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Kačarski zanat u selu Starina kod Zenice¹

Zanati se smatraju jednom od najstarijih privrednih djelatnosti ljudskog društva. Tokom historijskog razvoja mijenjali su svoju formu i značaj, ali su opstali kao važan segment svakodnevnog života i privređivanja. Jedna rijetka forma zanatstva vezanog za obradu drveta očuvala se do danas u brdsko-planinskom selu Starina, smještenom oko 25 kilometara sjeverno od Zenice, na administrativnoj granici općina Zenica i Žepče. Posebnost ove zanatske djelatnosti ogleda se u činjenici da su muški članovi porodice Gračić generacijama bili vješti u obradi drveta, naročito u izradi drvenih kaca namijenjenih skladištenju ovčijeg sira, ali i drugih predmeta od drveta korištenih u domaćinstvu. Rad donosi pregled osnovnih sirovina i alata kačarskog zanata, kao i opis izrade pojedinih kačarskih proizvoda, te izazove današnjeg vremena pred kojim se oni nalaze.

Ključne riječi: kačarski zanat, selo Starina, obrada drveta, ručni rad, kačarski alat, kačarski proizvodi

Uvidom u postojeću literaturu možemo kazati da su dosadašnja etnografska istraživanja Zenice i njene okoline bila skromna i ograničena. To su velikim dijelom površni

¹ Terensko istraživanje provedeno je tokom mjeseca decembra 2022. godine, zatim ponovo tokom aprila i maja 2025. godine u selu Starina, 25 kilometara sjeverno od Zenice, sa Šefikom i njegovim sinom Džemalom Gračićem.

Barrel-Making Cooperage Craft in the Village of Starina near Zenica¹

Crafts are considered one of the oldest economic activities of human society. Throughout their historical development, they have changed in form and significance, but have survived as an important segment of everyday life and economic activity. A rare form of woodworking craft has survived to the present day in the mountainous village of Starina, located approximately 25 kilometres north of Zenica, on the administrative boundary between the municipalities of Zenica and Žepče. The distinctive feature of this craft is reflected in the fact that the male members of the Gračić family have, for generations, been skilled in woodworking, particularly in the production of wooden barrels intended for storing sheep's cheese, as well as other wooden objects used in the household. This paper provides an overview of the basic raw materials and tools used in the barrel-making cooperage craft, describes the production of individual cooperage products, and examines the challenges faced by the craft in the present day.

Keywords: cooperage craft, village of Starina, woodworking, handicraft, cooperage tools, cooperage products

¹ Field research was conducted in December 2022 and subsequently again in April and May 2025 in the village of Starina, 25 kilometres north of Zenica, with Šefik and his son Džemal Gračić.

osvrtni na određenu problematiku, bez detaljnih analiza i interpretacija, pa tako i tema zanata nikada nije bila predmet detaljnih istraživanja. Postavlja se pitanje zbog čega je to tako? Odgovor se krije u nesistematskom i neplanskom radu institucija, ali i praktičnom problemu nedostatka školovanog kadra etnologa ili antropologa na području grada Zenice i šire.

Tako naprimjer, Muzej grada Zenice, od svog osnivanja 1966. godine, pa sve do 2025. godine, nikada nije imao uposlenog etnologa (Cogo, 2013: 146-147), a etnolozi koji su radili u Zemljskom muzeju Bosne i Hercegovine u Sarajevu, nisu se bavili usmjerenim istraživanjima područja Zenice i njene okoline, izuzev određenih sporadičnih istraživanja (Popović, 1958; Obradović, 1958; Vladić-Krstić, 1978; Bugarski, 1981). Osim ovog kadrovskog problema, do kraja Drugog svjetskog rata postojala je i pogrešna percepcija siromašnog kulturnog naslijeđa na širem zeničkom području, uvjetovana historijskim okolnostima značaja ovog područja u osmanskome periodu. Kako se Zenica tokom osmanskog perioda nikada nije uzdigla iz naselja male kasabe, u veliki zanatski i trgovački centar, tako i nije bilo interesa za etnografska istraživanja, jer nije imala značajnog osmanskog naslijeđa. Nakon završetka Drugog svjetskog rata, Zenica se afirmisala kao uspješan primjer urbanog prostora oblikovanog u skladu sa ideološkim i ekonomskim postulatima socijalističkog poretka.

U javnom i institucionalnom diskursu tog perioda, Zenica je dobila epitet “čeličnog grada”, čime se simbolički naglašavao njegov identitet zasnovan na intenzivnom razvoju teške industrije, posebno personificirane u radu zeničke Željezare i rudnika, koji su činili temelj njegove industrijske i društvene prepoznatljivosti (Bjelovitić,

A review of the existing literature shows that ethnographic research into Zenica and its surrounding area has so far been limited and relatively modest. Much of the existing work consists of superficial accounts of particular issues, without detailed analysis and interpretation; consequently, crafts have never been the subject of comprehensive research. This raises the question of why this is the case. The answer lies partly in the unsystematic and unplanned work of institutions, but also in the practical problem of the lack of trained ethnologists and anthropologists in the city of Zenica and the wider area.

For example, since its establishment in 1966 until 2025, the Museum of the City of Zenica never employed an ethnologist (Cogo, 2013: 146–147), while ethnologists working at the National Museum of Bosnia and Herzegovina in Sarajevo did not undertake focused research into Zenica and its surrounding area, apart from certain sporadic studies (Popović, 1958; Obradović, 1958; Vladić-Krstić, 1978; Bugarski, 1981). In addition to this staffing problem, until the end of the World War II, there was also a mistaken perception of the wider Zenica area as having a poor cultural heritage, conditioned by the historical significance of the area during the Ottoman period. Since during the Ottoman period Zenica never developed from a small settlement into a major centre of crafts and trade, there was little interest in ethnographic research, as the city was not considered to possess a significant Ottoman heritage. Following the end of the World War II, Zenica came to be regarded as a successful example of an urban environment shaped in accordance with the ideological and economic principles of the socialist system.

In the public and institutional discourse of that period, Zenica acquired the epithet “the city of steel”, symbolically emphasising an identity based on the intensive development of heavy industry, particularly embodied in the work of the Zenica

1968). S toga se poseban značaj ovog istraživanja ogleda u nastojanju da se demistificira uvriježena slika Zenice i njene okoline kao isključivo industrijskog područja. U tom kontekstu, rad nastoji predstaviti očuvanu formu kačarskog zanata, kao dijela tradicionalnog privređivanja i kulturnog naslijeđa ovoga prostora.

Terminološka razlika između naziva kačar i bačvar

U ovom radu će se koristiti sinonim kačari, budući da se i sami nosioci zanata (sa kojima smo vršili terensko istraživanje), tako identificiraju. Iako se u stručnoj i široj upotrebi za zanatlije koji izrađuju drvene posude za skladištenje hrane i pića koristi i naziv bačvari, terminološka razlika proizlazi iz same namjene proizvoda. Naime, bačve se pretežno povezuju sa skladištenjem različitih vrsta alkoholnih pića (pivo, vino, rakija), dok su kace karakterističnije za čuvanje prehrambenih proizvoda (salate za zimnicu, ovčiji sir, voda).

Ipak, u dostupnoj literaturi ne postoji jasno standardizirana terminološka odrednica, zbog čega se oba naziva u određenim kontekstima koriste kao sinonimi (Mičijević, 2009: 15, 137). U sjevernim krajevima Bosne i Hercegovine i Srbije, za bačvare i kačare koristi se i naziv “pinteri” (Barišić, 2009: 59–63, Đukanović, 2012: 149), a termin pinter označava zanatliju koji izrađuje drvene sudove, odnosno bačvara ili kačara. Riječ je preuzeta iz mađarskog jezika (pintér), a njeno porijeklo vodi od njemačkog termina “binder”, u značenju zanatlije koji obručava i sastavlja drvene posude (Radulovački, 1993: 229). Ljubomir Lotić, osvrćući se na ovaj zanat kaže da bačvar pravi burad, čabrove, vedra, ljevkove, badnje, kace i druge sudove od drveta, potrebne

ironworks and mines, which formed the foundation of the city’s industrial and social identity (Bjelovitić, 1968). The particular significance of this research therefore lies in its attempt to challenge the established image of Zenica and its surroundings as an exclusively industrial area. In this context, the paper seeks to present the surviving form of the cooperage craft as part of the traditional economy and cultural heritage of this area.

The Terminological Distinction between the terms Kačar and Bačvar

This paper uses the term *kačar* (barrel maker), since this is how the practitioners of the cooperage craft themselves identify, as confirmed during our field research. Although the term *bačvar* (cask maker) is also used in professional and general usage for craftspeople who make wooden vessels for storing food and beverages, the terminological distinction derives from the intended use of the products themselves. Namely, casks (*bačve*) are primarily associated with the storage of different types of alcoholic beverages (beer, wine and rakija), whereas barrels (*kace*) are more characteristically used for storing food products, such as pickled vegetables for the winter, sheep’s cheese and water.

In the northern parts of Bosnia and Herzegovina and Serbia, both *bačvari* and *kačari* are also referred to as *pinteri* (Barišić, 2009: 59–63; Đukanović, 2012: 149). The term *pinter* denotes a craftsman who makes wooden vessels, that is, a cooper or barrel-maker. The word was borrowed from Hungarian (*pintér*), while its origin can be traced to the German term *Binder*, referring to a craftsman who hoops and assembles wooden vessels (Radulovački, 1993: 229). Ljubomir Lotić, writing about this craft, states that a *bačvar* makes barrels, tubs, buckets, funnels, large wooden vats,

za kuću i različite trgovačke ili zanatske potrebe (Lotić, 1901: 77). Ljiljana Radulovački navodi da termin bačvar vodi porijeklo iz vulgarnog latinskog oblika “battia”, odnosno “batis” (što bi značilo udarati), pri čemu je glasovnom promjenom skupine „tii” u „č” nastao oblik bača, iz kojeg su se razvili termini bačva i bačvar. Nadalje objašnjavajući termin ističe da je riječ bačvar vjerovatno preuzeta iz njemačkog jezika “der bottcher”, dok je riječ “kačar” semitskog porijekla, a u slavenske jezike je došla preko crnomorskih luka (Radulovački, 1993: 229). Autor Vladimir Đukanović, stanovišta je da od riječi bačva nastao naziv bačvarskog zanata (Đukanović, 2012: 154), što opet implicira da su kace vezane za kačarski zanat.

