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SVAKODNEVNI ŽIVOT U VRIJEME OSMANSKE IMPERIJE / EVERYDAY LIFE IN THE TIME OF THE OTTOMANS

LEBIBA DŽEKO

Zemaljski muzej BiH / National Museum of BiH

Dolaskom Turaka Osmanlija u Bosnu i Hercegovinu došlo je do korjenitih promjena u svim aspektima života što se odrazilo i na materijalnu i na duhovnu kulturu bosanskohercegovačkog stanovništva. Kako je osmanska država bila u 15. stoljeću u stalnoj ekspanziji ona je zauzimanjem određenih prostora preuzimala sve pozitivne elemente društva i svojim daljim širenjem rasprostranjivala ih u novoosvojene krajeve. Takvi napredni i novi elementi, prije svega u materijalnoj kulturi nalazili su odjek u narodu koji ih je usvajao brzo i kombinirao sa autohtonim elementima svoje kulture.

Iako je po osvajanju Hercegovine Blagaj bio glavno središte u Hercegovini odmah nakon osvajanja Mostara on postaje administrativno, privredno, komunikacijsko i kulturno središte ovog sandžaka i veoma važna strateška tačka u osmanskoj državi. Mostar postaje spona sa morem a samim tim i trgovački centar u trgovini sa Dalmacijom i Dubovačkom republikom. Upravo to daje Mostaru karakterističnost u kojoj se miješaju orijentalno islamski kulturni elementi sa mediteranskim čineći ovaj grad mjestom rijetke ljepote. Ovo primjećujemo već na prvi pogled u mostarskoj arhitekturi koja u svojoj formi ima orijentalne elemente a u materijalima mediteranske (prije svega kamen). Mostarska čaršija protezala se sa obje strane rijeke Neretve i predstavljala je srce grada. U njoj su se proizvodili i prodavali zanatski proizvodi, obavljala trgovina uvezenom robom ali i sastajali stanovnici Mostara da čuju novosti, carske naredbe i sve što

The arrival of the Turks, or rather the Ottomans, in Bosnia and Herzegovina brought fundamental change to every area of life, influencing the material and spiritual culture of the Bosnian-Herzegovinian population. As the Ottoman empire was in a state of continuous expansion in the 15th century, on conquering a particular area it would take on all the positive elements of the respective society and spread them, as the expansion continued, into newly-conquered areas. Such progressive and new elements, especially those arising from the material culture, met with a receptive attitude from the people who made them their own alongside the autochthonous elements of their own culture.

Although Blagaj became the main centre once Herzegovina was conquered, after its capture Mostar also became an administrative and economic focus, as well as a centre of communication and culture for the province (Sandschaka) and at the same time it was also a very important strategic point in the Ottoman state. Mostar was important because of the connection to the sea and therefore was a centre of trade with Dalmatia and the republic of Ragusa (Dubrovnik). Its very situation gave Mostar this special character, the oriental Islamic cultural elements uniting with the Mediterranean, which helped make the town a place of rare beauty. This can be recognised at first glance in the architecture of Mostar, which follows oriental lines, but in its building materials, particularly the stone, shows Mediterranean elements.

se dešavalo u njihovom gradu ali i u cijelom carstvu. U dijelu čarsije koji je bio poznat kao Carska čarsija održavala su se nadmetanja u bacanju kamena sa ramena, hrvanju, trkama i jos nekim vještinama poznatim u to vrijeme.

Zanatstvo se razvijalo u skladu sa potrebama stanovništva a posebno su se razvili kujundžijski zanat koji se bavio izradom nakita od kojeg su posebno bile poznate pafte za pojas i toke izrađene u mostarskim kujundžijskim radionicama. Još jedan poznati mostarski zanat je kazandžijski. Mostarci su izrađivali različite dijelove gradskog pokućstva među kojima su se posebno isticali sahani ali i druge upotrebne predmete koji su bili toliko lijepi da su nalazili kupce u Dubrovniku ali i u drugim krajevima Dalmacije.

