

PARAMENT OF THE ALTAR AND TEMPLE WALLS THE TEXTILE DECORATION OF A TEMPLE IN SPIRIT OF TRIDENTINE COUNCIL. SINCE THE SPECIAL FABRICS WITH

Radek Martinek

religious (so called ornaments d'eglise) patterns become to appear more around half of the 19th century, it is natural that in the Baroque period we can find in the temple premises the same fabrics as in the bourgeois or aristocratic interiors. The temple was decorated with textiles especially during festive occasions, and to a much greater extent than it is usual for these days. Fabrics with the same pattern – whether woven or embroidered – were those times used not only on altars but also to decoration of walls of a presbytery and aisle and on many other places. Many of them were sometimes in a form of votive gifts just shifted from profane use to sacral.

LITURGICAL AND EXTRA-LITURGICAL TEXTILE IN A SACRAL (CATHOLIC) INTERIOR AND ITS PRESERVATION IN THE PRESENT FROM THE POINT OF VIEW OF MONUMENT PRESERVATION

Marie Kuldová

The contribution maps out the incidence of historical and also modern follow-up textile, especially in an interior of a Catholic church. Those are permanent components (hinges on the altar goals, confessional, ...), variable components, e. g. according to a liturgical year (antependia, ...) and interior "laundry". An interesting topic is blending of techniques and crafts with reference to illusive textiles that are parts of various objects (pulpit, altar) placed in a church interior.

HOME FROM REMAINS. TEXTILE IN HOUSEHOLDS IN THE PROTECTORATE OF BOHEMIA AND MORAVIA

Miroslava Burianová

The Second World War and incidentally the whole period of Protectorate of Bohemia and Moravia belong to the saddest chapters of our modern history. In period when people had to pretend and behave loyally in their public life, home became an immensely important place. After the introduction of a ration system for clothes and also for carpeting and decorative textile in December 1939, purchase of new cloths for interior decoration became almost impossible. There started so called making over and combining. As with clothes, the trend became from making things from the indigence, and new things were created by using preserved parts of older defective curtains, draperies, cases etc., connected with hem-stitching. As far as style and type concerned, the period continued in tradition of the period of the First Republic. Perhaps the only novelty of this period were placemats under plates and glasses for each person, change of size and format of linen pillows and blanking window-blinds.

EMBROIDERED FOR A HOUSEHOLD. ITALIAN RENAISSANCE TEXTILE FROM COLLECTIONS OF MUSEUM OF DECORATIVE ARTS IN PRAGUE

Markéta Grill Janatová

Textiles constitute an integral part of human dwelling and they have been assigned various roles there. In addition to representative textiles there are also textiles main function of which is efficiency which, however, does not exclude their aesthetic elaboration. In the Italian Renaissance household those purpose textiles were usually made of flax and one possibility of its decoration was monochrome embroidery with silk and derived cross stitch. Embroidery of draperies, slips, towels and blankets was usually concentrated on the edges of textiles, forming an ongoing bordure. The motive of embroidery with predominance of floral ornament corresponds to way of use. Expansion and preservation of motives were provided by stencils, initially embroidered and later since 20s of the 16th century also printed. Sewing and processing of decoration could be set but often in those activities participated women of the household including the highest social layers. Ornamental Renaissance embroidery on the flax together with other historic textile materials became an object of collectors' interest in the second half of the 19th century. Often fragmentary preserved embroideries came to private and also museum collections thorough Europe. Museum of Decorative Arts in Prague also bought them at the end of the 19th century. In period of historicism the ornaments of Renaissance embroideries were awakened to its new life and they once again found its use in the area of a historicist household.

HOME FURNISHING FABRICS OF THE BRIDAL TROUSS EAU

Iveta Géczyová

Single components of the interior textiles were parts of the personal trousseau brought into the groom's house by a young wife. Their quantity and structure depended on several aspects related to the environment and typical for those times. The general social status, family wealth and possessions also played an important role. Fashion trends were typical for urban environment. Preparation of separate pieces of the bridal trousseau usually began in the early years of a girl and became more intensive in months before the wedding date. The bridal trousseau included not only parts of clothes for personal use, but also bedclothes and textile household complements necessary for hygiene and interior decoration in the middle of 20th century.

