should be dealt with more often and on a larger scale, because it is a segment of applied art that the children will be experiencing for a lifetime. Raising awareness for dressing principles and designing functional and beautiful clothes, besides being interesting and fun, it can absorb children's habits to think about dressing.

Also, the "old new" project was implemented and children were acquainted with the recycling of clothes. Old white cotton dresses and shirts were embroidered by the children, completely gentle and subtle, and as a result, unique clothing items were presented at the fashion show for parents. Many girls will remember this process and will happily use it in later life.





And the boys were very interested in making rag dolls, making their clothes and decorating with embroidery. They were absorbed in needlework and fine movements with their fingers.



Jaw was used for rag dolls, which is an extremely grateful material, rooted in the Croatian tradition. With its pale yellowish color it is an ideal substrate for all types of interventions.



The work in the material was preceded by the right design of garments. The children cut out forms - cuts of dresses, vests and trousers and decorated them in the collage technique. The process is that which is used by professional textile designers who use the collage technique as a quick and creative technique of shaping ornaments that they then transfer to other techniques and materials in order to finally form the final pattern.

All these procedures show a thorough and inspiring approach to artistic creativity, and the quality of the results that came out of this prepared and implemented process thus do not surprise.





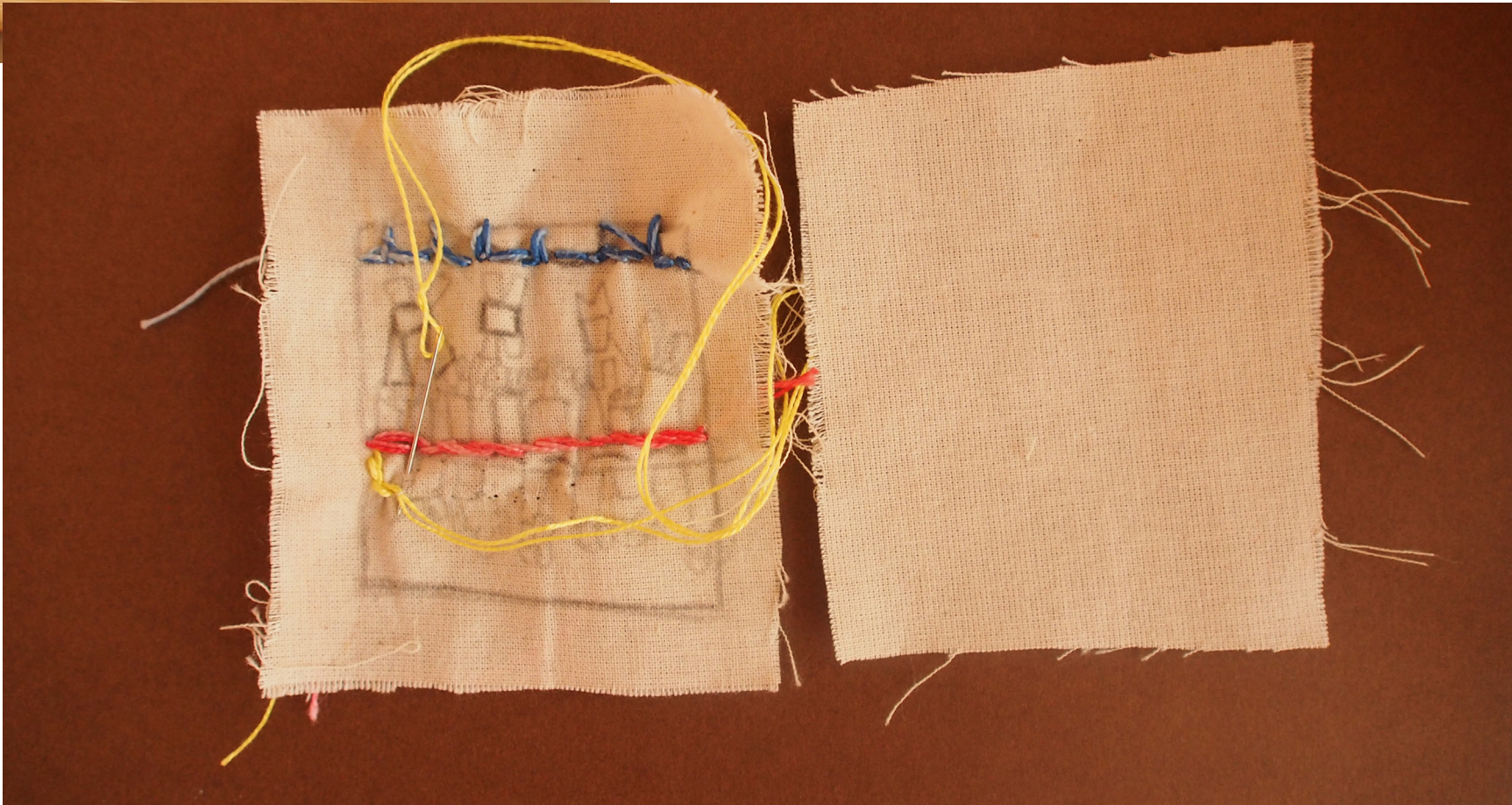
All folk motifs with textile objects were also processed through painting and drawing materials, and by using colors they showed the diversity and richness of motifs of Croatian textile traditional culture. The imagination and playfulness of the motifs perfectly coincided with the child's imagination.





It's amazing how many children like to use fine motor skills. Fine winding of the sash, stretching of threads, embroidery, stringing of fine pearls are all the activities that they approach with interest and without fear, have long been occupied with these precise tasks and enjoy the feeling of accomplishment.