U Bosni i Hercegovini ne postoji zakonski okviri za tradicionalne zanate na nivou države, već su oni definisani na entitet-skom nivou. Kada je riječ o Uredbi o zaštiti tradicionalnih zanata Federacije Bosne i Hercegovine, klasificirana je 91 zanatska djelatnost, prema vrsti i kategorijama, grupisana u 24 specifične kategorije. Jedna od kategorija jeste i prerada drveta i proizvoda od drveta, te se pod klasifikacijom proizvoda ambalaža od drveta ubrajaju: proizvodnja buradi, bačvi, kaca i drugih bačvarskih proizvoda od drveta.² Zakonski okviri u entitetu Republika Srpska starim zanatima smatraju poslove izrade i dorade predmeta na način i pod uslovima kojima se čuva i održava izraz tradicionalnog narodnog stvaralaštva. Pod starim zanatima ubraja se ukupno 69 klasificiranih zanata, a između ostalog pod jednim pojmom je upisan: bačvarski, pinterski i kačarski zanat.³ Dakle u oba bosanskohercegovačka entiteta, zakonski okviri, bačva-

tubs and other wooden vessels required for the household and for various commercial or craft purposes (Lotić, 1901: 77). Ljiljana Radulovački states that the term *bačvar* derives from the Vulgar Latin form *battia*, or *batis* (meaning “to strike”), whereby a phonetic change of the group “tii” into “č” produced the form *bača*, from which the terms *bačva* and *bačvar* developed. Further explaining the term, she notes that the word *bačvar* was probably borrowed from the German *der Böttcher*, while the word *kačar* is of Semitic origin and entered the Slavic languages through the Black Sea ports (Radulovački, 1993: 229). The author Vladimir Đukanović argues that the name *bačvar* for the cooperage craft developed from the word *bačva* (Đukanović, 2012: 154), which again implies that *kaca* are associated with the *kačar* craft.

In Bosnia and Herzegovina, there is no state-level legal framework regulating traditional crafts; instead, they are regulated at entity level. Under the Regulation on the Protection of Traditional Crafts of the Federation of Bosnia and Herzegovina, 91 craft activities are classified according to type and category and grouped into 24 specific categories. One of these categories is the processing of wood and wood products, under which wooden packaging products include the manufacture of barrels, casks, tubs and other cooperage products made of wood.² In the Republika Srpska entity, the legal framework defines old crafts as activities involving the manufacture and finishing of objects in a manner and under conditions that preserve and maintain the expression of traditional folk creativity. A total of 69 crafts are classified as old crafts, including, under a single heading, *bačvar*, *pinter* and *kačar* crafts.³

² Uredba o zaštiti tradicionalnih i starih zanata (Službene novine FBiH br. 28/2022).

³ Pravilnik o određivanju poslova koji se smatraju starim i umjetničkim zanatima, odnosno poslovima domaće radinosti, načinu certifikovanja istih

² Regulation on the Protection of Traditional and Old Crafts (Official Gazette of the Federation of Bosnia and Herzegovina, No. 28/2022).

³ Rulebook on Activities Considered Old and Artistic Crafts, or Domestic Cottage Industries, the Method of Certifying Them and Maintaining

re i kačare uvrstavaju pod istom zanatsnom djelatnošću.

Istraživanjem ove teme uočene su značajne razlike koje, iako na prvi pogled gotovo neprimjetne, predstavljaju važan element u razlikovanju navedenih sinonima. Prva razlika jeste u tome što se bačvari u procesu izrade svojih proizvoda koriste kovanim željeznim obručima, koji održavaju cjelokupnu drvenu konstrukciju u željenoj formi (Pargan 2016: 121; 2017: 79; Radulovački, 1993: 231; Đukanović, 2012: 156–158). S druge strane, kačari obruče izrađuju pletenjem ljeskovog drveta, zbog čega su njihovi proizvodi u potpunosti izrađeni od drvenog materijala (Papić, 1959: 11–13). Sljedeća razlika u izradi predstavlja i sama vrsta drveta od koga se izrađuju stijenke svakog proizvoda, odnosno daske koje daju oblik proizvodu. Bačvari za izradu bačvi koriste hrastovo drvo, zatim dudovo, bagremovo, kesteno, jasenovo i borovo (Radulovački, 1993: 231; Pargan, 2017: 78; Barišić, 2009: 59–60). S druge strane kačari za izradu kaca koriste bukovo i čamovo (homorika) drvo (Radulovački, 1993: 231; Papić, 1959: 5–6). I na kraju postoje znate razlike u samoj tehnici i načinu izrade bačvi i kaca. Upravo ove materijalne, tehnološke, ali i upotrebne razlike predstavljaju jednu od osnovnih karakteristika koja razlikuje kačarski od bačvarskog zanata, iako je sam proces izrade bačve ili kace u velikoj mjeri sličan.

Osvrt na dosadašnja istraživanja o kačarskom zanatu

Iako je Bosna i Hercegovina najvećim dijelom svoje teritorije prekrivena šumama, naročito u pravcu sjeverozapad - jugoistok,

Thus, in both entities of Bosnia and Herzegovina, the legal framework classifies *bačvari* and *kačari* within the same cooperage craft activity.

Research into this subject has revealed significant differences which, although almost imperceptible at first sight, represent an important element in distinguishing the two aforementioned synonyms. The first difference is that, in the production of their products, bačvari use forged iron hoops, which maintain the entire wooden structure in the desired form (Pargan, 2016: 121; 2017: 79; Radulovački, 1993: 231; Đukanović, 2012: 156–158). Kačari, on the other hand, make their hoops by weaving hazel wood, meaning that their products are made entirely of wood (Papić, 1959: 11–13). Another difference concerns the type of wood from which the walls of each product, i.e., the staves that give the product its shape, are made. Bačvari use oak wood to make casks, as well as mulberry, acacia, chestnut, ash and pine (Radulovački, 1993: 231; Pargan, 2017: 78; Barišić, 2009: 59–60). Kačari, on the other hand, use beech and spruce wood to make barrels (Radulovački, 1993: 231; Papić, 1959: 5–6). Finally, there are significant differences in the actual techniques and methods used to make barrels and casks. These material, technological and functional differences represent one of the fundamental characteristics distinguishing the *kačar* craft from *bačvar* craft, even though the actual process of making a barrel or cask is largely similar.

A Review of Previous Research on the Barrel-Making Cooperage Craft

Although Bosnia and Herzegovina is largely covered by forests, particularly along the north-west to south-east axis, where

i vođenju posebne evidencije izdatih certifikata
(Službeni glasnik RS, br. 56/12)

a Special Register of Issued Certificates (Official Gazette of Republika Srpska, No. 56/12).

gdje dominiraju prostrani šumski i planinski predjeli, te uprkos činjenici da je kačarski zanat bio prisutan i aktivan na ovim prostorima, u domaćoj literaturi o njemu nije mnogo pisano. Ono što je zabilježeno uglavnom se svodilo na usputno i površno spominjanje bačvara, bez detaljnijih analiza razvoja, organizacije i značaja samog zanata. U knjizi “Stotinu godina bihačkog zanatstva i trgovine 1878-1978.” usputno su spomenuti samo bačvari (Lonić et. al., 2019: 59). O bačvarskom zanatu pisao je i autor Vladimir Đukanović u knjizi “Stari zanati u Republici Srpskoj”, gdje je dao opis izrade bačvi za skladištenje vina ili rakije (Đukanović, 2012: 149-160). Prvi i jedini rad koji je posvećen terenskom istraživanju i obradi kačarskog zanata u Bosni i Hercegovini, uz detaljan opis izrade kaca, objavljen je davne 1959. godine, a nosi naziv: “Izrada kaca i drugih proizvoda od drveta u Gradini kod Travnika”. Kako autor navodi, terensko istraživanje je provedeno 1957. godine, dakle prije skoro sedamdeset godina (Papić, 1959: 3-24), pa je za ovu temu između ostalog i važno napraviti komparaciju između tadašnjeg istraživanja i ovog danas koje predstavljamo, ali i vidjeti da li ima promjena i ako ima koje su to promjene nastale u izradi, materijalima, alatima i izazovima nakon skoro sedam decenija.

Prvi zapisi o trgovanju kacama na području Zenice, potiču tek iz 1960-ih godina. U reporterskom tekstu “Čabrovi od smrče”, autor Vlastimir Jović, opisuje kako je Fadil Vuković iz sela Kuprešani (općina Jajce) svake srijede dolazio na zeničku pijacu, gdje je prodavao čabrove (drvene kace) izrađene od smrče (Jović, 1998: 35-36). Srijeda je inače bila zenički pazarni dan. Istraživajući sedmični pazar u Zenici i okolini, autor Nedžad Hadžidedić objašnjava da je zenički kraj bio bogat poljoprivrednim proizvodima,

extensive forested and mountainous areas predominate, and despite the fact that the cooperage craft was present and active in this region, relatively little has been written about it in domestic literature. What has been recorded has generally consisted of incidental and superficial references to coopers, without detailed analyses of the development, organisation and significance of the craft itself. The book ‘*Stotinu godina bihačkog zanatstva i trgovine, 1878-1978*’ (‘One Hundred Years of Crafts and Trade in Bihać, 1878–1978’) contains only a brief reference to coopers (Lonić et al., 2019: 59). The cooperage craft was also discussed by Vladimir Đukanović in his book ‘*Stari zanati u Republici Srpskoj*’ (‘Old Crafts in Republika Srpska’), where he describes the production of casks for storing wine or rakija (Đukanović, 2012: 149–160). The first and only paper on field research and documentation of the cooperage craft in Bosnia and Herzegovina, with a detailed description of the production of wooden barrels, was published as early as 1959 under the title ‘*Izrada kaca i drugih proizvoda od drveta u Gradini kod Travnika*’ (‘The Production of Barrels and Other Wooden Products in Gradina near Travnik’). As the author states, the field research was conducted in 1957, almost seventy years ago (Papić, 1959: 3–24). For this reason, one of the important aspects of the present study is to compare that earlier research with the research presented here and determine whether changes have occurred and, if so, what changes have taken place in production methods, materials, tools and the challenges facing the craft after almost seven decades.

The first records of the trade in wooden tubs in the Zenica area date only from the 1960s. In the journalistic article ‘Čabrovi od smrče’ (‘Spruce Tubs’), the author Vlastimir Jović describes how Fadil Vuković from the village of Kuprešani (municipality of Jajce) came to the Zenica market every

mlijekom i mliječnim proizvodima, ali i drvetom, što ukazuje potrebu za izradom drvenih kaca. Nadalje objašnjavajući trgovačke aktivnosti, donosi nam podatke da je selo Nemila⁴ bogato drvnom građom, ali da su na zeničku pijacu proizvodi od drveta i drvene kace dolazile sa područja Turbeta i Jajca (Hadžidedić, 1970: 35, 44).