THE INTERIOR OF A VILLAGE HOUSE IN THE HORNACKO REGION

Petra Hrbáčová

The interior of a village house, its furnishings and decorations always reflected the local culture and social and economic status of its dwellers. The use of decorative textiles was conditioned by its utility function, in the 19th century and mainly in the 20th an increasingly big emphasis was put on its decorative and representative function. In the Hornacko region, the decorative textiles were largely seen in colourful woven bed clothes for pillows, which constituted one of the most characteristic feature of the traditional local interior. Later on, as a result of higher demands on housing culture a number of other textiles decorated by a typical Hornacko embroidery were used. Very special are occasionally used bed clothes for lying-in mothers that were still in use in the first half of the 20th century. During the second half, as part of the changed lifestyle and esthetic feelings this textile is vanishing. Still, it can

be found even today albeit in a different form and with a different function. Currently you can also meet folk craftsmen, embroideresses and weavers occupying themselves with this kind of decorative art.

ORDINARY AND EXTRAORDINARY LIFE OF ANATOLIAN CARPETS: USAGE OF ORIENTAL CARPETS IN EUROPEAN INTERIORS ON EXAMPLE OF TRANSYLVANIAN CARPETS

Sabina Dvořáková

In perception of Europeans the Oriental carpets gained a role of a typical representative of Islamic culture. They became its representative symbol and they were assigned to a range of other cultural stereotypes associated with Oriental countries. In relation of carpets to Muslim environment their original function in Islamic World somehow differed from their later use in Europe. In Muslim households they were used daily in both religious and secular way. In households of European aristocracy and growing patriciate Oriental carpets (apart from floor covering) gained another, mainly decorative, use. In this context we encounter a world phenomenon when one group of Anatolian carpets produced predominantly in the 15–17th century derives its designation from Transylvania because they were widely used for decorative purposes in local churches. The Oriental carpets also became a common feature on paintings of European masters as e. g. H. Holbein junior, L. Lott or G. and G. Bellini, after whom one part of Anatolian carpets, their properties and origin related to Transylvanian, was named.

TEXTILES IN THE TRADITIONAL TIBETAN HOME VS . MONASTERY TEXTILES

Lenka Gyaltsso

The article is devoted to the differences in fabrics used in ordinary Tibetan homes, particularly in northeastern Tibet, in Amdo, and textiles that appear in Tibetan monasteries. The inside of a nomadic yak wool tent is sparsely furnished; most sitting and sleeping mats are made of sheep or yak skin, or felt fabric. Only the wealthier can afford rugs and carpets. Semi-nomads living in forested regions construct houses of wood, with wood also being the main decorative element applied in the interiors as panelling, and carved beams and pillars. Owing to the moderate climate, animal skin coverings are not needed; wool or cotton blankets suffice. The homes of wealthier families, particularly the representative social areas, contain rugs and carpets. Tibetan carpets are woven in a technique that differs from the Chinese, which helps to tell them apart as some of the patterns and colours were adopted from Chinese carpets. Typically, Tibetan weavings are characterized by a combination of strong colours, lacking the various shades of colour prevalent in Chinese products. Tibetan temples are embellished with Chinese-made rugs and carpets, as well as other, especially silk, textiles that were produced for the Tibetan market, often making their way to Tibet as gifts brought by delegations. Thematically, the designs tended to be distinctly Tibetan, comprising the Buddhist Eight Auspicious Symbols, figures of Tibetan monks and mantras written in the Tibetan script. In the most sumptuous temples, ceremonial halls are covered in carpets, where even the supporting pillars are wrapped in rugs or silk hangings. Canopies consist of silk or brocade fabrics decorated with brightly coloured stripes. Private chambers of high-ranking lamas also abound in silk curtains, blankets and pillows. Thrones are adorned with embroidered slip cases, pillows and rug cushions. Textiles used for Buddhist purposes are prevalently red, orange and yellow.

EMBROIDERED TEXTILES IN UZBEK INTERIOR

Zdenka Klimtová

In a broader sense, suzani are embroidered textiles used in the interiors of private homes in Uzbekistan. In a narrower sense, they are large decorative embroidered curtains. Uzbek and Tajik women, both urban and rural, embroidered them as dowry textiles for household use. The major production centres were the cities of Bukhara, Nurata, Samarkand, Shahrīsabz, Tashkent and their surroundings. The paper details basic types of suzani textiles: their use, materials, production techniques and characteristic features in the main centres in the second half of the 19th century and early 20th century. We present examples of Uzbek embroidered interior textiles from the collections of the National Gallery in Prague.

JOH. BACKHAUSEN & SÖHNE MORAVIAN GALLERY IN BRNO AND NORTH BOHEMIAN

Martina Lehmannová

Museum in Liberec keep in their collections unique collections of one of the most important company of a household textile production in the Central Europe. The contribution will introduce history and present of the company which has always renowned for the quality of production and design and daring solutions which, unfortunately, led to its bankruptcy last year.