Colored threads that serve as a painting medium on a small cloth, colored ceramic balls that replace coral or semi-precious stones, are a wonderful example of handicrafts that contain almost all the artistic elements and find the way to the original compositions in the children's hands.



MUSICAL INSTRUMENTS





Original and stimulating motivation was provided by Stjepan Večković, a musician who nurtures the production of traditional Croatian instruments. He showed us a large number of instruments and played on them. Sometimes the sounds of the children seemed to be too penetrating, and at first they covered the ears with their palms, but the time spent with the bagpipe musician remained remarkable as a unique experience after which children with great enthusiasm approached the themes of the instruments through many fine art techniques.

HISTORY

„I am a musician, made to entertain...” music, song and dance are an indispensable part of childhood upbringing. It runs through the whole life span, it just depends on the person how much it will allow it to enter their life. And that it is so, has been proved by many researches that can be found at the Institute for Ethnology and Folklore Research.

„We are musicians, but while eating a greasy porridge!” - with the continuation of the song started, we join the children’s traditional expression. As before, even today, children often mimic adults in singing and playing. Once children in Croatian Zagorje used their skills and creativity in making toys - playing. From the materials that they could find in their environment: the leaves of grass, the walnut tree, cane, leaf - they produced ‘instruments’. They produced certain sounds, but they lasted short, because they would be broken, worn out, or the children’s interest would be focused on something new. More durable instruments required adult help.

Croatian musical instruments show the cultural distinctions known only to Croats (*reglasta klepetalka*, *zvrk*, “*buga čiga*”). The musicals become part of the ethnic identity in Croatia, the influence of various cultures and historical events, have created a wealth of music and instruments. The area that includes Croatian Zagorje, Primorje, Turpolje, Žumberak, part of Pokuplje, Gornja Posavina and Bilogora - is characterized by musical diversity.

We will get acquainted with some of the characteristic instruments related to the area of Hrvatsko Zagorje. Flutes, two flutes or dvojnice are two pieces made of one piece of wood so that they can both be played simultaneously. The music they produce is always two-part singing and with a limited range of tones. They regularly had four to five holes on the right, and on the left three to four. Dvojnice were played in all parts of Croatia, so they got other names: *žveglice*, *diple*, *dvogrlje*, *dvojkinje* and so on.

‘Maid/ Sluškinja’ is a forgotten traditional instrument from Croatian Zagorje, and belongs to the group called ‘*žveglice*’, doubles which have six holes on one side and on the other none. That’s why they are called ‘maids’. Trstenice or orglice are an old traditional instrument, made more like children’s and shepherd’s instruments, made from cane of different lengths. Bagpipes and duda are typical musical instruments, and their music was accompanied by village parties and dancing, as well as the city festivities. Diplice is a sound instrument similar to bagpipes and duda, made of pieces of cane or elderflower. This instrument was also used as a toy for shepherds and as a fashion instrument for future bagpipe musicians. Tambura is a wired instrument and represents a symbol of Croatian music identity. In the Croatian people, they are still called danguba, dangubica, kozarica or simply tamburica. In the villages of Hrvatsko Zagorje, men made mostly flutes called *žveglice*. They were simple and made from tops of wood, decorated with geometric decorations obtained by burning a wooden surface. Later they were painted in yellow and painted red and green, and in the subsequent period, the change in decoration was noticed.

Various rattles, buzzers, children’s diplice, clay whistles can still be found in the Ethnographic Museum or on religious fairs. But we did not have to go so far. Part of the children’s play collections, we found in groups that nurture the program “Child and Heritage.”

To get to know children’s traditional instruments and traditional adult instruments better, we have prepared photo albums and the name of each instrument. Initially, the instruments were all flutes for





children, although they were not exactly the same. We searched for the name of each instrument and read it (preschool teacher) and found the appropriate name printed on the card. There was a short story about the instruments and the way of playing, and according to the method of play we determined which group of instruments it belonged to (percussion, wired). Children noticed differences in instruments. Some are made up of several parts, thin, long, decorated as an inflated balloon.

While some children got introduced to the instruments through the album, others had a bit more difficult task! Puzzles with traditional instruments, divided into six parts, were not easy to put together. After the difficult part, help came in the form of the background of the same instrument. We provided details that would allow them to integrate parts into the whole. Some children counted the holes on the double, the other the length of the stick (cane) and its order, which would later help them make the instruments. A music memory appealed to a group of children who like this type of game. Visualization of shapes, similarities and differences in instruments has inspired children to be curious and show interest in knowing more about these instruments. Some answers were found from children using a musical instrument album. Not only to have visual experience, we prepared traditional children's instruments and supplemented the experience of research with all the senses. With rich color, the instruments devoured the child's attention and inspired the desire to 'play'. The hole at the top, the hole in the middle and breathe in and exhale the air ... and you hear the sound! There were tones that were enough to create a clear atmosphere and encourage children to sing well-known songs. After a variety of rich incentives, one surprise followed. In the expectation of our mysterious guest, music reached the ears of children.

"This music is like coming from heaven!" - Patrik S.

"It seems to me coming from the walls" - Nikola M.