Prostorni okvir razvoja kačarskog zanata

Obrada drveta i izrada raznih vrsta posuda od drveta, bile su poznate još i južnim Slavenima (Đukanović, 2012: 149). Zanatlije koje se bave obradom drveta, izradom predmeta od drveta ili ugradnjom drveta, mogu se jednom riječju označiti kao drvodjelci. Prema podacima za 1910. godinu, na području zeničkog sreza, drvodjelskim zanatima bavila se 81 osoba (Hrelja, 1957: 106). Kao što je za Hercegovinu kamen imao primarnu ulogu u zanatskoj proizvodnji, tako je za područje Srednje Bosne presudnu važnost imalo drvo.

Pregled brojnog stanja radnika i zaposlenih u zanatskoj djelatnosti grada Zenice u periodu od 1931 do 1954. godine, pokazuje nam da u Zenici i njejoj okolini nije bila nijedna kačarska radnja.⁵ U godišnjem izvještaju Sreske zanatske komore u Zenici⁶ za 1953. godinu, navodi se da Zenica

Wednesday, where he sold *čabrovi* (wooden tubs) made of spruce (Jović, 1998: 35–36). Wednesday was traditionally market day in Zenica. In his research into the weekly market in Zenica and its surroundings, the author Nedžad Hadžidedić explains that the Zenica area was rich in agricultural products, milk and dairy products, as well as timber, indicating a need for the production of wooden barrels. Further discussing trading activities, he provides information that the village of Nemila⁴ was rich in timber, while wooden products and wooden barrels arriving at the Zenica market came from the areas around Turbe and Jajce (Hadžidedić, 1970: 35, 44).

The Spatial Framework of the Development of the Cooperage Craft

Woodworking and the production of various types of wooden vessels were known already among the South Slavs (Đukanović, 2012: 149).

Craftspeople engaged in woodworking, the production of wooden objects or the installation of wooden elements can collectively be described as woodworkers. According to data from 1910, 81 people in the Zenica district were engaged in woodworking crafts (Hrelja, 1957: 106). Just as stone played a primary role in craft production in Herzegovina, wood was of decisive importance in Central Bosnia.

A review of the number of workers and employees in the craft sector of the city of Zenica between 1931 and 1954 shows that there was not a single cooperage workshop

⁴ Prema podacima iz 2013. godine, regija Nemila obuhvata 19 naseljena mjesta, sa ukupnim brojem od 12.806 stanovnika. Prostorni plan grada Zenice 2016-2036. Kantonalni zavod za urbanizam i prostorno uređenje, Zenica 2016. Na području ove regije, nalazi se i selo Starina, gdje je vršeno terensko istraživanje za ovaj rad.

⁵ Dokumentacija etnološko-antropološke zbirke Muzeja grada Zenica, Fond: Zanati, Kutija I (u daljnjem tekstu DEAZ MGZ).

⁶ Sreska zanatska komora Zenica obuhvatala je sljedeće općine i gradove: Busovača, Kakanj,

⁴ According to data from 2013, the Nemila region comprises 19 settlements, with a total population of 12,806. Spatial Plan of the City of Zenica 2016–2036. Cantonal Institute for Urban Planning and Spatial Planning, Zenica, 2016. The village of Starina, where the field research for this paper was conducted, is located within this region.

oskudjeva sa zanatskim radnjama, kojih ima malo ili nema nikako, te postoji privredna potreba za takvim strukama. Među zanatskim radnjama koje nedostaju gradu obrađa se i bačvarsko-kovačka radnja.⁷ Nekoliko godina poslije, u izvještaju Sreske zanatske komore za period 1956-1959. godina, navodi se da je u 1958. bila samo jedna registrovana bačvarsko-kačarska zanatska radnja, sa jednim uposlenikom i jednim učenikom na praktičnom osposobljavanju za kačara.⁸ Uzmemo li u obzir da je sreska zanatska komora Zenica obuhvatala osam današnjih općina (vidjeti bilješku br. 6), primjetit ćemo da je kačarski zanat bio izuzetno rijedak među stanovništvom.

Postojalo je jedno nepisano pravilo da se određen kraj ili određeno selo isprofilira i bavi jednom vrstom zanata. Dva su glavna razloga za to. Prvi, dostupnost sirovina na određenom području i drugi, prenošenje znanja u zatvorenim malim zajednicama s generacije na generaciju, gdje nije bilo mnogo vanjskih uticaja i mješanja sa drugim zajednicama. Tako su se u selu Starina, sjeverno od Zenice, razvile su specifične forme zanatstva, vezane za obradu drveta. Selo se nalazi 25 kilometara sjeverno od Zenice, na oko 650 metara nadmorske visine u brdsko-planinskom predjelu, uz samu administrativnu granicu općine Zenica i Žepče.

Popisom stanovništva iz 1991. godine, selo je imalo 734 stanovnika, a zadnjim popisom iz 2013. godine 787 stanovnika.⁹ Ova regija je veoma bogata raznolikim četinarskim i listopadnim šumama.¹⁰ Upravo

in Zenica and its surrounding area.⁵ The annual report of the District Chamber of Crafts in Zenica⁶ for 1953 states that Zenica lacked craft workshops, of which there were few or none at all, and that there was an economic need for such trades. Among the craft workshops lacking in the city, the report also mentions a cooperage-blacksmith workshop.⁷ Several years later, the report of the District Chamber of Crafts for the period 1956–1959 states that in 1958 there was only one registered cooperage workshop, employing one worker and one apprentice undergoing practical training as a *kačar*.⁸ Taking into account that the District Chamber of Crafts in Zenica covered eight present-day municipalities (see Note 6), it becomes clear that the cooperage craft was extremely rare among the population.

There was an unwritten rule whereby a particular area or village would become specialised in a particular type of craft. There were two main reasons for this. The first was the availability of raw materials in a particular area, and the second was the transmission of knowledge within small, relatively closed communities from one generation to the next, where there was little outside influence or interaction with other communities. Thus, in the village of Starina, north of Zenica, specific forms of craftsmanship associated with woodworking developed. The village is located 25 kilometres north of Zenica, at approximately 650 metres above sea level, in a mountainous area directly adjacent to the administrative boundary between the municipalities of Zenica and Žepče.

Novi Travnik, Travnik, Vitez, Zavidovići, Zenica i Žepče.

⁷ DEAZ MGZ, Fond: Zanati, Kutija I

⁸ DEAZ MGZ, Fond: Zanati, Kutija II

⁹ www.statistika.ba (pristupljeno 10. 05. 2026. godine).

¹⁰ Uredajni elaborat za gospodarsku jedinicu "Nemila-Bistričak" Period važnosti od 01.01.2017.

⁵ Documentation of the Ethnological-Anthropological Collection of the Museum of the City of Zenica, Collection: Crafts, Box I (hereinafter DEAC MCZ).

⁶ The District Chamber of Crafts in Zenica covered the following municipalities and towns: Busovača, Kakanj, Novi Travnik, Travnik, Vitez, Zavidovići, Zenica and Žepče.

⁷ DEAC MCZ, Collection: Crafts, Box I.

⁸ DEAC MCZ, Collection: Crafts, Box II.

zahvaljujući tim prirodnim resursima, u domicilnoj porodici Gračić razvio se niz zanata vezan za obradu drveta, a među različitim zanatskim granama koje je njegovala ova porodica, najizraženiji su bili samardžijski zanat i kačarstvo, iako su se članovi porodice u određenim periodima bavili i pletarstvom.

Međutim, još od kraja Drugog svjetskog rata, u selima koja gravitiraju oko Zenice, došlo je do naglog trenda napuštanja tradicionalnih oblika privređivanja, prvenstveno stočarstva, poljoprivrede i ostalih vidova privređivanja karakterističnih za selo, te odlazak na rad u fabrike. Društveno-ekonomske promjene toga doba jasno se očitavaju i kroz podatke sa popisa stanovništva 1961. godine. Prema tom popisu, u selu Starina je čak 25% aktivnog stanovništva bilo zaposleno u Zenici, što znači da je svaki četvrti radno sposoban mještalinin već tada napuštao tradicionalne oblike privređivanja i radio u gradskim industrijskim preduzećima (Bjelovitić, 1968: 199).

Uprkos tome, porodica Gračić ostala je dosljedna svom zanatu, koji se prenosio sa generacije na generaciju po muškim članovima. Ova činjenica upućuje na transformaciju lokalne ekonomije, od samoodrživog zanatstva i poljoprivrede ka radničkom načinu života u okvirima industrijske urbanizacije. Sam zanat nije se obavljao samo u radionicama unutar sela, jer kao takav nikada nije bio registrovan kod nadležnih institucija. Tokom ljetnih mjeseci i sezonskih ispaša stoke, kačari su prenosili svoj rad i u planinske predjele. Na taj način, kačarstvo se može promatrati i kao oblik domaće kućne radinosti, prilagođene prirodnim

According to the 1991 census, the village had 734 inhabitants, while the most recent census, conducted in 2013, recorded 787 inhabitants.⁹ This region is exceptionally rich in diverse coniferous and deciduous forests.¹⁰ Thanks to these natural resources, a number of woodworking crafts developed within the Gračić family, the local family traditionally associated with the area. Among the various crafts practised by this family, the most prominent were saddle-pack making (*samardžijski zanat*) and the *kačar* craft, although family members also engaged in basketry during certain periods.

However, beginning at the end of the World War II, the villages surrounding Zenica experienced a rapid trend towards abandoning traditional forms of economic activity, primarily livestock farming, agriculture and other forms of rural production, in favour of employment in factories. The socio-economic changes of this period are clearly reflected in the data from the 1961 population census. According to the census, as many as 25% of the economically active population of Starina was employed in Zenica, meaning that by that time one in every four working-age villagers had already abandoned traditional forms of economic activity and was working in industrial enterprises in the city (Bjelovitić, 1968: 199).

Despite this, the Gračić family remained committed to its craft, which was transmitted from generation to generation through the male members of the family. This fact points to a transformation of the local economy, from self-sufficient craft production and agriculture towards a working-class

do 31.12.2026. godine, Knjiga I, J.P. «ŠPD ZDK» d.o.o. Zavidovići, J.P. «Bosanskohercegovačke šume» Sarajevo, Sarajevo 2006., Struktura drvne zalihe po odjelima odsjecima (krupno drvo), str. 96-128.

⁹ www.statistika.ba (accessed on 10 May 2026).