HOUSEHOLD TEXTILE S MANUFACTURED IN MARIE HOPPE-TEINITZER OVA'S WORKSHOPS

Jakub Valášek, Alexandra Zvonařová

The essay describes in detail the individual important periods in the manufacture of household textiles during the existence of the textile workshops of Marie Hoppe-Teinitzerová (* July 3, 1879, Čížkov u Pelhřimova – † Nov. 8, 1960, Jindřichův Hradec). Since the foundation of the workshops in 1910, she focused systematically on this type of manufacture. Some of the items manufactured by her workshops are at present in the collection of the Jindřichův Hradec Regional Museum. Scenes from her interesting personal life are interspersed in the description of the various periods of her creativity. The focus is on household textiles for ordinary households, as well as for important institutions, seats of aristocratic families and of leading personalities of that period. These important orders were originally fulfilled during the first half of the 20th century in her textile workshops.

CEREMONIAL TEXTILE IN FOLK INTERIOR – A CORNER SHEET IN BOHEMIA AND MORAVIA IN THE 19TH CENTURY

Monika Tauberová

A corner sheet, i. e. in Czech “koutnice”, was used to cover a bed of a mother in a “postpartum period” in a folk interior. This cloth covered the bed for a period of six weeks. People considered usag of this cloth as absolutely necessary because it was believed that a child was born more easily and happily. The cloth protected life of the mother and child

against being bewitched by a person or animal, or against a kidnap. The genesis of corner sheets is closely associated with a way of living, way of birth giving, with old and worldwide spread and preserved belief of bad powers. Conservation of corner sheets was supported by a high death rate of infants and children up to 5 years of age. Motives, samples, composition and colouring of corner sheets were a model for cross Renaissance ornaments which got in the folk art to using of wide ranks. There belong part of samples of old corner sheets, cloths, table cloths, towels made with a cable stitch and supplemented with cross stitch embroidery. Corner sheets disappeared from Bohemia predominantly before 1848, from Moravia in 1870-1890, and from western parts after the end of the First World War.

HOME TEXTILE IN THE COLLECTIONS OF MUZEUM TĚŠÍNSKO

Eva Hovorková

A part of a fairly large collection of folk and historical textile of Muzeum Těšínska counting over 12,500 pieces is a fond of home textile. During its 65 years of existence lots of objects were obtained in field surveys, they were purchased or donated by a considerable number of owners from villages situated at the foot of mountains from the region, but also from other parts of Těšínsko. The set of home textile includes 459 objects and it is divided according to content and time determination to historical and ethnographic series, however, borders between them often coincide. Smaller units of the fund are divided according to way of use, functionality at a specific location of house or apartment. These units of objects are often made from a similar material, shape or decor – room textile (curtains, draperies, carpets), bedding (pillow slips or blankets, electric blankets, bedspreads, sheets, etc.), kitchen and bathroom textiles (bulletin boards, inserts or belts to the commode and cupboards, laces and ribbons of the commode, pockets for combs and brushes, towels). The laying and decorative textile are set aside (tablecloths, cloths, placemats, wall laces and paintings), various objects constitute a group called Others. The characteristics of each group with stating a number of pieces and a short description of the most interesting objects of each are associated with a presentation on supplementary visual demonstrations. The conclusion of the contribution introduces a way of storage of the collection of the home textile in the depository and it evaluates the impact of work of a new conservator of the textile collections.

KITCHEN WALL HANGINGS IN THE COLLECTIONS OF FOLK TEXTILES AT THE ETHNOGRAPHIC INSTITUTE OF THE MORAVIAN MUSEUM

Gabriela Zmeškalová

The aim of this paper is to provide a brief overview of collection of embroidered kitchen wall hangings, which is forming part of a collection of folk textiles at the Ethnographic Institute of the Moravian Museum. The paper introduces their origin, creation and time horizon, purposes and ways of application in the interior, the mass dissemination of pre-prints for their embroidery, materials and techniques used in the production. The contribution also discusses a thematic classification by illustrated themes with examples of texts which appear on kitchen wall hangings.

TAPESTRY PRODUCTION OF JARONĚK MANUFACTORIES IN THE COLLECTIONS OF WALLACHIAN OPEN AIR MUSEUM IN ROŽNOV POD RADHOŠTĚM

Lenka Drápalová

In the collections of Wallachian Open Air Museum in Rožnov pod Radhoštěm there is stored an extensive collection of objects which arose from the artistic activities of Jaroněk siblings, and which also documented their private life. Although those are the personalities of founders of this institution, their estate preserved through the museum has not been comprehensively elaborated till this day. Even this contribution does not pose a goal to make a deep analysis of a topic of tapestry creation; its task is to introduce a set of collection objects related to one form of production of art manufactories of Jaroněk siblings. However, so far it is probably the most detailed inventory to the subject, since artistic tapestry activity of Julia and Alois Jaroněk stood on the edge of researchers' interest. The contribution presents a comprehensive overview of artefacts related to the tapestry production of Jaroněk manufactories.