Our mysterious guest, musician Stjepan Večković, appeared with the sound of the bagpipes. The instrument of the type of clarinet with a bag, with its music, created the atmosphere of something unreal and left the children breathless. It took a few moments to understand where the music was coming from. There was a multitude of questions to answer, all in order to get to know the bagpipes better. As music of the bagpipes once accompanied the dance and we continued the tradition, formed a circle and danced. Just as the bagpipes were silent, they heard the dvojnica, then the trstenica and so on the traditional instruments which were stored in a suitcase. Encouraged by external impulses, the internal motivation and the creative process of visual artwork were launched through various techniques.

The prepared space was divided into two parts. In the first part, three centers were designed. In the first center, drawing tools were prepared: black ink, a stick, a paper. In the second center, painting: paintbrushes, pallets, brushes of various thicknesses, water bowls and paper. In the third center, modeling was planned and prepared: pads, clay, sticks, sponges and water. In this center were prepared also by using the papier mache technique the trstenicas, jute, rope, wooden beads, shaping glue. The second part of the space was equipped for papier mache technique and painting the prepared workpieces. As a long lasting process, which is to be carried out in several stages due to drying, we have made some instruments with the children: the dvojnica, trstenica, tambura.





The technique of papier mache and painting with tempera, this time was based on cardboard packaging, which was transformed into various instruments by the intervention of children and preschool teachers. We used traditional instruments as templates for our own musical instruments, toys. We dealt with the design and surface finishing of various materials. Following the example of the Croatian Zagorje wooden toys, all the instruments were painted and decorated with a rich finishing layer.



"A flute is for playing. You blow in it and then the voice is heard."- Lucija R.

The sound that creates the instrument is what children experience and only after that are ready for further observation.

"On flutes you flute. It has two connected flutes, the holes are squeezed, the fingers are placed. The holes are in a row, here are three, and there are four. They are in the middle of a flute, because you blow in it and no sound has to be heard. On the flute there are squares and x shapes, and a ring like a snowflake and round it a circle. That is as if it has pictures on it."- Martin Ž.

"I painted dots and circles of different colors on the flute, yellow, blue and blue stripes and rounded white ones."- Damjan K.

During observation, the children observed the form of a flute that is long, a series of rounded shapes that are arranged below each other, lines of various shapes and in different combinations. What matters to a child has been transferred to the drawing.

Given that children's traditional instruments are extremely full of color, this was a sufficient incentive for painting. The plain and simple shape allowed children to concentrate on changing colors and shapes, colored lines of different thickness, dots, circles requiring thinness and sharpening brushes.

"The flute has a blue and a yellow round and in a row that's all right. There is a line that keeps the circles and lines. It has a brown box for playing. I like the flutes, because they are red."- Luka D.

Although the children had experience in working with clay, molding in clay was not easy. It was necessary to estimate how much clay would be enough to produce the flute. There was addition and rolling, but also breakings, because they wanted to model a big flute. After examining the possibilities of working with clay and final molding, it was followed by decorating the surface with visual elements (lines) and the compositional elements (the repetition of the decoration, the holes). In the work with shaped and unshaped material, we can see the originality of the child's imagination and the freedom of artistic expression of compositional elements. Freedom in expression manifests itself in the way the child expresses and shapes the instrument, which is actually different from the original.

"We painted with blue, white, yellow, red and green colors. The top holes are played and then the sound comes out. Some flutes are with a lot of holes and some with a few. Sometimes one plays with holes, and sometimes without them ... then whistling is heard as a whistle."- Nikola M.

That's how our flutes made of unshaped material look like. The children noticed the ornaments on the flute, exchanging of dots, lines (straight, twisting) shapes, figures, colors, and one row in the decoration. Clearly arranged elements, exchanging colors and figures from which samples were made, were also found in a guitar-tambura. Guitars are created by the joint work of adults and children. The molds used were simple shapes (round, square) of the appropriate size and, with the help of adults, were blanchd with paper tracks soaked in a glue made of cooked flour. Over the course of a few days, we added parts that were part of the guitar and so added to the image. The final phase followed after drying.

"We worked a lot with paper, then we were painting with brown color. We made decorations - dots, flowers and stripes. We put that we can pull the wire to play."- Laura P.





Although our guitar-tamburica look does not match the traditional instrument, it has achieved its goal with children for its purpose, which is an experience of artistic creativity and joy in the game.

"We decorated a guitar, for example, with dots, colorful in a nice line and we put a wire that children can play." - Mia P.

"Play to us musicians, our heart pierces ..." - musicians or guci are the original Croatian music band, composed of several violins accompanied by bajsice and bajs