Hercegovina je bila poznata i po drvorezbarskom zanatu. U Mostaru su majstori izrađivali prava umjetnička djela od drveta a u Konjicu, još jednom hercegovačkom gradu, ovaj zanat je doveden do savršenstva. Drvorezbari su izrađivali sve dijelove namještaja, a najčešće su to bile sehare sa rezbarenom prednjom stranom koje su predstavljale nezamjenjivi dio pokućstva u svakom domaćinstvu. Konjički drvorezbari bili su poznati i po peškunima (drveni stolići) koji su jedini dio namještaja preuzet sa istoka koji se nije mijenjao po osnovnom obliku. Međutim, ukrasi na peškunima iz Konjica urađeni u svim tehnikama drvorezbarjenja i različitih motiva karakterističnih za ovo područje doživjeli su bezbrojne varijante i bili su neprevaziđene ljepote.

Sa mnogim vakifima, ali i vještim zanatlijama, Mostar je bio jedan od najljepših gradova osmanskog carstva. Njegovi stanovnici su mu bili privrženi i mnogi imućniji svoju imovinu su kroz vakufe upotrijebili za unapređenje svog grada, a koliko je Mostar bio napredan za vrijeme Osmanlija govori podatak da je u njemu bilo dva vodovoda, više od pedeset česama uz džamije i po ulicama, pet javnih biblioteka, osam medresa i dvije hanikah medrese i još mnogo drugih objekata i institucija koji svjedoče o naprednosti ovog grada i njegovih stanovnika. Tako i poznati osmanski

The Čaršija/Tscharschija (Trade and market district) of Mostar extends to both sides of the Neretva and forms the heart of the town. This is where objects were hand-crafted and sold, and where imported goods were traded, and so the inhabitants of Mostar were drawn to it. It was the place to hear the latest news or the imperial commandments and find out what was going on in the town and indeed the realm. Contests in stone-throwing and boxing were held in part of the Tscharschija known as the noblemen's bazaar, and races and other sporting events of the time also took place there.

Handicrafts developed in harmony with the needs of the population, especially metalwork, and in particular jewellery-making (including the exceptionally artistic and renowned «pafte» - buckles and «toke» - flat metal ornaments). Another famous Mostar craft was that of kettle-making. The master craftsmen of Mostar made a variety of ornate household objects, including «sahani» - copper plates and other outstanding utensils. These were so fine that they even found buyers in the noble republic of Ragusa (now Dubrovnik) and in other parts of Dalmatia.

Herzegovina was also famous for its woodcarving. The master craftsman of Mostar created true works of art from wood. This craft reached perfection in Konjic, another Herzegovinian town. The woodcarvers understood the importance of making beautiful furnishings. Most often they would carve a decorative front on the «sehare», or wooden chests, that become an indispensable part of the furniture of every home. The woodcarvers of Konjic were also known for their «peškuni» - little wooden stools, these being the only kind of furniture adopted from the orient with the basic form unchanged. Their Konjic style of decoration uses every technique of woodcarving and, with examples of the various motifs characteristic of this region, produced an unlimited variety of unsurpassed beauty.

With its many buildings and its artistically skilled handicrafts Mostar was one of the most beautiful

putopisac Evlija Čelebi koji je kroz Mostar prošao 1664/65. godine u svom putopisu zapisuje kako ga se nijedno mjesto nije toliko dojmilo kao Mostar. On se o Mostaru, njegovim stanovnicima i prirodnim ljepotama izražava najpohvalnijim riječima.

Do samog kraja osmanske uprave u Bosni i Hercegovini Mostar je bio jedan od najznačajnijih gradova Carstva. Dok se u drugim dijelovima osjećao pad i propadanje Carstva on je živio u punom prosperitetu u redu i sigurnosti koju su njegovi stanovnici provodili i poštovali.



*Disks, "Toke" with stylised plant motifs.
As worn with male traditional costume. Silver.*

Door, "Vrata". Wood.

*Belt Buckle, "Pafte" with plant motifs.
Chased silver work.*



towns of the Ottoman empire. The population served the town and many of its wealthy inhabitants used their fortunes to become patrons of Mostar's progress. Just how progressive Mostar was in the time of the Ottomans is shown by the fact that there were two water mains, more than fifty fountains at mosques and on streets, five public libraries, eight Madressas (schools of theology) and two Hanikah-Madressas (boarding schools for Dervishes) among many other buildings and institutions all bearing witness to the progressive nature of the town and its inhabitants. So much was this the case that the famous Ottoman travel writer Evlija Čelebi, who came to Mostar in 1664/65, noted that no other town had made such a deep impression on him as Mostar. He described Mostar and its inhabitants with glowing praise. Mostar remained one of the most significant towns of the ottoman empire until its administration of Bosnia and Herzegovina came to an end. While other parts of the empire experienced its decline and fall, the town continued to live in full prosperity, order and safety which its inhabitants knew to maintain and honour.