MANUFACTURE OF CARPETS ON GLASS SLIDES OF DR. FRANZ STÖEDTNER COMPANY FROM THE COLLECTION OF THE TECHNICAL MUSEUM IN BRNO

Petra Mertová

The contribution deals with a collection of glass slides stored in funds of the Technical Museum in Brno. It deals in a deeper way with the selected slides depicting views of different methods of a carpet production, both handicraft and industrial. The slides provide an insight to operation of the textile company Vereinigte Smyrna – Teppichfabriken A. G. in Chotěbuz. Its author is a founder of an industrial photograph, Dr. Franz Stöedtner working in his studio in Berlin. There are preserved views of a manufactory of manually done carpets, from weaving of chenille or velor carpets and jacquard weaving. The slides were taken in an authentic space with real workers controlling contemporary means of production. The presented slides from the fund of the Technical Museum in Brno have not been published yet, therefore it is their first specialist assessment. Owing to the fact that the archive of preserved slides and negatives of the photo studio of Dr. Franz Stöedtner is currently in care of the Dresden Photo Library „Deutsche Fotothek“ working under the Saxon State Library „Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden“ and it is completely published on the website of this institution, the slides could be compared to the second known set. Thanks to that we could add information concerning the location of shooting and verify a description of each image. Owing to comparison with the Dresden Photo Library we found out that the Technical Museum in Brno owns also several pieces (e. g. a slide with an original number 84584, today ref. n. 08,60-89 and negative to a positive with an original number 84597, today ref. n. 08.60-127) which are not present in the Dresden Photo Library.

THE COLLECTION OF SAMPLES OF HOME TEXTILES FROM THE WORLD EXHIBITION IN VIENNA

Andrea Březinová

The study introduces the beginnings of building of a textile collection of the Moravian Industrial Museum – the predecessor of the Moravian Gallery in Brno – in context of the organization of the World Exhibition in Vienna in 1873. For Czech entrepreneurs and various industrial associations the presentation of the best world producers on this occasion was very inspiring and it induced a large response in attempt to collect in a similar way in one place an outstanding example of world and also local craft and industrial production. For Moravian Industrial Association based in Brno the exhibition was a great opportunity for

purchase of the first collection items for the planned industrial museum and even those which represented the textile production and industry.

KILIM INTERIOR TEXTILES IN THE UPPER NITRA MUSEUM COLLECTION IN PRIEVIDZA

Anna Vavrová

Kilims are one of the interior kinds of textiles – carpets with geometric patterns that appeared in households in the inter-war period. Kilim fashion hit especially urban environment and Kilim carpets decorated interiors of the wealthier class of the population. They found their place in the Upper Nitra Museum collection because they are connected with a rich tradition of the textile production started by cloth makers and continued by Nitratex, the production cooperative. The collection of woolen textiles and Kilim carpets and rugs was donated to the museum and it shows the interior decoration of one of the urban households between 50s–70s of the 20th century.

HARMFUL POLLUTANTS LOAD OF ENVIRONMENT WITH EMPHASIS TO SPECIFICS OF TEXTILE COLLECTIONS

Hana Grossmannová

The objective of the study is to prepare theoretical basis for the implementation of experimental measurements – Specifics of chemical load of environment of storing textile collections and evaluation of the selected locality of project of the participating institutions. In this text we focused on the analysis of a material composition of historical textiles in the collections, we tried to define degradation agents and sensitivity of individual materials to specific pollutants. Further, there were generally specified type localities and the presumptive appearance of pollutants was estimated in relation to the characteristics of the specific locality and collection, which is essential for a subsequent selection of appropriate analytical methods. The study emphasized the assessment of all pollutants which may come into contact with a collection object.

RESTORATION OF FRAME FOR PHOTO PORTRAIT AND SCREEN WITH HAND-PAINTED SILK

Květa Pavlíčková, Veronika Šulcová, Praha

František Palacký and František L. Rieger Memorial presents a household of five generations of aristocrats to wealthy townfolk. The extant original furnishings include a decorative frame for photoportrait and screen with hand-painted silk. Both items have been in a long time use and exposure, that led to substantially damage and soiling. This paper deals with the cleaning process and restoration of painted silk on these subjects.

RESTORATION OF CARRIAGE

Jaroslava Řeřichová, Lucie Radoňová

A carriage which used to belong to a mayor of Prague was first used in 1791 and is now in possession of the Museum of Prague. The contribution deals with restoration and conservation work which was done, specially new way of cleaning of the textile interior without dismantling and conservation of leather and metal parts which are on some places next to each other and therefore the corroded metal has to be treated with a special care.