POSSIBILITIES OF FURTHER RESEARCH

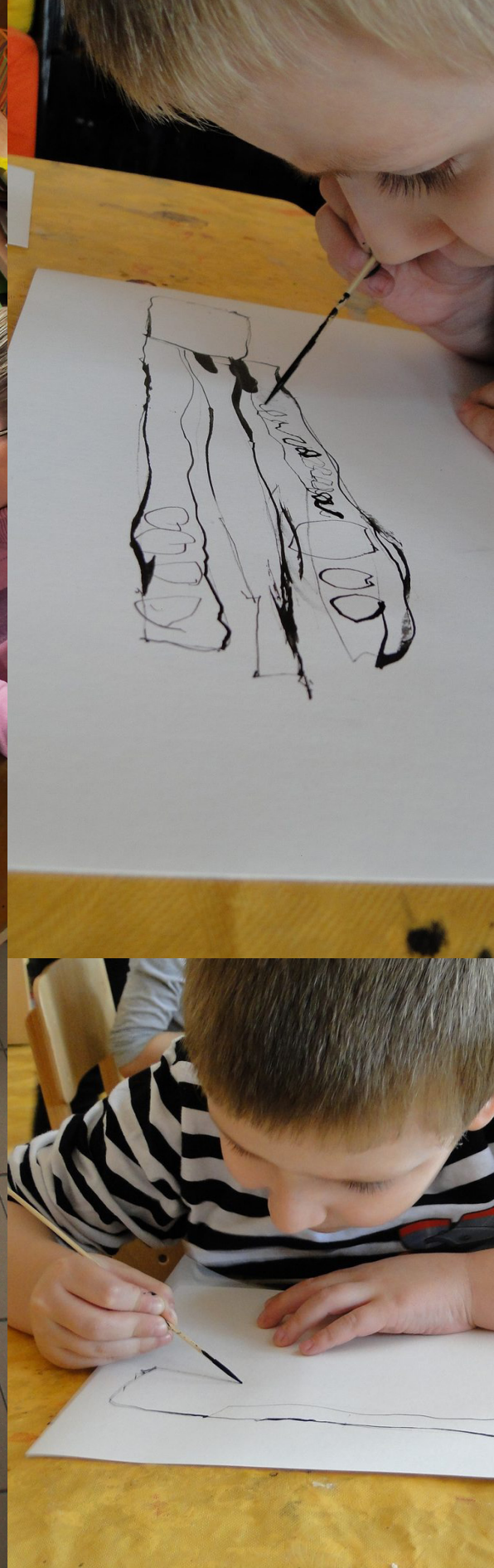
Further research on instrumental and visual creativity can be found through introducing musical instruments from other Croatian regions. The wealth of Croatian traditional heritage is great and the possibilities of research are unlimited. It would certainly be interesting to have immediate acquaintance with musicians and musical instruments. A step further may be the production of musical instruments of different materials available today. Such instruments will be traditional in the future, because the time is passable, and everything that is once new in a second becomes history.

Snježana Cukrov, preschool teacher consultant

White clay was suitable for engraving ornaments and exploring the possibility of working with a soft clay surface. The shape is not displayed as a surface because of a lack of skills, but because it is not in reality standing in space. In the first plan, the softness of clay was related to the technique of imprinting and engraving.



Even with this motif, children had the opportunity to use painting and drawing techniques, and in that way, studied and interpreted the motif of the musical instrument.





It was not even important that the instruments made were not real and did not produce sound. Children's imagination can conjure up music and color and the environment, so the small instruments came to life in their hands with the wholehearted support and inclusion of a teacher whose voice triggered the song followed by "silent" sound.

UTENSILS





HISTORY OF KNITTING

Knitting is a common name for a part of the product in the field of folk life, and it refers to the material, the way of making objects and appearance. Through knitting, we present an insight into the way of managing, using objects for various purposes. These are objects of wicker, broom, straw, cane, bark, wild vines and the like. The material that is at hand, found in nature, the fawn of the willow worm, growing along the ponds and rivers, can be peeled raw or cooked. Then it is ready for knitting and it all points to the primal way of life in nature.

Certain forms of knitting products are inextricably linked to forms of folk life. Knitted items that were used at that time can be linked to the activities of everyday life and their necessity - the collection of products in gardening, on carts, as a portable transport aid or to be held in it. They are the hallmarks of past times as a usable part of reality. The features of construction and architecture are buildings filled with platter, plastered with clay, storages for transporting people and things, storages for wicker corn. The basic building elements and objects - all material for the construction of objects of traditional construction, were taken from nature without professional masters. The fences made of stakes and braids are called a plot with people. Fences of these natural materials can also be made in such a way that they do not fill the whole surface, but only in one row, they served in the rural environment as the 'enclosures' of the property, the protection of gardens from entry of domestic animals, or for fencing of flowering plants. From the sticks, more baskets of various shapes and sizes, furniture and other useful items are used in the household, some in a modernized form, are still in use today. Knitted products were created through self-study, as a handy material needed for everyday life and specific forms and accessories for certain activities such as fisheries and beekeeping. Knitting baskets approaches the production of mats, which are somewhat so perfect that they approach fabrics in fineness and softness, while knitting mats leads to the art of weaving.

Before the invention of electricity, lighting and home lighting, various candlesticks, arcane, lamps, lanterns, oil lamps were used. Over time, materials used to illuminate, altered and developed. Thus, after the invention of fire, then torches and candles, the development of oil lamps also occurred. They always represented the standard of living and the wealth of the one who owns them, illustrating the culture of the 20th century housing, the folk aesthetics is well seen. Primitive lamps did not burn nicely because they let smoke out, and by the development and expansion of knowledge and the invention of new materials for burning, most often it was vegetable oil that was used. The first oil lamp was used in the Stone Age, on animal fat, fish oil until the late 18th century. At the beginning of the 19th century electronic ones were made, and in the 20th century neon lamps. The external appearance and the aesthetic component developed. Petroleum lamp - a lantern is a lamp with a glass cylinder. It is bright, using traditional power sources without electricity, it is especially practical because there is the possibility of lighting of outdoor space. It is lit by the combustion of petroleum, made up of a metal fuel tank, a fitting that is immersed in fuel on the one side, and the other part is carried to a glass cylinder.

Useful metal items, used in pre-industrial times, was an iron, that is, iron on charcoal, a burning piece of charcoal or wood is placed inside, it is extremely heavy, through the holes on the side air would come, occasionally fire had to be sparked. This was accomplished by waving the iron, until the charcoal was again turned into fire. The fabrics were purely natural and full of 'plaits' that were ironed under pressure and high temperature. Other items used without electricity were scales, mills, pekaskas, etc.