¹⁰ Management Plan for the “Nemila-Bistričak” Forest Management Unit, period of validity 1 January 2017 to 31 December 2026, Book I, J.P. “ŠPD ZDK” d.o.o. Zavidovići, J.P. “Bosanskohercegovačke šume” Sarajevo, Sarajevo, 2006, “Structure of Timber Reserves by Compartments and Sub-compartments (Large Timber)”, pg. 96–128.

ritmovima života i sezonskim migracijama stanovništva. Proizvodi poput kaca, čabrova, fučija, bukara, stapova i drugih drvenih predmeta prodavali su se različitim kanalima: neposredno na licu mjesta, gdje su kupci dolazili direktno majstorima, ali i na pijacama, poljoprivrednim sajmovima i vašarima. Takav oblik proizvodnje i razmjene nije imao samo ekonomsku funkciju, već je bio i kulturno značajan. Kačarski proizvodi bili su sastavni dio svakodnevnog života, ključni u procesima pripreme hrane, njene pohrane i prerade, a time i u očuvanju tradicionalnih praksi. Zanat je tako postao i simbol prilagođenosti lokalne zajednice prirodnim resursima, te svjedočanstvo o isprepletenosti rada, običaja i životnih potreba.

Etnografski posmatrano, kačarski proizvodi nisu bili samo korisni predmeti, nego i važan element u održavanju porodične ekonomije i ciklusa života seoskog domaćinstva. Njihova upotreba je bila vezana za prehrambene prakse, običaje vezane za zimnicu i čuvanje hrane, čime su se direktno preplitale materijalna kultura i socijalna svakodnevnica. Najveća potražnja za proizvodima kačarskog zanata bila je u proljeće (kada su ovčari na planinama počeli da prave sir) i jesen (za pripremu zimnice, a posebno kiseljenja paprike i kupusa), dok je zima predstavljala period izrade novih proizvoda za narednu godinu.

Sjećanja kačara na prošla vremena

Jedan od najstarijih mještana u selu Starina je Šefik Gračić, rođen 1936. godine. U seoskom *mejtefu* (vjerskom muslimanskom objektu za sticanje osnovnog znanja) koji je služio kao škola, Šefik je završio četiri razreda, gdje je naučio čitati i pisati, a dalje se nije školovao. Porodica Gračić je bila poznata po obradi drveta i zanatima koji su vezani za drvo.

way of life within the framework of industrial urbanisation.

The craft was not practised exclusively in workshops within the village, since it was never formally registered with the relevant institutions. During the summer months and seasonal livestock grazing, the kačari also took their work into the mountainous areas. In this sense, the kačar craft can also be viewed as a form of domestic cottage industry adapted to the natural rhythms of life and the seasonal migrations of the population. Products such as barrels, casks, tubs, kegs, vats, butter churns and other wooden objects were sold through various channels: directly on site, where customers came to the craftsmen themselves, as well as at markets, agricultural fairs and traditional fairs. This form of production and exchange had not only an economic function but also cultural significance. Cooperage products were an integral part of everyday life, essential to the preparation, storage and processing of food, and therefore to the preservation of traditional practices. The craft thus became a symbol of the local community's adaptation to natural resources and a testimony to the interconnectedness of work, customs and everyday needs.

From an ethnographic perspective, cooperage products were not merely useful objects, but also an important element in maintaining the household economy and the life cycle of the rural household. Their use was connected with food practices, customs associated with preparing food for the winter and food storage, directly intertwining material culture with social everyday life. Demand for cooperage products was greatest in spring, when shepherds in the mountains began making cheese, and in autumn, when households prepared food for the winter, particularly pickled peppers and cabbage. Winter was the period when new products were made for the following year.

Prema riječima Šefika, njegov otac Selim bavio se pletarstvom, radeći na izradi košara od pruća, sepeta, raznih pomagala poput be-rača, ali je izrađivao i stupe za voće, žečke za voće, koševе za žito i druge predmete od drveta. Šefikov mlađi brat Husein je poznati samardžija u selu Starina.¹¹ Tako se i i Šefik počeo zanimati za obradu drveta na jedan poseban i specifičan način. Kako on kaže:

Ja nisam radio nikada u firmi, nego sam se još kao mladić počeo baviti stočarstvom. Imao sam ovce i krave, pa mi je bilo neophodno da imam kace za sir i mlijeko. Tako sam se i počeo interesovati za kačarski zanat, jer je i moj otac bio vješt u obradi drveta.

Šefik nam je ispričao kako je jednom prilikom otišao u Zenicu na pijacu kako bi kupio neophodne kace, gdje je susreo kačare iz Prusca (općina Donji Vakuf) koji su u Zenici prodavali svoje kačarske proizvode. S njima se nakon susreta dogovorio da oni dođu u njegovo selo kako bi seljanima izrađivali kačarske proizvode na licu mjesta, jer su ovi bili udaljeni od grada i nisu imali priliku da posjete grad i kupe odgovarajuće kace. Nedugo zatim prema dogovoru u selo su došli majstori kačari iz Prusca, koji su ostali u selu desetak dana, izrađivajući kačarske proizvode za domaće stanovništvo. Šefik je bio domaćin ovim majstorima gdje su oni u kući porodice Gračić imali prenočište i hranu. On je u početku ovim majstorima pomagao. Evo njegovog svjedočenja:

Pratio sam njihov rad, nastojeći da naučim što više od njih, učeći svaki njihov potez i

Cooperers' Memories of Earlier Times

One of the oldest inhabitants of Starina is Šefik Gračić, born in 1936. At the village *mejtef*—a Muslim religious institution used for acquiring basic knowledge—which also served as a school, Šefik completed four years of education, where he learned to read and write, but did not continue his schooling. The Gračić family was known for woodworking and crafts associated with wood.

According to Šefik, his father Selim practised basketry, making baskets from willow branches, various tools such as fruit-picking implements, as well as fruit pounders, grain baskets and other wooden objects. Šefik's younger brother Husein is a well-known pack saddle maker (*samardžija*) in the village of Starina.¹¹ Šefik therefore also became interested in woodworking in a particular and distinctive way. As he explains:

I never worked for a company. Instead, when I was a young man, I started raising livestock. I had sheep and cows, so I needed barrels for cheese and milk. That is how I became interested in the cooperage craft, because my father was also skilled at woodworking.

Šefik told us that on one occasion he went to the market in Zenica to buy the barrels he needed. There he encountered kačari from Prusac (municipality of Donji Vakuf), who were selling their cooperage products in Zenica. After meeting them, he arranged for them to come to his village and make

¹¹ Prilikom terenskog boravka u selu Starina, obavio sam i istraživanje sa Šefikovim bratom Huseinom Gračićem rođenim 1953. godine. Husein je posljednji samardžija na području Zenice i njene okoline. Važno je napomenuti da se samardžijski zanat na selima zadržao i danas, baš u ovom konkretnom primjeru, dok je 1960-ih u urbanom području Zenice ovaj zanat potpuno ugašen (Jović, 1998: 16–17).

¹¹ During the fieldwork in the village of Starina, I also conducted research with Šefik's brother Husein Gračić, born in 1953. Husein is the last *samardžija* (pack saddle maker) in the area of Zenica and its surroundings. It is important to note that the *samardžija* craft has survived in rural areas to the present day, as demonstrated by this particular example, whereas in the urban area of Zenica the craft had completely disappeared by the 1960s (Jović, 1998: 16–17).

svaki njihov korak. Kada su majstori otišli iz sela, ja sam nabavio vlastiti alat i samostalno počeo da radim.

Šefik dodaje da su njemu lično bili najpotrebniji čabrovi (vrsta kace za skladištenje ovčijeg sira), te je sa kolegom Munibom Grabusom (stočarom iz susjednog sela Željezno Polje, sa područja općine Žepče), započeo izradu raznih kaca. Kačarstvo mu je donijelo veliku zaradu, a ovim poslom se u početku bavio uporedno sa čuvanjem ovaca, pravljenjem sira i obradom zemlje. Dalje nastavlja:

Preko zime sam pripremao drvo za obradu i pravio kace. Kada dođe proljeće prodavao bih već pripremljene kace. Ponovo bih tokom ljeta u slobodno vrijeme pravio kace, a na jesen sam ih prodavao, jer je u proljeće i jesen potražnja za kacama bila najveća.

Šefik je imao je ponuda da radi u zeničkoj Željezari ili u bilo kojoj drugom državnom preduzeću, u kojim su radila njegova mlađa braća i rođaci, ali on se cijeli život posvetio kačarstvu, te nam pojašnjava:

Mogao sam da svaki mjesec zaradim dvije željezarske plate od prodaje kaca, tako da mi se ovaj posao isplatio, a i više sam volio da obrađujem drvo u prirodi, nego željezo i čelik u firmi.

U periodu od 1955. do 1981. godine, Šefik je uporedno bio i stočar i izrađivač kaca. Kako nam dalje pojašnjava:

Odlučio sam da 1981. godine prodam ovce i da se više ne bavim nomadskim stočarstvom, nego da svoje vrijeme posvetim isključivo pravljenju i prodaji kaca.

Posla je bilo mnogo, a dnevno je u prosjeku mogao napraviti jednu kacu. *U jednoj sezoni mogao sam prodati i do 200 kaca, a bilo je kupaca koji su odmah naručivali i po 60-70 kaca*, pojašnjava Šefik. Od 1982. godine u posao kačara uključuje se Šefikov

cooperage products for the villagers on site, as the villagers lived far from the city and did not have the opportunity to travel there and purchase suitable barrels. Soon afterwards, as agreed, master craftsmen from Prusac came to the village and stayed for around ten days, producing cooperage products for the local population. Šefik hosted the craftsmen, who stayed and ate at the Gračić family home. At first, he assisted them. This is his testimony:

I observed their work, trying to learn as much as possible from them, learning every movement and every step they made. When the craftsmen left the village, I acquired my own tools and started working independently.

Šefik adds that the products he personally needed most were *čabrovi*, a type of barrels used for storing sheep's cheese. Together with his colleague Munib Grabus, a livestock farmer from the neighbouring village of Željezno Polje in the municipality of Žepče, he began producing various types of barrels. The cooperage craft brought him a substantial income, and at first he practised it alongside sheep herding, cheese-making and farming. He further recalls:

During the winter I prepared wood for processing and made barrels. When spring came, I would sell the barrels I had already prepared. During the summer, I would again make barrels in my spare time, and in the autumn I would sell them, because demand for barrels was greatest in spring and autumn.