MOSTAR - GRAD UNIVERZALNIH VRIJEDNOSTI / **MOSTAR THE CITY OF UNIVERSAL VALUE**

ZLATKO ZVONIĆ

Muzej Hercegovine / Museum of Herzegovina

Stari most predstavlja zasigurno jednu od svjetskih građevina univerzalnih vrijednosti civilizacije. Grad u kojem je sagrađen, osnovan je polovinom 15. vijeka od strane bogumilskog gosta Radivoja ili Radina, koji je bio u službi Hercega Stjepana Kosače. Jedan vijek iza prvog pomena Mostara gradi se Stari most, u doba najrazvijenijeg perioda osmanske države, u 16. vijeku. Stari most je izgradio mimar Hajrudin, učenik čuvenog neimara-mimara Sinana. Svojom ljepotom i odvažnom arhitekturom Stari most biva zabilježen od strane svjetskih putopisaca, prolaznika kroz Mostar, koji ga porede sa drugim svjetskim građevinama kao npr. mostom Rialtom u Veneciji, ili ga smatraju okamenjenim polumjesecom...

Doba njegove gradnje odgovara periodu italijanske renesanse i dobu čuvenog Michelangela, a Stari most predstavlja biser «osmanske renesanse» na tlu Bosne i Hercegovine.

U vijekovima koji su slijedili poslije, bez obzira na promjene država koje su doticale Mostar, Stari most je ostao univerzalna vrijednost kojoj su se ljudi čudili dolazeći iz ma kojeg dijela svijeta. On je simbol grada.

U doba austro-ugarske uprave, 1910. godine preko mosta prelazi austrougarski car Franjo Josif I. Austro-ugarska monarhija nastavlja brigu o Mostaru, i nastoji da od osmanskog Mostara načini evropski grad, grad novih škola, industrije, željeznice i ostale infrastrukture.

Tada, oko 1900. godine gradi se mostarska Gimnazija koja daje kontinuitet školstva u Mostaru.

The Old Bridge represents one of truly unique constructions of the world's civilisation. The city was founded in the middle of the 15th century by a traveller of Bogumil origin called called Radivoj or Radin, who was employed by Herzeg Stjepan Kosaca. One century after Mostar was first mentioned, the Old Bridge was built. This was the most culturally enlightened period of the Ottoman Empire.

The Old Bridge was built by Hajrudin, who was the pupil of famous buider Sinan. The beauty and bold architecture of the Bridge were noticed by many travellers and writers that passed through Mostar. It was compared with Rialto bridge in Venice and it was described as a stone crescent... Sixteenth century was a time of Italian renaissance and Michaelangelo, it had a parallel in building of the Brige, true parl of Ottoman renaissance. For centuries that followed and regardless of governments and states that Mostar was part of, the Old Bridge remained universal value that fascinated and touched those that saw it, wherever they came from. It was symbol of the city.

During the Austio-Hungarian rule, the Emperor Franz-Jozef the first came to Mostar and crossed the Bridge in 1910. The Empire's administration who took over the city from the Turks, wanted to make it european by building a new schools, industry and railways. In 1900 the famous Grammar School was build. Generations of pupils were educated here promoting it's fame and unique multi ethnicity.

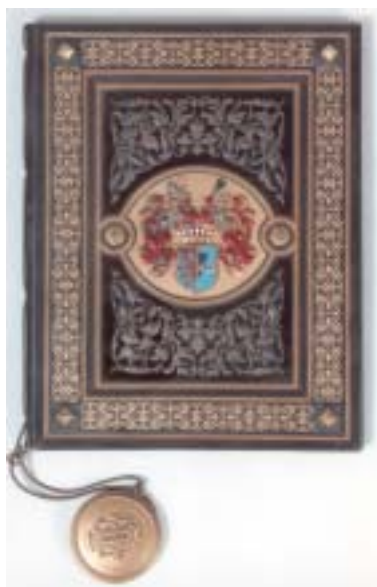
Ona će u svom postojanju dati učene Mostarce, koji će slavu svog grada i njegovog multietničkog postojanja dalje promovisati.