In trying to reconstruct parts of the past and through active learning through personal experience, we tried to bring children closer to the material possibilities, its structure and modeling techniques. This is a valuable foundation for investing in sustainable development and the future we are in. Exploring the past, we tried to get out of the kindergarten framework in order to broaden our horizons and enrich our knowledge of our social and natural environment. "Maslačci/ Dandelions" have been implementing a special program "Sustainable Development, Learning for Life and Multiculturalism" for two years now, this is a very up-to-date and dynamic topic of research.

Industrialization has brought us a lot, both good and bad. We quickly accepted it and came to terms with it, so that without it we can no longer imagine everyday life. Our obligation is to make our children aware of and spread the idea of sustainable development, and with all the tools and mastered techniques we transform this idea into a lifestyle. It is necessary to provide them with the opportunity to personally have contact with useful objects, transfer to another time and experience some new concepts and experiences of social environment.

"These items are very old." - Tara B.

"The iron worked on charcoal, and when it was heated, they had to quickly iron it not to go out, it is now on steam and it's much easier! I only saw baskets that were made in such a way." - Katja G.

"The lamp gave light when the darkness came down. We used to knit sticks zig zag, there and there, through thick sticks." - Lana D.

"Nikola Tesla invented the electricity and today we just turn on the switch. I was at the Technical Museum with my mom, dad and sister, so I learned it there. When there's a short circuit, then it's a malfunction!" - Katja O.

"It's easier to live today, but it used to be a bit nicer because there were not so many polluters." - Karla G.

"We have such a fence, wooden and with sticks in Novoselec, with a fenced garden and a house for chicks" - Matej G.

"I saw such lamps only in kindergarten." - Natali K.

"When we did not have electricity in Kosovo, we lit such a lamp." - Bleon S.





The value of upbringing and sharpening the senses, expand the space of perception and give a better and richer basis for the development of intelligence. An important place in working with children, we have placed on getting to know and explore personal contact with the matter and care for the immediate environment. We studied all sensory modalities, creating the basis of ecological sensitivity, perceiving the differences in form and relations through tactile perception.

Through all other sensory modalities, the child develops experiential learning that it further transmits and involves operational synergy in other areas, creating the foundations for lifelong learning and self-care.

Clay as a material is extremely informative and acceptable and gives the child the possibility of spatial design and transfer of experience in a voluminous object. The child resolves it in its own individual way, with the experience of visual perception, comparing quantitative and spatial relationships.

A diluted ink is a water-diluted ink, and its very specialty is that a child can show both shadow and depth. Carefully observing the object they were painting, they could have something to emphasize and elaborate another day. The child has more control over the brush than the stick, the lines are softer and they create more possibilities in the expression.

POSSIBILITIES OF FURTHER RESEARCH

In the field of construction, we can further explore through other natural resources (stone and wood), by constructing and observing: drystone wall indigenous settlements, animal settlements, nests of various types of birds. We want to observe and draw various baskets, make rugs by knitting bags, paint eco-bags, with natural materials and natural motifs. We also plan to make eco-cloths from recycled materials and linen bags – with textile design. With the modeling technique, we want to make a poppy grinder, spindle, a mill, and make mobile items from nature and make dolls of wool - 'felting'. By papier mache techniques and spatial design, we plan to make a hive for bees.

Jasna Lisac, preschool teacher consultant



An old metal iron with a wooden handle, it is a great motif for interpretation in the technique of ceramic modeling of rolling plates. The walls of the iron and the cavity inside it are consistent with the way in which we form the body of a ceramic object which, unlike the sculpture, represents a kind of "shell".



Diluted ink is an ideal medium for conjuring an old oil lamp. The tones of gray, and ink cover, have shown metal and glass on paper, the tension of glass and metal forms, and the linearity of the wire structure. There were many interpretations of the same lamp, which differed greatly depending on the sensitivity of each individual child, so the somewhat luminous lamp emphasized the dramatic contrast of the deep black and pale gray, and some of them showed the smoldering light with gentle gray tones.



The knitting of the fence, made of wicker and its fixing for the construction of branches was a demanding sculptural task, but the children just enjoyed the inclusion of the whole body, power and demanding motor skills in the process of making. Knitting which we treat the same as textile, this time responded with resistance, demanded the pressure and firmness of material handling. The result was three smaller enclosures that acted like land-art works and were used by children for outdoor play.



The specificity of ceramic modeling is very close to children who are clinging to clay as if they were making a spatial collage. In this way they encounter and deal with the interior and exterior space, volume and surface as building elements of ceramosculpture. The chosen antique iron is just the ideal motive, because the way it is made corresponds to the way children shaped flat surfaces. Terracotta irons were not further patinated or decorated, because the purity of the form and the ratio of the hollow, dark space and extremely red surface of the baked tile in their simplicity left a very strong impression.



The variation of the weaving frame made on a wooden plank enabled the children to experiment with cotton straps and create tapestries in live colors. This procedure was different from knitting sticks, the soft material adapted to the children's fingers, and it was interesting for them to study two different ways of knitting.

Wet, rolled clay surfaces are a great medium for exploring textures and prints that leave a variety of accessories behind. When baked they can serve as a basis for painting, assemblage, glazing and find their purpose as a useful object or as a decoration in space..