Šefik was offered a job at the Zenica ironworks or at another state-owned enterprise, where his younger brothers and relatives worked, but he devoted his entire life to the cooperage craft. He explains:

I could earn the equivalent of two ironworks wages every month from selling barrels, so the work paid off for me. I also preferred working with wood in nature to working with iron and steel in a factory.

sin Džemal rođen 1964. godine.¹² Džemal je do početka rata radio u zeničkoj Željezari i uporedo s tim u slobodno vrijeme izrađivao kace. Ni ratno vrijeme nije umanjilo potrebu za kacama, a kako nam Džemal pojašnjava:

Iza rata se još dobro radilo, pa sve do 2010. godine moglo se lijepo zaraditi. Nakon rata, nisam se htio vratiti u Željezaru, nego sam radio s ocem. Preko zime bih ja više radio, a otac ljeti. Kad ljeti opadne potražnja, nalazio bih druge poslove, znao sam čuvati ovce za pare, a u zimu bih opet pravio kace.

Na žalost potreba za kačarskim proizvodima počela je da opada nakon 2010. godine. Razlog tome bio je prelazak kupaca na plastične posude, ali i smanjenje stočnog fonda, što je dovelo do manje proizvodnje sira. U konačnici, sve to uticalo je na smanjenje potražnje za drvenim kacama. Šefik se kačarstvom bavio sve do 2022. godine, a njegov sin Džemal samo po potrebi i narudžbi izradi još pokoju kacu ili izvrši popravak oštećenih kaca. Džemal ima sedamnaestogodišnjeg sina, koji je učenik srednje škole, ali nam prenosi da je budućnost ovog zanata neizvjesna:

Ukoliko moj sin bude htio da se bavi kačarstvom, rado ću mu prenijeti svoje znanje i vještine, ali iskren da budem sve je manje posla, pa ne bih volio da me naslijedi, nego da sebi nađe stabilan posao u nekoj firmi.

Materijali u kačarskom zanatu

Kako je drvo osnovni materijal za bavljenje kačarskim zanatom, prirodno je da se ovaj zanat razvije na području bogatom drvetom. Najkvalitetnije i najbolje drvo za izradu raznih vrsta kaca je četinar homorika, u

Between 1955 and 1981, Šefik combined livestock farming with barrel-making. As he further explains:

In 1981, I decided to sell my sheep and stop practising nomadic livestock farming, and instead devote my time entirely to making and selling barrels.

There was a great deal of work, and on average he could make one barrel a day. *In one season I could sell as many as 200 barrels, and there were customers who would immediately order 60 or 70 barrels*, Šefik explains. In 1982, Šefik's son Džemal, born in 1964, joined the family craft.¹² Until the beginning of the war, Džemal worked at the Zenica ironworks while also making barrels in his spare time. Even during war-time, the need for barrels did not disappear. As Džemal explains:

There was still plenty of work after the war, and it was possible to make a good living right up until 2010. After the war, I did not want to return to the ironworks, so I worked with my father. During the winter I would work more, while my father worked more in the summer. When demand declined during the summer, I would find other work. I sometimes looked after sheep for money, and in winter I would return to making barrels.

Unfortunately, demand for cooperage products began to decline after 2010. The reason was that customers began switching to plastic containers, while the reduction in livestock numbers also resulted in lower cheese production. Ultimately, all of this led to a decline in demand for wooden barrels. Šefik continued practising the cooperage craft until 2022, while his son Džemal now only makes an occasional barrel when there is a specific need or order, or repairs

¹² Šefikov sin Refik koji je rođen 1956. godine, također je bio vrsni drvodjelac, pletar i kačar. Međutim on se iznenada razbolio i umro 1996. godine.

¹² Šefik's son Refik, born in 1956, was also a skilled woodworker, basket-maker and kačar. However, he suddenly became ill and died in 1996.

narodu poznata kao smrčevina ili čamovina, a za izradu obruča najbolje je listopadno drvo lijeska. Predio oko sela Starina obiluje ovim vrstama drveta. Kako objašnjava Šefik, u procesu sječe drveta, najbolji period je zima, tada je drvo najgušće i najjače, dok je u proljeće i ljeto najslabije i najrijeđe, jer u sebi im mnogo vlage i soka. Drvo koje se posječe u proljeće ili ljeto ima veći sadržaj soka i sklono je pucanju. Zbog toga je važno da se takvo drvo prethodno pari, odnosno suši na dimu i plamenu *talašike* (vrste piljevine koja nastaje prilikom obrade drveta oblanjem). Na pitanje zašto se, uprkos njenoj dostupnosti, ne koristi jelovina za izradu kaca, Šefik objašnjava:

Iako je jelovo drvo tvrđe, često nije pogodno jer lako puca i propušta sadržaj iz kaca. Zato je homorika najbolji izbor, ima mekšu unutrašnjost stabla, veću površinu od jelovine, a pritom je dovoljno mekana za obradu i istovremeno čvrsta za upotrebu.

U opisu pripreme sirovine, Džemal pojašnjava:

Homorika se siječe na dužinu od 70-80 cm. Između grana se koristi dio koji nije obrastao u grane, jer one rastu prstenasto oko stabla, pa su ti dijelovi bez grana najpogodniji za obradu. Prije sječe stabla, mi uzimamo uzorak od korijena, pa ako se ne cijepa pravolinijski i uvija, onda to stablo nije dobro za obradu. Doduše i ono se može iskoristiti u nuždi, ali teže se obrađuje. Korijen koji se cijepa pravolinijski najbolji je za obradu. Homorika se uvijek teže cijepa pri vrhu, a bolje pri dnu.

Od drveta lijeske izrađuju se obruči koji se postavljaju oko kaca kako bi ih držali čvrsto i stabilno. Lijeskovo drvo, kao i drvo homorike, najbolje je sjeći tokom zimskog perioda. Za razliku od homorike, gdje postoje stroge kontrole sječe, prodaje i prometovanja od strane Šumske uprave, za lijeskovo

damaged barrels. Džemal has a seventeen-year-old son who is a secondary-school student, but he tells us that the future of the craft is uncertain:

If my son wants to practise the cooperage craft, I will gladly pass my knowledge and skills on to him. But, to be honest, there is less and less work, so I would not want him to succeed me. I would rather he find a stable job in a company.

Materials Used in the Cooperage Craft

Since wood is the basic material used in the cooperage craft, it is natural that this craft developed in an area rich in timber. The highest-quality and most suitable wood for making various types of barrels is the spruce type commonly known as homorika, while deciduous hazel wood is best suited for making hoops. The area around the village of Starina is rich in these types of wood. As Šefik explains, the best time to fell trees is during the winter, when the wood is densest and strongest, while in spring and summer it is weakest and least dense because it contains more moisture and sap. Wood felled in spring or summer contains a higher amount of sap and is prone to cracking. For this reason, such wood must first be steamed, or dried over the smoke and flame of *talašika*, a type of sawdust produced during the planing of wood. When asked why fir is not used for making barrels despite its availability, Šefik explains:

Although fir wood is harder, it is often unsuitable because it cracks easily and allows the contents of the barrel to leak. That is why homorika is the best choice. It has a softer interior, a larger surface area than fir, while being sufficiently soft to process and at the same time strong enough for use.

drvo ne postoje zabrane sječe, a ono se sječe u obliku štapova dužine 2 do 3 metra.

Alati kačarskog zanata i postupak izrade kaca

Kada je u pitanju alat za obradu drveta, on se decenijama nije mijenjao izuzev ručne pile, koju je zamijenila motorna pila. Kačarski alat je skroman, a izrađuju ga uglavnom zanatlije kačari, izuzev metalnih dijelova koji se mogu poručiti u specijaliziranim radnjama za obradu metala ili u prošlosti naručiti kod kovača. Džemal je naslijedio alat od oca Šefika, a pojedine alatke je Šefik naslijedio od svog oca Selima.

U ovom dijelu rada objasniti ćemo proces izrade kaca, uz opis alata koji se koriste u pojedinim fazama izrade. Prvo se ručnom pilom sječe drvo, a u novije vrijeme to je motorna pila. Drvo se sječe na oblutke prosječne dužine 60 do 70 centimetara, a po potrebi i duže. Takvo odsječeno drvo naziva se *ćutak*. Nakon sječe drvo se na traktorima (u prošlosti sa konjima) doprema do kačarske radnje koja se nalazi uz kuću majstora. Radnja je manjih dimenzija, te se u njoj nalazi alat i dio sirovina. Ćutak se vertikalno razbija po dužini na daske debljine 2 do 3 cm, koje se onda cijepaju na uže daske širine 5 do 6 cm. Takve daske koje su debljine 2 do 3 cm, visine 60 do 70 cm i širine 5 do 6 cm, nazivaju se *duge*. Duge su osnovni oblik drveta za izradu svih vrsta kaca. Nakon cijepanja duga, one se ostavljaju dan ili dva na vjetru da se osuše, odnosno da se sok iz drveta isuši. Nakon sušenja, one se grubo obrađuju tesanjem uz pomoć *bradve* ili *bradvina*. Time je završena priprema duga za izradu kaca. Takve otesane duge postavljaju se pod kosinom u jednu specijaliziranu spravu koja se zove *strugača*. Strugača je sprava koja je izrađena ručno, a njeni

Describing the preparation of the raw material, Džemal explains:

Homorika is cut into lengths of 70–80 cm. Between the branches, we use the section that has no branches, because the branches grow in rings around the trunk, so these branch-free sections are the most suitable for processing. Before felling the tree, we take a sample from the root. If it does not split in a straight line and twist, then the tree is not suitable for processing. It can still be used in an emergency, but it is more difficult to work with. A root that splits in a straight line is best for processing. *Homorika* is always more difficult to split at the top and easier at the bottom.

Hazel wood is used to make the hoops placed around the barrels to hold them firmly and securely. Hazel wood, like *homorika*, is best felled during the winter.

Unlike *homorika*, whose felling, sale and transport are subject to strict controls by the Forestry Administration, there are no restrictions on felling hazel. Hazel is cut into poles measuring two to three metres in length.

Barrel-Making Tools and the Process of Making Barrels

When it comes to woodworking tools, these have remained largely unchanged for decades, with the exception of the hand saw, which has been replaced by a chainsaw. Cooperage tools are relatively simple and are generally made by the craftsmen themselves, with the exception of metal components, which can be ordered from specialist metalworking shops or, in the past, commissioned from blacksmiths. Džemal inherited his tools from his father Šefik, while Šefik inherited some of his tools from his father Selim.