Povelja o osnivanju ove gimnazije jedan je od primarnih dokumenata grada kojim se osniva zajednička škola za sve građane, te ona predstavlja jedan antikvitet koji nam to i pokazuje.

Druga povelja koja govori o proglašenja jednog barona građaninom Mostara je ustvari čast koja se daje onom koji je u nekom obliku pomogao taj grad. Stoga mu gradske vlasti nastoje na neki način uzvratiti makar jednim dokumentom. Ove povelje, vlasništvo muzeja Hercegovine, prikazuju vrijednosti građanskog Mostara.

Svakako da treba naglasiti obilje dekorativnosti na poveljama ukrašenim srednjovjekovnim grbovima, plastičnim ukrasima, kožnim povezima... One su same za sebe antikvitetna vrijednost Mostara.

Stari most i povelje grada daju nam jedan pregled vrijednosti od osnivanja do današnjih dana, kada Mostar bez obzira na nedavnu kataklizmu treba da nastavi životom univerzalnih vrijednosti građanskog društva, mira i tolerancije, jer samo ti preduslovi stvaraju vrijednosti grada što se vidjelo na periodu gradnje Starog mosta u 16. vijeku i osnivanju mostarske Gimnazije oko 1900. godine.



The original documents relating to the school show that it was built for all the citizens of Mostar. These documents are owed by the city's museum, and among many others give us an insight in the true value of civilised Mostar. These, it is worth mentioning, decorated with their middle ages seals and bound in leather are one small part of the unique heritage of our city.

All this, the Bridge, the school and the documents relating to the various periods of the life in the city, and regardless of it's recent misfortune, give us an insight in the way forward. The universal values of civilised society, peace and tolerance were always part of Mostar and its future should surely be built on them...

Exponati Muzeja Hercegovine

The exhibits from Museum of Herzegovina



NOVI ILI STARI / NEW OR OLD

Dipl. ing. arh. MARIN TOPIĆ

Uvijek sam se pitao, i kao dijete i sada kao odrastao čovjek, je li se Stari oduvijek zvao Stari!? Kako ćemo ga mi sada zvati Novi ili Stari, pitam se i čudim, kako nešto novo istovremeno može biti i staro. Paradoksalno! Je li starost uopće vremenska ili estetsko-etička kategorija? Pitam se!

I dok razmišljam o nama (Josipa Lisac) nešto mi na um pade. Pa mi ljude ovdje zovemo Stari ako za života ulogu prvog zavrijede. I onda je najnormalnije da u gradu gdje su mostovi bili kao ljudi, najljepšeg, najvrijednijeg i najprvijeg od njih tim imenom zovemo. Zato ustaj Stari i budi opet most i nikad više rijeka.

A kada te ponovo počnu gaziti ljudi, ti samo tiho kao Tin Ujević svojoj Neretvi kaži, kako je teško biti star a tako mlad.



I always wondered as a child and now as an adult, did the Old have always been called The Old One!? How are we going to call him now, The New One or The Old One, I ask myself and wonder how something new can be at the same time also old. Paradox! Is the age at all the time or esthetically-ethical category?

I ask myself!

And while I think about us (Josipa Lisac) something crossed my mind. Isn't it that here call we people The Old One if they earn the role of the first during their lifetime. And than it is normal that in the town where the bridges were like people, the most beautiful, valuable and first one, we call that name. So get up The Old One and be the bridge again, never the river.

And when the people start to walk over You again, You just as Tin Ujević quietly say to your Neretva how hard it is to be old, and so young.

Marin Topić "Stari most", ulje na platnu, 1985.

Marin Topić "The Old bridge", oil paints, 1985.

IZVOD IZ TEKSTA: “TEHNIČKI POGLED NA REKONSTRUKCIJU MOSTARSKOG MOSTA” / EXTRACT FROM THE TEXT: “A TECHNICAL VIEW OF THE RESTORATION OF THE BRIDGE OF MOSTAR”

GILLES PEQUEUX

Grad je rastao oko Starog Mosta, samo ime dobiveno od Slavonske riječi Mostar, znači “čuvar mosta”. Njegova jednostavnost se podudarala sa njegovom ljepotom.