GLAGOLITIC SCRIPT





CROATIAN HERITAGE THROUGH GLAGOLITIC SCRIPT

Glagolitic script is the oldest Slavic script. We do not have the exact sources of Glagolitic origin. It is thought that the father of Glagolitic Church is Saint Cyril, the real name of Constantine. The brothers Cyril and Methodius are known as the Holy Brothers and Slavonic Apostles. They had a mission of spreading Christianity, and for that need, Cyril compiled the first Slavic alphabet and translated the most urgent church books. Glagolitic is perhaps a unique example, that one national script was created by one man, and it was then used for a long time. In the Middle Ages Glagolitic scribes were mostly monks, the clergy who had the greatest access to education. Glagolitic script is specific in that it is wider and more developed by scribes, travelers, monks of Glagolitics who have their own field of activity. The scribes always carried their accessories, and they had to be able to prepare a writing pad, have a pen and a color, and quickly and efficiently arrange it on the ground. In spite of the difficulties, the scribes developed in the early days of literacy the fantastic design level of the handwritten Glagolitic. In the Middle Ages, the Slavic Glagolitic script spread to Croatian territories and gained recognizable Croatian features, square letters. Its name was derived from the word *glagolati* (speak, say) and the fourth letter *glagoli*.

The oldest Croatian monument on the Glagolitic is the Baška tablet, a monument to Croatian language, an announcement and a cover of Croatian glagoliticism. Sheltered of white limestone, a panel of 197 cm wide, and of the height of 99 cm, thickness of 8 cm, was built on the altar part in the church of St. Lucija near the village Jurandvor near Baška on the island of Krk around 1100. It was erected from the partition and built in the church floor, the archaeologists had discovered it fractured in 1851. The tablet was thoroughly researched and studied and transferred to Zagreb in 1934 by the Croatian Academy of Science and Arts and entrusted to custody. Written in old Croatian language, Baška tablet is the first fully preserved monument of national language.

The group 'Dandelion' has a narrower scope of action and research through sustainable development. The goal of sustainable development is to develop the ecological sensitivity of the child and its active relationship in the immediate environment and to encourage multiculturalism in education and development. Lifelong learning program is a contrast to everyday life. All the topics are offered through carefully selected and designed activities, as a pledge and an introduction to our different relationship to nature and the environment we have inherited, to be preserved, maintained and forwarded. Visit to the Croatian Academy of Science and Arts was well-prepared, professional and presented with measure, and the children were excellently motivated to continue exploring their own personal experience of learning, reflecting on the experience. Our primary goal was not to teach the children Glagolitic script but to receive the first information and knowledge about the beginnings of literacy in our area and the first written monuments in Croatian.

Children of the group are in the developmental phase of 'growing literacy' - hence their great pleasure, comparing and revealing the similarities and differences of the sounds, additionally adorning them with the elements of decorations. The wealth of incentives: puzzles, memory, puppet dolls with all the glagolitic letters, educational glagolitic picture books, letters for printing, language exercises, wicker patterns, plate models, chalk writing on pads, sand trails and more pre-activities have created a good foundation for the very successful implementation of the "Glagolitic" project.

"The legend is that Cyril and 'Method' wrote in glagolitic, with a goose feather and black ink." - Matthew G.

"The legend is an old, very old story, not written but retold to each other." - Umma Azzra H.

"The legend says also how Zagreb got its name." - Viktorija M.

"Manda took water from the well and gave it to a thirsty horseman." - Niko Č.

"Later, they learned to write in glagolitics, so they wrote it down and did not have to remember." - Ema O.

The richness of material and pre-activity content, as well as a very impressive, educational, and cognitive visit to the Croatian Academy of Science and Arts, where the original Baška tablet is kept, were a highly motivating support for children in their creative expression. Their experience of what was seen, they could transform into their own work, in the creation of personal tile with a modeled glagolitic letter on the clay tile, decorated with wickerwork, which they personally chose and transferred on the surface.

By grattage technique (fr. Grattage is a painting technique for building a thick surface of oil crayon and scrubbing the upper part of the crayon by a pencil or a blade) - by scratching on the underlay, the children create their magical image.

The ink-scratching procedure from the substrate covered with wax or wax crayon requires no special skill in preparation of the substrate. Because of the better understanding of the technique itself, it is important for the child to participate in each stage of the work. Children by grattage technique reveal a graphical medium - confronting dark with light (light drawing on a dark substrate). Materials required for grattage technique: Paper about 250 g / m², wax or wax crayon, brush, ink, tempera and wooden stick.

They were especially impressed by their teamwork using the zgraffito technique (wall decorative technique, engraving drawings in a plaster) they transferred on a large board with a glagolitic print and a plaster decorated with the inscription of the name of our group 'Maslačak/Dandelion'. The children had the opportunity in a multitude of materials, with the method of trial and error to test Glagolitic letters, then delete them and rewrite them until they were able to do more precise and demanding tasks. Even younger children had this opportunity and had enough time to explore what they were interested in.





POSSIBILITIES OF FURTHER RESEARCH

Given the rich experience in the art techniques, we plan to continue with fimo-mass modeling of messages by caching the nature calendar by using glagolitic elements. In addition, we will research the first printing machine and painting with imagination - create a self-made machine from unstructured material. Through the new media we are planning to create 'My Picture Book-Picture Story' and make 'A Dandelion herald' - poster, heraldry (heraldry as a professional art discipline).

Jasna Lisac, preschool teacher consultant



Glagoliticism has opened a series of possibilities for using art techniques. Although it would be advisable to use drawing and painting techniques in order to make children aware of the letter and handwriting, we selected a number of design techniques for this motif. Children made letters of glagolitic paper and styrofoam, using the seals in a large format, made a composition of letters in various colors, exploring the characteristics of seal printing. A mild or cover print, painted in pure color or dyed out of several colors, resulted in a very visual and visually appealing composition that acted like a poster. Having studied letters through a series of activities, the children shaped them in a variety of ways.