This section of the paper describes the process of making barrels, as well as the tools used during the various stages of production. First, the wood is cut with a hand

djelovi napravljeni su od drveta. Sa drvenim klinima koji se postavljaju u strugaču određuje se stepen kosine, pod kojim će se duge oblikovati. Duge se postavljaju u strugaču, a onda se uz pomoć alata zvani *šaraman* skidaju bočne strane duge pod kosinom, kako bi složene u cjelinu, dale kaci željeni oblik. Šaraman se obično podmaže kravljim lojem kako bi se pravio manji otpor i trenje prilikom obrade i kako ne bi oštetio strugaču. Obično se sve duge obrade na strugači, pa se onda ide u dalji rad. Svaka duga je u donjem dijelu šira, a u gornjem uža, kako bi se dobila kaca takvog oblika, gdje se sužava pri vrhu. Kako se jedna kaca sastoji u prosjeku od 12 do 16 duga, tako se matematičkim proračunom određuje kosina svake duge, da bi se slaganjem duga u kalup dobio zatvoren krug od 360°. Ovako obrađene duge, stavljaju se u ljeskove *kalupe* kojih ima raznih veličina i dimenzija, te se postavljaju u gornji i donji kalup. Na kalupima postoje mjere (za širu ili užu varijantu), pa se ubacuju komadići drveta, kako bi se kalup smanjio za mjeru koja je potrebna ili povećao za mjeru koja je potrebna. Metalna žica drži kalup da ne pukne dok se ne postave pravi obručevi. Ukalupljene duge, koje već daju kružni oblik kace, sa vanjske strane se dodatno obrađuju, uz pomoć *kose* ili *diljača*. Kosa se okrene naopako, tako da se u lijevoj ruci drži vrh kose, a u desnoj početak kose, te se okrene ka zemlji. Majstor sjedne na sto, te provuče noge kroz kacu, a onda pokretima ruku povlači kosu prema sebi, skidajući i polirajući vanjski dio duga, osim onog dijela gdje stoje kalupi koji drže duge u kružnoj formi. Nakon tog posla, pripremaju se obruči za stezanje kace. Oni se prave od ljeskovih štapova, koji se prvo raspolove oštrim nožem po dužini, a nakon toga se izdiljaju, ne skidajući im koru. Takvi štapovi ostave se na suncu, da bi se prosušili. Nakon toga slijedi postavljanje

saw, although in more recent times a chain-saw has been used. The wood is cut into pieces approximately 60–70 centimetres long, or longer when necessary. Such a cut piece of wood is called a *ćutak*. After being cut, the wood is transported by tractor (in the past it was transported by horse) to the cooperage workshop located next to the craftsman's house. The workshop is relatively small and holds the tools and some of the raw materials. The *ćutak* is split vertically along its length into boards 2–3 centimetres thick, which are then split into narrower boards 5–6 centimetres wide. These boards, 2–3 centimetres thick, 60–70 centimetres high and 5–6 centimetres wide, are called *duge*. The *duge* are the basic wooden elements used in making all types of barrels. After being split, the *duge* planks are left in the wind for a day or two to dry, allowing the sap to evaporate. After drying, they are roughly shaped by hewing with an adze called *bradva* or *bradvin*. This completes the preparation of the *duge* for making the barrel. The hewn *duge* are then placed at an angle in a specialised device called a *strugača*. The *strugača* is a hand-made device whose components are made of wood. Wooden wedges placed in the *strugača* determine the degree of inclination at which the *duga* will be shaped. The *duge* are placed in the *strugača*, and a tool called a *šaraman* is then used to remove the side edges of the *duge* at an angle so that, when assembled, they form the desired shape of the barrel. The *šaraman* is usually coated with beef tallow to reduce resistance and friction during processing and prevent damage to the *strugača*. All the *duge* are generally processed on the *strugača* before the next stage begins. Each *duga* is wider at the bottom and narrower at the top, producing a barrel that tapers towards the top. Since a barrel consists, on average, of 12 to 16 *duge*, the angle of each *duga* is calculated mathematically so that, when the *duge* are assembled in the

obručeva, koji se omotavaju i odmijere oko kace, a zatim ispletu. Kazivači konstatuju da se za jedan dan moglo napraviti do dvadesetak obručeva. Obručevi se nabijaju *drvenim čekićem* sa gornjeg užeg dijela kace na donji dio kace, a nakon toga se skidaju kalupi. Onda se dovršava vanjsko poliranje onog dijela duga gdje su se nalazili kalupi. Na jednoj kaci, ovisno o veličini, može da bude od dva do sedam obručeva. Nakon toga slijedi unutrašnje poliranje uz pomoć alata koji se zove *maklja*. Maklja na sebi ima drvenu ručku na koju je pričvršćen nož u obliku slova U, pa se povlačenjem maklje kroz unutrašnjost kace prema sebi skidaju neravnine i ispoliraju se unutrašnji dijelovi *duge*. Na kraju ostaje da se postavi dno. Uz pomoć alata koji se zove *utor*, a koji na sebi ima tri željezna zuba, pravi se žlijeb sa unutrašnje strane duga gdje će uklopiti dno ili *dance*. Utor ima graničnik kako bi se moglo pravolinijski praviti udubljenje. Nakon što se usječe prostor za dno, koji se pravi 2 do 3 centimetra od donjeg ruba kace, pristupa se mjerenju uz pomoć *šestara*. Majstor uzima šestar i mjeri 6/6 odnosno razmak na šestaru, koji je ekvivalentan omjeru, da unutrašnju stranu gdje je utor prorezan, odmjeri u šest jednakih djelova. Taj razmak na šestaru činit će centar opisane kružnice i veličinu danceta potrebnog za postavljanje. Na komadu daskе debljine oko 3 cm odmjeri se *dance*, a ako je daska uska, onda se postavlja *dance* iz dva ili tri dijela. *Dance* se postavlja sa donje strane, tako što mu se krajevi malo zakose, a donji obruč otpusti da bi moglo ukopiti u utore, nakon čega se obruč ponovo steže. Opisujući proces postavljanja danceta, Džemal nam otkriva jednu majstorsku tajnu:

Kad se napravi dno, zamjesi se malo brašna i vode, te se na rub danceta nanese ta smjesa da ono odmekne, kako bi se lakše postavilo. U cijelom ovom proces koristi se nikakvo

mould, they form a closed circle of 360 degrees. The processed *duge* are placed into hazel moulds, which come in various sizes and dimensions, and are positioned in the upper and lower moulds. The moulds have measurements for wider or narrower variants, and pieces of wood are inserted to reduce or increase the mould to the required measurement. A metal wire holds the mould together so that it does not break before the proper hoops are installed. Once the *duge* have been placed in the mould and already form the circular shape of the barrel, their outer surfaces are further processed using a scythe or *diljača*. The scythe is turned upside down, with the tip held in the left hand and the beginning of the scythe in the right, pointing towards the ground. The craftsman sits on the workbench and places his legs through the barrel, then pulls the scythe towards himself, removing and polishing the outer surface of the *duge*, except for the section where the moulds are holding the *duge* in their circular form. The next step is to prepare the hoops used to tighten the barrel. These are made from hazel poles, which are first split lengthwise with a sharp knife and then shaped with a chisel, without removing the bark. The poles are left in the sun to dry. The hoops are then placed around the barrel, wrapped and measured around it, and subsequently woven together. The narrators state that as many as twenty hoops could be made in one day. The hoops are driven down with a wooden mallet from the narrower upper section of the barrel towards its lower section, after which the moulds are removed. The outer polishing of the section of the *duge* where the moulds had been positioned is then completed. Depending on its size, a barrel may have between two and seven hoops. This is followed by internal polishing with a tool called a *maklja*. The *maklja* has a wooden handle to which a U-shaped blade is attached. By pulling the *maklja* towards oneself through the inside of the barrel,

ljepilo niti hemijska sredstva. Ukoliko se dance ne uklopi dobro, onda se zatuče piljevinom koju izbacuje utor, kako ne bi puštalo tečnost.

Ukoliko na dugama bude kvrga, ona se mora skinuti uz pomoć alata zvanog *svrdlo*, te se na to mjesto umetnuti komad drveta, jer bi kroz kvrgu izlazila tekućina iz kace. Na kraju se kaca podrezuje da bi bila ravna, a na vrhu se dvije suprotne duge ostavljaju visočijim radi lakšeg manipulisanja kacom. Time je proces izrade završen. Naravno slično kao ove kace izrađuju se i drugi proizvodi od drveta za koje se uzimaju duže ili kraće, šire ili uže duge, ali kroz ovaj opis mogu se pratiti svi koraci u izradi.

Na pitanje, šta su sve ovi majstori izrađivali od drveta, Šefik odgovara:

Najveća potreba na našem kraju bile su drvene kace, zvane čabrovi za skladištenje ovčijeg sira. Naravno, njih su kupovali stočari koji su se bavili ovčarstvom. Osim njih, domaće stanovništvo je po prirodnim receptima u takvim čabrovima pravilo salate za zimnicu. Poslije čabrova, seosko stanovništvo najviše je tražilo kace za kupus, u kojima se on kiseli i sprema za zimnicu. Takve kace bile su daleko veće, nego kace za sir.

Džemal dodaje da su za potrebe pripreme kupusa za zimnicu pravili kace u koje je moglo stati i preko stotinu kilograma kupusa. Njegov otac Šefik također prisjeća se da je tokom 1960-ih i 1970-ih godina bila velika potreba za stapovima u kojima bi se pravilo domaće maslo, te fučijama za vodu i bukarama za mlijeko.

Vremenom su se domaćinstva snadbijela plastičnim ili metalnim posudama, pa je interes prema stapovima, fučijama i bukarama slabio,

pojašnjava Šefik. Međutim, drvene čabrove ništa nije moglo da zamijeni, pa čak ni plastična burad, jer kvalitet sira je opadao

irregularities are removed and the inner surfaces of the *duge* are polished. Finally, the bottom is fitted. Using a tool called an *utor*, which has three iron teeth, a groove is made on the inner side of the *duge* into which the bottom, or *dance*, will be fitted. The *utor* has a guide that enables the groove to be cut in a straight line. After the space for the bottom has been cut, approximately 2–3 centimetres from the lower edge of the barrel, measurement is carried out using a compass. The craftsman takes the compass and measures “6/6”, that is, the distance between the points of the compass, which corresponds to a ratio used to divide the inner circumference where the groove has been cut into six equal sections. This distance on the compass determines the centre of the circle and the size of the bottom required for installation. The bottom is measured on a piece of board approximately 3 centimetres thick. If the board is too narrow, the bottom is made from two or three pieces. The bottom is inserted from below, with its ends slightly bevelled, while the lower hoop is loosened so that the bottom can fit into the grooves, after which the hoop is tightened again. Describing the process of fitting the bottom, Džemal reveals one of the craftsman’s secrets:

Once the bottom has been made, a little flour and water are mixed together and the mixture is applied to the edge of the bottom so that it softens and can be fitted more easily. No glue or chemical substances are used anywhere in this process. If the bottom does not fit properly, it is packed with sawdust produced by the *utor*, so that it does not leak liquid.