Efikasnost je bila ključna riječ u određivanju mjesta za strukturu mosta. Njegov graditelj, Hajrudin, je izabrao visoki klanac (tjesnac), blistav i sjajan sa svojom koloritnom i dramatičnom kamenom okolinom, i tačka gdje bi luk bio na minimumu, bilo bi lakše izgraditi most i evidentno jeftiniji.

Hajrudin ništa nije prepustio slučaju u koncepciji svog projekta. Arheološki dokaz je otkrio ekonomisanje sredstvima tokom izgradnje.

Ograničena sredstva za transport u to vrijeme su također upravljala izborom materijala, i nepostojanje mehaničkih dizalica (kranova) je reducirala dimenzije zidanih elemenata. Stalna i kompetentna radna snaga je bila prijeko potrebna. Dvije srednjovjekovne kule znane kao Tara i Halebija koje stoje uz bok mosta kompletiraju kompoziciju, perfektno integrišući najgrandiozniju cjelinu. Svaki element monumentalnog kompleksa, bez obzira na stil tog perioda, pomogao je da se kreira harmonična arhitektonska cjelina. Umjetnost strukturalnog inženjeringa je rijetko prije bila izvanredno definisana. Elementi u jednostavnosti, ljepoti i efikasnosti.

Ovo je mjesto gdje se “Istok i Zapad” pružaju jedan prema drugom.

Destrukcija

Veliki naponi potrebni da se unisti Stari Most su bili testament njegove izuzetne stabilnosti. Ovaj

The town had grown around the Old Bridge, the name itself derived from the Slavic word Mostar, mean «guardian of the bridge». Its simplicity matched its beauty. Efficiency was the keyword in determining the setting for the structure. Its builder, Hajrudin, chose a steep ravine, resplendent with its coloured and dramatic stone surroundings, at a point where therefore be quicker to build and evidently more economic. Hajrudin left nothing to chance in the conception of his project. Archaeological evidence has revealed an economy of means throughout the construction. Limited means of transport at the time also governed the choice of materials, and the absence of hoisting mechanisms (cranes) restricted the dimensions of the masonry elements. A steadfast and competent local labour force was indispensable.

The two medieval towers known as Tara and Halebija which flanked the bridge completed the composition, perfectly integrated in a most grandiose settings. Each element of the monumental complex, regardless of the style of its period, helped to create a harmonious architectural whole. The art of structural engineering had rarely been so exquisitely defined before. The elements unite in simplicity, beauty, and efficiency. This is where «East and West» reached out to one another.

Destruction

The laborious efforts needed to destroy the Old Bridge were testament to its exceptional stability. This quality was the result of the technical integrity of its construction – a system of clips and tenons

kvalitet je bio rezultat tehničkog integriteta njegove konstrukcije – sistem spojnica i “pera” (u stolariji) spojenih sa olovom koje povezuje nosive stijene. Ovo je strukturni žig (znak) tipičan za Otomansko graditeljstvo koji se razvio da bi građevine odoljele seizmičkim pokretima u regionu.

Kakav most pravimo?

Tehnički pristup mora biti baziran na filozofskim i etičnim principima:

-Uspjeh projekta će biti procijenjen primarno od toga kako ga građani prihvate. Moramo ih ohrabriti da slušaju, ostanu uz svoja očekivanja i da ih informišemo tokom svih faza rekonstrukcije.

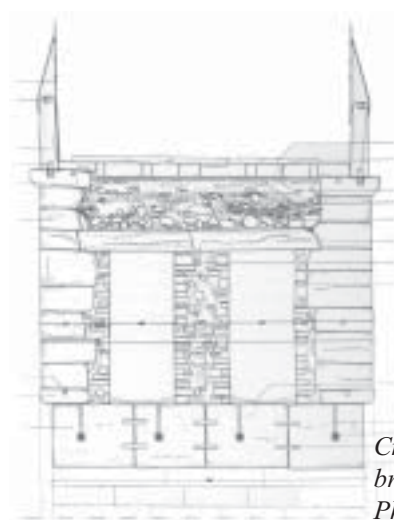
-Ako ovaj most zauzme mjesto “Starog Mosta” to moraju prepoznati ljudi Mostara.