The most demanding task was the use of casting of plaster and engraving of the motif in the tablet, modeled on the Baška tablet. The still moist surface of plaster casts was not difficult to handle with wooden legs and this activity was a challenge for children. The carved board was later patined with ink, and we tried to get a patina that looked more like a stone. This complex sculpture process was a big challenge, and the result confirmed that children can overcome this technology without difficulty.







To make letters from the Glagolitic script, there were also clay slabs on which relief, on the model of the printed template, formed a letter or a pattern. The children also used the method of engraving, and the objects were subsequently baked and patinated in the way we learned it on the plaster interpretation of the Baška tablet.





Graphic techniques are extremely attractive and children see them as a game. The seals that they applied were color-coded, transformed into small prints that made a composition in a large format. Seal printing can be done with seals of various materials and it is desirable that the children themselves make their own seals. It is customary to make them from cardboard, potatoes and sponges, but there are countless possibilities to create a matrix for printing.



The meditative activity of writing letters in the sand was a full success. The fine powder material allowed writing and erasing, and the nobility of the material embedded in a fine wooden frame reminded of the miniature zen gardens that calmed the mind and increased concentration. This is a didactic tool more than desirable in everyday child activities, and its variations with flour, salt and soil are equally good solutions.



Kindergarten group Little Butterfly/Leptirić (older kindergarten group)

Slavica Laco – preschool teacher, mentor, leader of the special Ethno Program’ The Child and Heritage’

- Bah Antonio
- Bedeković Lucija
- Biber Janko Toma
- Bijonda Tin
- Cvjetko Juraj
- Đimoti Šahman Tin
- Ivezić Lara
- Juran Ščrbec Lea
- Karlović Pavle
- Kovač Marko
- Lugović-Ionidis Adrian
- Majer Lara
- Malešević Petrović Jakov
- Markuš Noa
- Matijević Jakov
- Miković Barbara
- Mucić Mihael
- Odak Bela
- Pezelj Niko
- Rajić Hana
- Reich Margita
- Sučić Borna
- Svetina Joško
- Vugrin Juraj
- Žderić Luka



Kindergarten group Snail/Puž (mid-age kindergarten group) – aged 4-5.

Snježana Cukrov – preschool teacher, consultant, leader of the special program: Program of encouraging artistic expression and creation ‘Little Creativity’

Vesna Stojanović Hauzer, preschool teacher, consultant

- Biber Jana
- Čerkezović Patrik
- Dragišić Luka
- Drobne Mark
- Kačavenda Damjan
- Kovač Petra
- Livaić Šime
- Lončar Šimun
- Magdić Ivana
- Matijaš Maro
- Matošević Šimun
- Mrvoš Nikola
- Pavlek Rafael
- Petolas Mia
- Petrač Tadej
- Počuča Laura
- Pokrivač Igor
- Radišić Lucija
- Rosandić Jakov
- Samahodaj Fjolla
- Sučić Patrik
- Viljušić Vida
- Vinković Karlo
- Vranić Matej
- Žabek Martin



Kindergarten group Dandelion/Maslačak (mixed kindergarten group) –aged 3-7.

Jasna Lisac, preschool teacher,comsultant,leader of the special program “Program of sustainability and multiculturality”

Andrijević Luka

Brezinščak Tara

Cvjetko Alma

Čerina Niko

Čolić Nika

Dobrilović Lana

Galinac Matej

Grgac Ela

Grgić Karla

Grgić Katja

Hodžić Umma Azzra

Ivanović Luka

Konjačić Natali

Kos Simon

Krolo Eva

Lozančić Ante

Mrvoš Viktorija

Novak Elza

Oršulić Katja

Osmanagić Hana

Ostojić Ema

Petrač Ozana

Samahodaj Bleon

Varunek Kaja



Tihana Babić	Ana-Maria Furda	Ljubica Kovačević	Nada Petrović	Gordana Štrukelj
Tatjana Bašić	Ivana Golik Homolak	Maja Kovačević	Una Pijanec	Gordana Tepeš
Dora Batan	Nikolina Grgurić	Kristina Krajačić	Kristina Pintar	Darija Todorović
Josipa Batan	Katarina Gulam	Marta Kravarščan	Krešimir Plantak	Mirta Tomljenović
Valerija Bedeković	Petra Horvat	Valentina Krušec	Andreja Pocrnčić	Ana Topal
Jelena Beljak	Kristina Hruševar	Petra Krznarić	Dora Prčić	Andrea Trogrlić
Marija Beljo	Marina Hubak	Nikolina Kuprešan	Monika Radić	Sanela Valpovac
Andrijana Benc	Ivana Igrec	Jelena Kurtanjek	Izidor Radmanović	Ana Vampovac
Doris Benšek	Martina Ivanić	Ivana Latin	Ana Rako	Jelena Vidić
Viktorija Bižić	Ana Ivanščak	Martina Lončar	Josipa Rister	Marija Vidić
Morena Blažević	Ana Jagarinec	Antea Malenica	Jasmina Sivić	Karolina Vincent
Matea Brandt	Mateja Jandroković	Monika Mamić	Iva Sliško	Martina Vinković
Ivana Buljan	Matea Jazbec	Ivona Marjanović	Ivana Stančerić	Ivana Vladušić
Kristina Cecelja	Martina Jelić	Marija Markanjević	Kristina Stjepanović	Marijana Vrljičak
Martina Ceković	Tina Jurić	Tena Matijević	Ines Strapajević	Ivana Vuković
Stella Cerovac	Zdenka Jurišić Lončarić	Barbara Matojina	Ivana Šestanović	Lucija Vulić
Anka Cerovečki	Mia Kapović	Josipa Mavračić	Eda Škember	Ana Zajec
Nikolina Cinčić	Maja Karapandžić	Nataša Mijatović	Mateja Šlogar	Željka Zovko
Iva Cvitešić	Marina Klarić	Ivona Miloloža	Lucija Šmrček	Sanja Zrinščak Nuić
Tea Čerkez	Jasmina Kokotić	Valentina Nestić	Josipa Šolčić	Iva Žukina
Dorotea Čuk	Martina Kolaković	Lidija Nevistić	Adela Šoljan	
Martina Čustović	Livia Kolarek	Anamarija Noršić	Jarmila Šoufek	
Nina Dolanjski	Marina Kos	Nives Patek	Natalija Špoljar	
Stela Drpić	Valentina Kos	Dijana Peretin	Ivana Štajduhar	
Melania Filipović	Martina Kosovel	Sanja Petrinc	Vesna Števinović	