If there is a knot in one of the *duge*, it must be removed using a tool called a *svrdlo* (drill), and a piece of wood is inserted into the resulting opening, because liquid would otherwise escape through the knot. Finally, the barrel is trimmed so that it is level, while two opposing *duge* at the top are left higher to make the barrel easier to handle. This

u plastičnim posudama. Šefik nije bio samo majstor kačar, nego je bio i pletar, te je od ljeskovog pruća ili hrastovog drveta izrađivao i druge predmete, poput košara i sepeta, zatim poljoprivredne alatke, kao što su vile, grablje i štila za poljoprivredne alatke. Na pitanje koliko može trajati bez popravke jedna kaca, Džemal pojašnjava:

Kaca može da traje do deset godina, bez popravki, a sve zavisi kada je drvo sječeno. Ako je to zimsko drvo onda može da bude i preko deset godina, a ako je to proljetno ili ljetno drvo, onda je uvijek trajanja kaca nešto kraći. Kada drvo na kacama počne da truhne, tada se ne vrši popravka.

Popravke ili kako kaže Džemal krpaže, vrše se najčešće na obručima koji bi pučali ili dugama koje bi propuštale tečnost, pa ih je bilo neophodno zamijeniti drugim dugama. Kako se prisjeća Šefik, u selu Starina bilo je majstora koji su izrađivali i druge proizvode od drveta poput: *čankova* (zdjela za jelo), *načava* (zdjela za kuhanje hljeba), *načvica* (drvena posuda za uređivanje pšenice i drugih žitarica) i drugih predmeta, ali on se u tome nikada nije okušao.

Buduće perspektive kačarskog zanata

Šefik je naglasio da je svoju životnu misiju ispunio jer je cijeli život posvetio zanatu koji je volio. Danas je Džemal jedini aktivni kačar u selu Starina, ali i šire, na području Zenice i njene okoline. Iako je nekoliko godina pred rat radio u fabrici, na kraju se ipak vratio pod okrilje ovog tradicionalnog zanata. Džemal danas, osim kaca, izrađuje i šindru za pokrivanje kuća i drugih objekata, ali isključivo prema narudžbi. Na pitanje da li postoji interes za ovim proizvodima, on odgovara:

completes the manufacturing process. Other wooden products are made in a similar way, using longer or shorter, wider or narrower duge, but all the stages of production can be followed through this description.

When asked what other objects these craftsmen made from wood, Šefik replied:

The greatest need in our area was for wooden barrels called *čabrovi*, used for storing sheep's cheese. Naturally, they were bought by people who raised sheep. In addition, local people used such *čabrovi* to prepare pickled vegetables for the winter according to traditional recipes. After *čabrovi*, the local population most commonly requested barrels for cabbage, in which cabbage was fermented and prepared for the winter. These barrels were much larger than those used for cheese.

Džemal adds that, for preparing cabbage for the winter, they made barrels capable of holding more than one hundred kilograms of cabbage. His father Šefik also recalls that during the 1960s and 1970s there was considerable demand for butter churns used to make homemade butter, as well as *fučije* (oval casks) for water and *bukare* (pitchers) for milk.

Over time, households acquired plastic or metal containers, so interest in churns, *fučije* and *bukare* declined,

Šefik explains. However, nothing could replace the wooden *čabrovi*, not even plastic barrels, because the quality of the cheese deteriorated when it was stored in plastic containers. Šefik was not only a kačar but also a basket-maker. From hazel branches or oak wood, he made other objects such as baskets and hampers, as well as agricultural tools such as pitchforks, rakes and handles for agricultural implements. When asked how long a barrel can last without repairs, Džemal explains:

A barrel can last up to ten years without repairs, and it all depends on when the wood was felled. If it was winter wood, it can last

Ljudi se ponovo vraćaju onom izvornom načinu gradnje, više zbog nostalgije nego stvarne potrebe, pa mi često dolaze sa zahtjevom da im pravim šindru kako bi njome pokrili kuću ili neki etno-restoran.

Kada su u pitanju kace i kačarski proizvodi, danas se oni znatno rjeđe traže i prodaju nego u prošlim decenijama. Džemal pojašnjava:

Ja sam za jedan dan mogao izraditi jednu veliku kacu, čija je cijena bila u protuvrijednosti 3 kilograma meda, ili 4 kilograma goveđeg mesa, ili 3 kilograma domaćeg masla. Dakle, u predratno i poslijeratno vrijeme to je iznosilo oko 30 KM, dok je danas cijena jedne velike kace oko 60 KM. Ali tada je bila ogromna potražnja i ljudi bi nekada čekali i po nekoliko mjeseci na narudžbu, a ako imamo viškova, isti dan bi sve mogli prodati na pijacama ili vašarima. Danas se kace više ne traže, jer se stočni fond smanjio, pa rijetko se i pravi sir. Osim toga, i ljudi na selu više ne prave zimnice kao nekada, jer porodice nisu višečlane, tako da je potreba za kacama opala.

Džemal ističe da se od nekadašnjih narudžbi, gdje se tražilo i do sedamdeset kaca odjednom, danas ostalo samo poneko izrađivanje i popravka postojećih proizvoda:

Naši stočari su odlučili da sve manje koriste kace, a sve više plastična burad jer su lakša, dugotrajnija i praktičnija. Međutim, u plastičnim buradima sir i proizvodi od mlijeka nikada neće moći da imaju kvalitet kao u drvenim kacama.

Uz slabiju potražnju, Džemal napominje da se danas na pijacama pojavljuju i mašinski obrađene kace, koje su jeftinije i slabijeg kvaliteta od tradicionalno rađenih. Govoreći o budućnosti kačarskog zanata u Starini, Džemal zaključuje:

U selu više nema interesanata za ovom vrstom zanata, niti bi bilo ko od mlađih ljudi radio oko drveta, jer svako ide raditi u firmu

more than ten years, whereas if it was spring or summer wood, the lifespan of the barrel is somewhat shorter. Once the wood in the barrel begins to rot, they are no longer repaired.

Repairs, or *krpaže*, as Džemal calls them, are most commonly carried out on hoops that have broken or on *duge* that have begun to leak and therefore need to be replaced with other *duge*. As Šefik recalls, there were craftsmen in Starina who also made other wooden products, such as *čankovi* (bowls for eating), *načve* (troughs used for kneading bread), *načvice* (wooden vessels used for processing wheat and other grains), and other objects, although he himself never attempted to make them.

Future Prospects for the Cooperage Craft

Šefik emphasised that he had fulfilled his life's mission because he had devoted his entire life to the craft he loved. Today, Džemal is the only active *kačar* in the village of Starina and in the wider area of Zenica and its surroundings. Although he worked in a factory for several years before the war, he eventually returned to this traditional craft.

Today, in addition to barrels, Džemal also makes wooden shingles for covering houses and other buildings, but exclusively to order. When asked whether there is demand for these products, he replies:

People are returning to traditional methods of construction, more out of nostalgia than genuine necessity, so they often come to me asking me to make shingles for them to use to cover a house or an ethnic restaurant.

As for barrels and other cooperage products, they are now ordered and sold much less frequently than in previous decades. Džemal explains:

gdje su plaćeniji poslovi. Nadam se da će i moj sin nakon završene srednje škole krenuti putem rada u firmi, jer se bojim da se od ovog posla neće moći zaraditi za hljeba.

Ovaj kategorični stav, bez imalo optimizma, uz gore nabrojane okolnosti, vjerovatno će u budućnosti dovesti do odumiranja kačarskog zanata i praktičnog upotrebnog znanja o istom.

Zaključak

Etnološka istraživanja na području Zenice i njene okoline bila su veoma skromna i nedovoljno zastupljena u domaćoj naučnoj literaturi. Takvo stanje velikim dijelom proizlazi iz dugogodišnjeg narativa o Zenici kao isključivo industrijskom gradu, bez izraženih tradicionalnih zanata i osmanskog kulturnog naslijeđa. Međutim, istraživanje predstavljeno u ovom radu pokazalo je da su na širem području Zenice, posebno u lokalnim seoskim sredinama, postojale razvijene zanatske djelatnosti koje su predstavljale važan dio svakodnevnog života stanovništva. Primjer sela Starina potvrđuje kontinuitet i značaj kačarskog zanata, koji se u ovoj sredini očuvao sve do savremenog doba. U radu su pojašnjene terminološke razlike između naziva kačar i bačvar, pri čemu je ukazano da se ne radi isključivo o sinonimima, nego o zanatima koji, uprkos određenim sličnostima u načinu izrade proizvoda, posjeduju materijalne, tehnološke i upotrebne razlike. Time je dodatno naglašena potreba za preciznijim definisanjem i razumijevanjem tradicionalnih zanata u stručnoj literaturi. Osvrt na dosadašnja istraživanja pokazao je da su radovi o kačarskom zanatu u Bosni i Hercegovini veoma rijetki, dok su istraživanja o zanatima zeničkog kraja uglavnom bila površna i fragmentarna. Upravo zbog toga, ovaj rad predstavlja

I could make one large barrel in one day, whose price was equivalent to three kilograms of honey, four kilograms of beef, or three kilograms of homemade butter. So, in the pre-war and post-war period, this amounted to around BAM 30, whereas today the price of a large barrel is around BAM 60. But at that time there was enormous demand, and people would sometimes wait several months for their order. If we had surplus stock, we could sell everything at the markets or fairs on the same day. Today barrels are no longer in demand because the number of livestock has declined, so cheese is rarely made. In addition, people in rural areas no longer prepare food for the winter as they once did, because families are no longer large, so the need for barrels has declined.

Džemal points out that the large orders of the past, when as many as seventy barrels might be requested at once, have now been reduced to occasional production and repairs of existing products:

Our livestock farmers have decided to use fewer barrels and more plastic containers because they are lighter, more durable and more practical. However, cheese and dairy products will never be of the same quality in plastic containers as they are in wooden barrels.

In addition to lower demand, Džemal notes that machine-made barrels, which are cheaper and of lower quality than traditionally produced ones, are now appearing at markets. Speaking about the future of the cooperage craft in Starina, Džemal concludes:

There is no longer anyone in the village interested in this type of craft, nor would any young person work with wood, because everyone goes to work for a company where the jobs are better paid. I hope that after finishing secondary school my son will also choose to work for a company, because I am afraid that this work will not provide enough to make a living.