-Most mora ostati u njihovim mislima.

Oni se moraju ponovo ujediniti oko njega i prožeti ga životom. Oni također moraju otkriti duh starog mosta u novom mostu. Upotreba tradicionalnih metoda je imperativ.

Veoma humana debata

Trebalo je više od dvije godine, od septembra 1999. do kraja 2001, da se postigne politički i etički konsenzus među uključenim ekspertima i da se definiše nas tehnički pristup. Ova važna faza potakla je brojne diskusije među lokalnim ekspertima čije negodovanje u takvom projektu povlači jake emocije, i međunarodnih eksperata, više rezervisanih u svom pristupu.



Cross-section of the bridge
Photo: Gilles Pequeux

sealed with lead which bound the loadbearing stones together. This is a structural trademark typically found in Ottoman building; it was almost certainly developed in order to resist the frequent seismic movements of the region.

Which bridge do we build?

The technical approach must be based on sound philosophical and ethical principles:

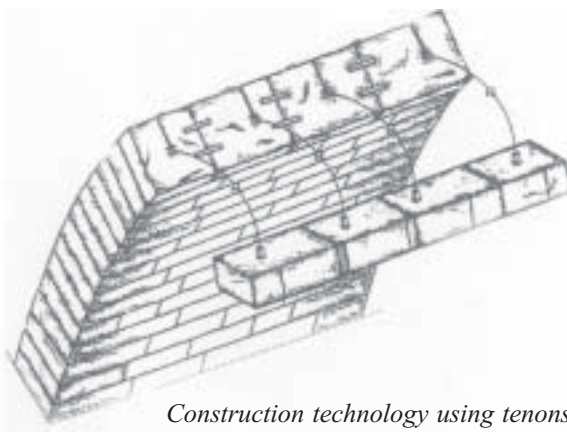
-the success of the project will primarily be judged on its acceptance by the inhabitants of Mostar. We must encourage them to listen, stay true to their expectations and keep them informed during all phases of reconstruction;

- if this bridge is ever to take the place of «the Old Boy,» it must be recognized and appropriated by the people of Mostar;

- the bridge must remain in their thoughts. They must reunite around it and imbue it with life. They must also discover within the new bridge the spirit of the old. The use of traditional methods is thus imperative.

A very human debate

It took over two years, from September 1999 to the end of 2001, to reach a political and ethical consensus among the experts involved and thus to define our technical approach. This essential phase gave rise to numerous discussions between local experts whose involvement in such a project drew strong emotions, and international experts, more distant in their approach.



Construction technology using tenons and dowels sealed with lead
Photo: Gilles Pequeux

STARI MOST - MOTIV NA RAZGLEDNICAMA / THE OLD BRIDGE - MOTIF ON THE POSTCARDS

STEFAN SUNARIĆ
ŠEMSUDIN SERDAREVIĆ

Stare razglednice kao objekt sakupljanja predstavljaju tekovinu novije istorije i po svom sadržaju svrstavaju se u važne izvore za proučavanje motiva koji su na njima zastupljeni bilo da je riječ o narodnoj nošnji, urbanoj sredini ili pojedinim ličnostima. Pojavile su se u upotrebi u Beču 1870. godine. U jednom periodu za vrijeme austrougarske uprave Mostar je slovio kao najveći štamparsko-izdavački centar na Balkanu što je između ostalog uslovalo pojavu velikog broja razglednica. Najveći broj fotografija za izradu ovih karata sačinio je čuveni mostarski fotograf Ante Zimolo. Zahvaljujući ovom strastvenom fotografu grad Mostar i danas posjeduje veliku zbirku negativa na staklu koje je on uradio u vrijeme austrougarske uprave. Pored njega često se na poleđini karata pojavljuje ime Zagrebanina Đorđa Gruzniceva.

U numizmatici je također zastupljen simbol Mostara - Stari most. Prvi put to se desilo 22. septembra 1939. godine kada je Narodna banka Kraljevine Jugoslavije pustila u opticaj papirne novčanice vrijednosti 10 dinara štampane u maslinasto zelenoj boji. Crtež Starog mosta nalazi se na reversu novčanice u središnjem dijelu. Trebalo je proći nepunih šest decenija do pojave novih novčanica sa istim motivom. To se desilo 1. jula 1992. godine kada je Narodna banka Bosne i Hercegovine izdala papirne novčanice u apoenima 10, 50 i 1000 dinara. Crtež Starog mosta je istovjetan na svim apoenima i nalazi se u elipsi reversa.