STUDENTS OF THE 1.YEAR OF THE GRADUATE STUDY OF EARLY AND PRESCHOOL EDUCATION WERE PARTICIPANTS IN THE PROJECT AND CARRIED OUT THE LAND ART ACTIVITY OF LACEMAKING OF THE BIG FORMAT AND WRAPPING IT AROUND THE TREES IN THE TEACHER EDUCATION YARD.



O AUTORICAMA



Antonija Balić Šimrak was born in Patna, India in 1969. In 1987 she graduated from the School of Applied Art and Design in Zagreb and in 1992 graduated from the Academy of Fine Arts in Zagreb, the Sculpture Department. Since 2009 she has been employed at the Faculty of Teacher Education at the University of Zagreb as an associate professor. She has exhibited at fifteen independent and numerous group exhibitions in the country and abroad, she has received several awards and prizes for her art work. She is a member of the Croatian Society of Fine Artists, Art Organization Mandala Studio and Croatian Association of Researchers of Children's Literature.

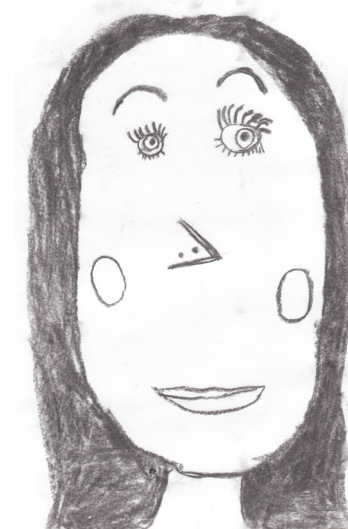
Snježana Cukrov was born in Ivanac in 1958. She graduated from the Pedagogical Academy in Zagreb in 1978 and has been employed in Kindergarten "Iskrica" (then Stjepan Flajpan) since 1978. Organizer and realizator of art exhibitions at kindergartens and wider community. She actively participates in international art competitions for preschool children. Head of the program of promoting artistic expression and creation of "Little Creativity". Long-year mentor of TEF students (kinesiological and visual methodology exercises).



Renata Grdić was born in in Đurđenovac 1962. She graduated from the Faculty of Defectology and Pedagogical Academy in Zagreb. She works in the pre-school system, as well as with children with developmental disabilities, is devoted to promoting creativity in the child's artistic expression, especially silk painting. She has experience in education of various art techniques and is a participant of an international exhibition of ceramics. She has been the principal of kindergarten Iskrica since 2007.



Slavica Laco was born in Gospić in 1954. She graduated in Zagreb where she graduated from Pre-school Education at the Faculty of Philosophy in 1982 and earned the title "Pre-school teacher". She works at Iskrica kindergarten, where she has been promoted to a mentor. She has a special affinity for traditional cultural heritage and children's creative activities. Since 2008, she is also the author of the verified all-day program "Child and Heritage" and creates short and lengthy lyrics in function of the child's scenes expression. Afinity for aesthetic expression is expressed by the design of kindergartens, by making scenography and costuming. Extremely open, sincere, cheerful, team-based and creative, communicative and humane, and a permanent member and donor of the Croatian Cross. She is a longtime associate of the Teacher Education Faculty and mentor to the students of the Methodology of Fine Arts.



Dubravka Pandl was born in Krašić in 1950. She graduated from the School for Educators in Zagreb, enrolled in the Faculty of Philosophy and graduated in Pedagogy and Sociology in 1980. She worked as a preschool teacher for twelve years and worked for 33 years as a pedagogue - a professional associate in kindergarten Iskrica in Zagreb. During her pedagogical work with the Faculty of Teacher Education, she collaborated for 33 years with professors and mentors, kinesiology and eight years in the method of visual arts. She gained the status of pedagogue mentor and consultant pedagogue. She is retired since spring 2015 and works as a lecturer and external associate.

Vesna Stojanović-Hauzer was born in Zagreb in 1964. She graduated from TEF in Zagreb and since 1985 has been employed in the kindergarten "Iskrica" (then Stjepan Flajpan). She is a long-time mentor to TEF students (kinesiological and visual methodology exercises). She is actively involved in various projects at kindergartens and wider communities. She has worked in realization art exhibitions in kindergartens and at the city level, as well as in international art competitions of pre-



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