This categorical view, devoid of any optimism, together with the circumstances

doprinos dokumentovanju i valorizaciji jednog gotovo zanemarenog segmenta lokalne kulturne baštine. Poseban značaj u radu dat je prostornom okviru razvoja zanata, odnosno selu Starina, čije su prirodne karakteristike, prvenstveno bogatstvo šumskih resursa, omogućile razvoj obrade drveta i kačarskog zanata. Važnu ulogu u očuvanju zanata imala je porodica Gračić, koja je generacijama bila poznata kao vješta u obradi drveta i proizvodnji kaca i drugih drvenih proizvoda. Njihova zanatska praksa svjedoči o značaju porodičnog prenosa znanja i iskustava u očuvanju tradicijskih vještina. Istraživanje je pokazalo da je kačarski zanat naročito bio razvijen od sredine 1950-ih godina pa sve do približno 2010. godine, kada je potražnja za kačarskim proizvodima bila znatno veća, a zanatlije su od svog rada mogle ostvarivati stabilne prihode. Opadanjem proizvodnje domaćeg sira, promjenama načina života i sve većom upotrebom industrijskih proizvoda, došlo je do postepenog slabljenja potrebe za tradicionalnim kačarskim proizvodima, a samim tim i smanjenja obima zanatske proizvodnje. Pored historijskog i društvenog aspekta, u radu su dokumentovani materijali, alati i postupci izrade kaca, čime su zabilježena vrijedna znanja i tehnike koje predstavljaju dio nematerijalne kulturne baštine. Istraživanje je ujedno ukazalo na ozbiljne izazove sa kojima se suočavaju tradicionalni zanati danas. Nedostatak interesa među mlađim generacijama, dominacija jeftine industrijske proizvodnje i promjene u savremenom načinu života doveli su do slabljenja zanatske prakse i prekida kontinuiteta prenosa znanja. Ipak, uprkos ovim izazovima, kačarski zanat i dalje posjeduje značajan potencijal u savremenom društvu, posebno kroz kulturnu i turističku valorizaciju. Dokumentovanje, promocija i zaštita tradicionalnih zanata mogu

described above, will probably lead in the future to the disappearance of the cooperage craft and the practical knowledge associated with it.

Conclusion

Ethnological research into Zenica and its surrounding area has been very limited and insufficiently represented in domestic scholarly literature. This situation is largely the result of a longstanding narrative of Zenica as an exclusively industrial city, without significant traditional crafts or Ottoman cultural heritage. However, the research presented in this paper has demonstrated that developed craft activities existed throughout the wider Zenica area, particularly in local rural communities, and that these activities constituted an important part of the everyday life of the population. The example of Starina confirms the continuity and significance of the cooperage craft, which has survived in this community into the contemporary period. The paper has clarified the terminological differences between *kačar* and *bačvar*, demonstrating that they should not be regarded exclusively as synonyms, but rather as crafts which, despite certain similarities in the methods used to manufacture their products, possess material, technological and functional differences. This further emphasises the need for more precise definitions and a better understanding of traditional crafts in scholarly literature. A review of previous research has shown that studies of the cooperage craft in Bosnia and Herzegovina are extremely rare, while research into the crafts of the Zenica area has generally been superficial and fragmentary. For this reason, this paper represents a contribution to the documentation and valorisation of an almost neglected segment of local cultural heritage.

Particular attention has been paid to the spatial framework within which the craft

doprinijeti očuvanju lokalnog identiteta, ali i stvaranju novih mogućnosti za razvoj kulturnog turizma i očuvanje tradicijskog naslijeđa Bosne i Hercegovine.

developed, namely the village of Starina, whose natural characteristics, above all its rich forest resources, enabled the development of woodworking and the cooperage craft. The Gračić family played an important role in preserving the craft, having been known for generations for their skill in woodworking and the production of tubs and other wooden products. Their craft practice testifies to the importance of the family transmission of knowledge and experience in preserving traditional skills. The research has shown that the cooperage craft was particularly well developed from the mid-1950s until approximately 2010, when demand for cooperage products was significantly higher and craftsmen were able to earn stable incomes from their work. With the decline in domestic cheese production, changes in lifestyles and the increasing use of industrially manufactured products, the need for traditional cooperage products gradually weakened, resulting in a decline in the scale of craft production. In addition to the historical and social aspects, the paper documents the materials, tools and procedures used to make wooden barrels, thereby recording valuable knowledge and techniques that form part of intangible cultural heritage. The research also highlights the serious challenges faced by traditional crafts today. The lack of interest among younger generations, the dominance of inexpensive industrial production and changes in contemporary lifestyles have led to the weakening of craft practices and the interruption of the continuity of knowledge transmission. Nevertheless, despite these challenges, the cooperage craft still possesses significant potential in contemporary society, particularly through cultural and tourism-related valorisation. The documentation, promotion and protection of traditional crafts can contribute to preserving local identity, while also creating new opportunities for the development of cultural tourism and the preservation of Bosnia and Herzegovina's traditional heritage.

Prilozi radu / Appendices



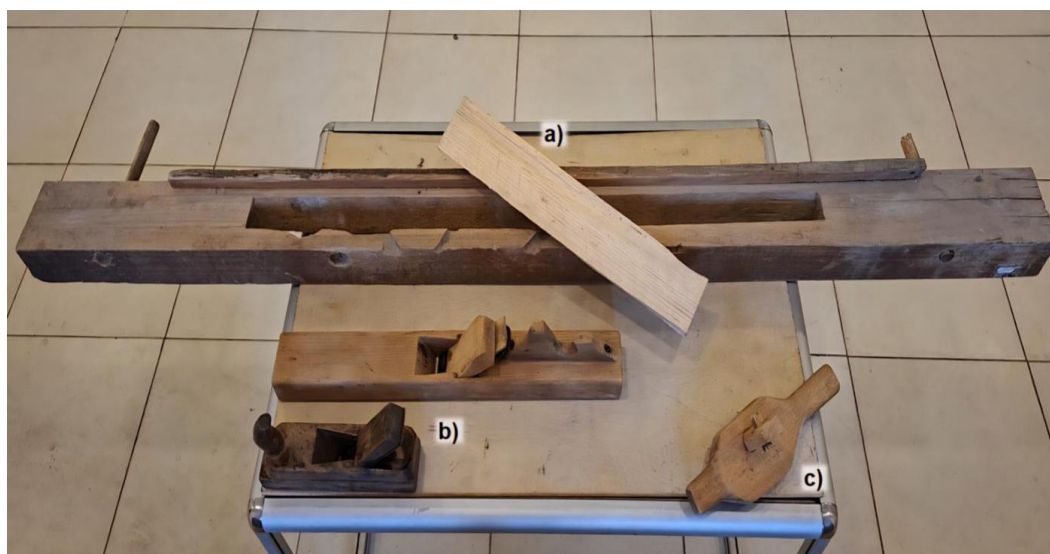
Slika 1. Džemal Gračić u kačarskoj radionici izrađuje kace za sir (Snimio Vernes M.) /
Image 1. Džemal Gračić baking a cheese barrel in his workshop (Photographed by Vernes M.)



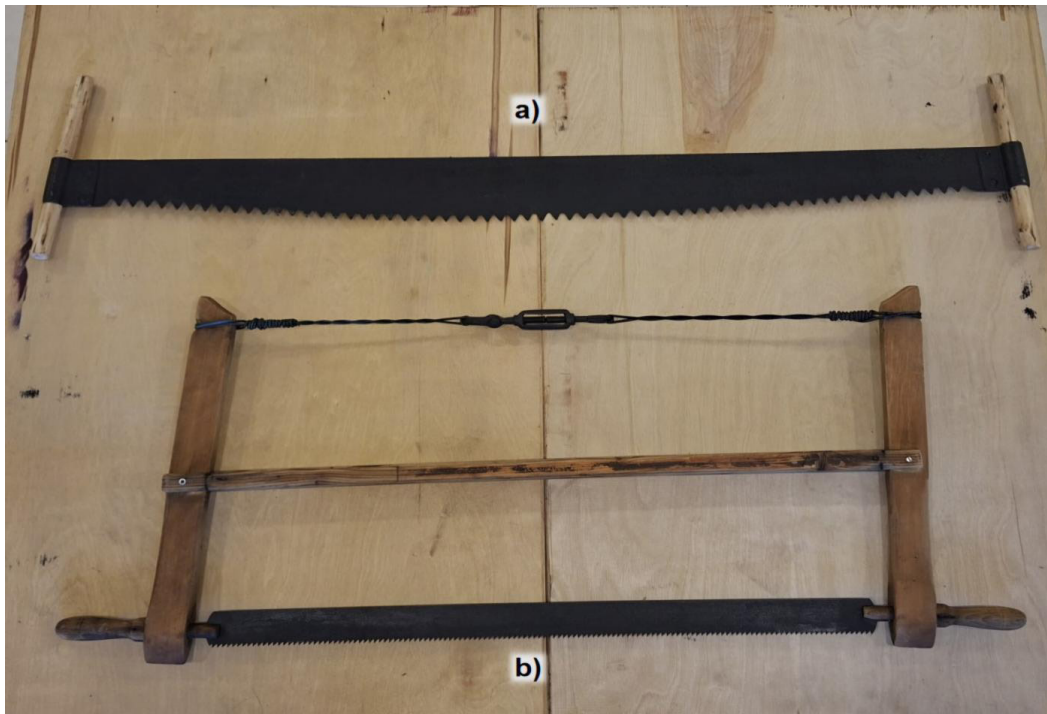
Slika 2. Kace zvane čabrovi, napunjene ovčijim sirom kod porodice Mujić (Snimio Vernes M.) /
Image 2. Barrels called *čabrovi*, filled with sheep's milk cheese at the Mujić family home
(Photographed by Vernes M.)



Slika 3. Šefik Gračić obrađuje *duge* na *strugači* uz pomoć *šaramana* (Snimio Vernes M.) /
Image 3. Šefik Gračić is processing *duge* using *strugača* and *šaraman* (Photographed by Vernes M.)



Slika 4. Alati kačarskog zanata: a) *strugača*; b) *šaramani/hoblići*; c) *utor* /
Image 4. Tools of the cooperage craft: a) *strugača*; b) *šaramani/hoblići*; c) *utor*



Slika 5. Alati kačarskog zanata: a) ručna pila za rezanje stabala u narodu poznata kao “Amerikanka”; b) ručna pila za precizno rezanje u narodu poznata kao “Pucara” /
Image 5. Tools of the cooperage craft: a) a handsaw for felling trees, popularly known as the “Amerikanka”; b) a handsaw for precise cutting, popularly known as “Pucara”



Slika 6. Alati kačarskog zanata: a) kovani nož; b) drveni šestar; c) mamlje; d) bradva/bradvin; e) svrdla/bugije; e) drveni čekić; f) kosa/diljač /
Image 6. Tools of the cooperage craft: a) forged knife; b) wooden compass; c) drawshave; d) hatchet; e) drill; e) wooden mallet; f) scythe

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Kazivači / Narrators

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