The old postcards, as a object of collecting, represent newer history, and according to their contents they are clasified as very important source for the research, whenever it is about folk-dress, urban areas, or certain persons. They appeared in Vienna in 1870. During the Austrian-Hungarian period, Mostar was known as a printing and publishing center in Balkans, what was the reason of postcards appearing. The biggest number of postcards had for the motive, the city symbol-The Old Bridge. Others motives were the church of St. Peter and Pouls, The Orthodox church, Synagogue and many mosques from which Karadjozbeg's mosque were used the most. The great number of these photos were made by famous photographer of Mostar Ante Zimolo. Together with him, the name of photograph from Zagreb Djordje Gruznicev appeared on some photos. Thanks to him even today Mostar has great collection of photos which were made during Austrian period. The symbol of Mostar The Old Bridge can also be found in numismatics. It first happened in Sep. 22. 1939. when the People Bank of Yugoslavia published the bank-note with worth of 10 din. And printed in green colour. The drawing of The Old Bridge is in the middle of bank-note. And after six decades the new bank-note with the same motive appeared. It was on 1. st. July 1992, when the Peoples Bank of Bosnia and Herzegovina published bank-note with worth of 10, 50 and 1000 din. The drawing of the Old Bridge is the same on each bank-note. The last

Naredna emisija je 10. XI 1993. godine. U stvari prethodne novčanice su pretisnute plavom bojom sa novom vrijednošću i sa tekstom NOVČANI BON.

Posljednja emisija Republike Bosne i Hercegovine zabilježena je 15. avgusta 1994. godine. Nove novčanice, kao još uvijek prelazni novac, u pogledu vizuelizacije i likovnog rješenja, ostala su ista kao za gotov novac koji se nalazi u opticaju na slobodnim dijelovima države. Na novim novčanicama izvršena su samo određene prilagođavanja koja se odnose na grb R BiH i boje, odnosno potpis gravera i datum izdavanja. Kao osnovna obilježja novih novčanica zadržani su uz savremni likovni izraz grb kao simbol kontinuiteta i državnosti R BiH i Stari most kao medievialna i nacionalna tema graditeljstva i duhovni produkt i vječno nadahnuće Bosne i Hercegovine. Sve novčanice imaju vodotisak i luminiscentni konac kao zaštitu. Na projektu je bio angažovan akademski slikar-grafičar Dževad Hozo. Motiv Starog mosta zastupljen je na novčanicama od 5, 20, 100 i 1000 dinara.

Na poštanskim markama odnosno u filateliji motiv Starog mosta je često zastupljen. Prvi put se ova veduta grada pojavila 1906. godine u seriji poštanskih maraka od 16 vrijednosti pod nazivom Predjeli i prevozna sredstva. To su marke nominalne vrijednosti od 2 i 20 helera sa različitim crtežima. Od tada se niže nekoliko serija koje izdaju poštanskih administracija Austrougarske, Države SHS, Kraljevine SHS, Kraljevine Jugoslavije, FNR Jugoslavije i SFR Jugoslavije. Država Bosna i Hercegovina je u nekoliko navrata izdala serije maraka sa simbolom Mostara. Jedina strana zemlja koja je Starom mostu posvetila poštansku marku je Italija.



emmission of Republic of Bosnia and Herzegovina was recorded on 15 th. Aug. 1994. The new bank-notes were also similar with former once with little adjusting related to blazon of Republic of Bosnia and Herzegovina. The motive of the Old Bridge can be found also on the stamps. It was first in 1906, when this motive appeared on the stems of 2 and 20 helers. From then there were manz stamps from Austrian-Hungarian period, The State of SHS, The Kingdom of SHS, Yugoslavia, and Socialistic Federal Republic of Yugoslavia. Bosnia and Herzegovina publish several times series of stamps with the symbols of Mostar and for the first time ,Italy was the only foreign country that dedicated stamp to the Old Bridge.



STARI MOST U MOSTARU / THE OLD BRIDGE IN MOSTAR

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