

FROM WHITE-RED TO WHITE-RED-BLUE

Aleš Brožek

A white-red flag with a blue chevron was introduced by Act No. 252 from the 30th March 1920 as a national flag of Czechoslovakia. Until then, the houses, towers and flagpoles on the territory of Bohemia (and partly also in Moravia) were decorated during celebrations with flags in the land's colours white and red and the politicians assumed that the Czechoslovak state will use these colours. Nevertheless, it was known that American Czechs and Slovaks preferred Preissigs red-white-blue flag with four white stars in 1918 and M. R. Štefánik promoted his proposal of a flag made up from white-red stripes which penetrated a wedge-shaped blue field. The author discusses in his paper briefly the negotiations which set down the form of the Czechoslovak flag before it had been approved by the National Assembly. He also observes the prototypes of national flag which have been tested in practice. He mentions the flags which were created through a modification of a national flag after its introduction, inclusive the protectorate flag, further the producers of fabrics for their production, their producers and suppliers. He does not leave out even the information about the standardization of the colour shades of the national flag. He concludes in which museums the examples of the Czechoslovak national flag are kept and what life stories they had.

Keywords: national flag, V. Preissig, M. R. Štefánik, protectorate flag, normalization of the shades, flag producers

THE WAY TO A CIVILIZED WOMAN

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The birth of the Czechoslovak Republic in 1918 was not only a milestone in the history of the state, but also in the evolution of women's clothing. The relationship of women to their own body, fashion and lifestyle has developed in the context of newly gained suffrage, acquired equality with men, access to higher education and career opportunities and autonomy. A "new woman" should enter the new republic. Her aesthetic feeling, values and attitudes were created, among others, by an extraordinary personality, Milena Jesenská. In the 1920s, as the editor of influential female magazines she helped to form a modern Czechoslovak woman. This development culminated at the end of the 1920s at the Brno exhibition Civilized Woman, where Božena Horneková presented the uniquely modern and revolutionary designs of a ladies wardrobe based purely on trousers.

Keywords: modernity, Milena Jesenská, equality, fashion, feminism

JOSEF FANTA, DESIGNS FOR PARAMENT INSTITUTE OF THE CHRISTIAN ACADEMY

Markéta Grill Janatová

The paper presents one of the less known areas of activity of the architect Josef Fanta (1856-1954), namely embroidery designs, decoration techniques and fabrics for liturgical textiles. For more than three decades, Fanta cooperated with the Christian Academy in Prague which set an aim to improve the artistic and handicraft quality of religious art. Significant artists designed for Parament Institute of the Christian Academy in the past. In the 19th century, they were architects J. Mocker, A. V. Barvitijs and around the turn of the century, J. Fanta took over the imaginary baton. At the beginning, historicism of that period resonates in his designs, later on, the ornamentation of a new stylization of organic and geometric forms predominates. After 1918, Fanta did not become an author of a new style.

However, he continued his designing activities which he completed mainly in the contracts for Svatá Hora from the 1920s and 1930s.

Keywords: Josef Fanta, paraments, Parament Institute of the Christian Academy

FOLK COSTUME AS A CEREMONIAL NATIONAL GARMENT

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The question of the production of folk clothing was also up to date in the 20th century, although wearing garments in most cases was limited to festive occasions, it was still necessary to produce new costumes or to repair the existing ones, and further production was needed for the emerging folk ensembles. After the rise of Czechoslovakia, there was a wave of interest in wearing costumes, especially in the urban environment, where they were worn on public events, various celebrations or welcome of significant state visits. Specific written and visual documents are presented above all on the example of the city of Brno and its surroundings. The folk costume was at the same time a symbol of patriotism and its Bearers thus demonstrated their belonging to the newly created state. Interested people could buy or manufacture the original set of costumes, fashioned magazines and ethnographic literature included manuals for making folk costumes. The tutorials were designed mainly for women from urban environments or for women living in rural areas, but where already wearing costumes disappeared during the 19th century.

Another wave of interest in wearing folk clothing comes after World War II, when many folk festivities and culture events were restored, and in areas, where folk clothing was postponed, people again made whole ensembles, especially for female or children, in Moravia became the most popular costume of Kyjov region. The rental of the costumes, which were in operation at the beginning of the 20th century, were mainly focused on the costumes of Kyjov and Slovak region, which in the interwar period symbolized the demarcation between the Czech and German populations. After 1948, when the activity of private producers was limited, one of the few options was the production of costumes within the newly established Folk Art Production Centre. After 1989, private costume workshops and rentals were re-developed. The paper deals with the question of the spreading of the Kyjov costumes into Brno and the renewed effort to reconstruct and return to the original costumes.

Keywords: folk costume, national costume, representative costume, costume rentals, pattern of folk costume, folk arts production center, Brno

EFFECTS OF REDUCTIVE BLEACHING TO PROPERTIES OF COTTON TEXTILE

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The effects of reductive bleaching to cotton textile and its stability were examined in this work. Samples of unbleached cotton textile were bleached in 0,1% and 1% solution of sodium borohydride for the duration of 10 min, 30 min, 1 h and 2 h. Then the samples were exposed to artificial ageing. Properties of cotton textiles were tested before and after artificial ageing for bleached and unbleached samples. Degradation changes were determined by means of viscometry, colorimetry and tensile strength measurement.

Keywords: bleaching, sodium borohydride

DISPLAY OF 19TH CENTURY COSTUMES. PRECISE SHAPE MANNEQUINS

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This article discusses 19th century costume display on shaped mannequins which is a problem that many textile conservators face. The way a costume is exhibited has a mayor influence on visitors experience. The mounts do not have to only look attractive but mainly have to be historically accurate. There is a description of costumes for which the mounts were made in the first part of the article. Each item has unique needs and special mannequins were made for this reason from wheat starch and cotton fabric. There is a detailed description of the mannequins including shape forming and used materials. Creation of arms, belly pads and also paticcoats which are essential for a historically and anatomically precise silhouette. Mentioned procedures are literature based but were significantly improved during practice.

Keywords: display, costume, mannequin