

HATS NOT ONLY FOR THE COUNCILOR'S WIFE

Miroslava Burianová

The paper addresses the history and typology of hats in the context of the historical development from the twenties to the fifties of the 20th century. It is mainly based on a representative sample of several dozens of hats from the estate of the family of Johann Ulrich Kalhous, a ministry councillor, but also of other hats deposited in the collection of the modern fashion in the National Museum in Prague. A considerable part of the hats and head covers are labelled as the products of Karla Staňková-Sodomová's fashion company in Prague. The paper is also an interesting insight into the lifestyle of a family that belonged to the First Czechoslovak Republic elite.

Key words: fashion, hat, bonnet, headband, clothing, First Czechoslovak Republic

SERIAL PRODUCTION IN STUDIO WORK SCHLATTAUER AND JARONĚK WORKSHOP AND THEIR APPROACH TO THE CREATION OF TAPESTRIES

Kamila Valoušková

The paper is dedicated to the manufacturing of tapestries in two artisan workshops founded in one region (Zašová, Valašské Meziříčí, Rožnov pod Radhoštěm) over a short period of time. It outlines and compares both the overall approach to the works in the two workshops and the artistic nature of the created tapestries. Within the total production of tapestries, the paper then addresses the question of replicating the individual works and highlights the works that belonged to the most frequently woven tapestries, and which are repeatedly encountered in public and private collections. The text points out the features which help distinguish the newer replicas of works from the early tapestries from the workshop.

Key words: tapestry, Moravská Tapestry Manufacture, Rudolf Schlattauer, Alois Jaroněk, Valašské Meziříčí, Rožnov pod Radhoštěm

THE PATTERNS OF HOME TEXTILES FROM THE TAPESTRY AND CARPET MANUFACTURES IN VALAŠSKÉ MEZIŘÍČÍ MADE UNTIL 1945 THE RESULTS OF THE ANALYSIS OF THE COLLECTIONS OF THE ÚSTŘEDÍ UMĚLECKÝCH ŘEMESEL (THE HEADQUARTERS OF ART CRAFTS IN PRAGUE) – THE TAPESTRY AND CARPET MANUFACTURE IN VALAŠSKÉ MEZIŘÍČÍ STORED IN THE PROVINCIAL ARCHIVE IN OPAVA

Olga Méhešová

The article is based on an analysis of still unprocessed archive collections of the Ústředí uměleckých řemesel (the headquarters of art crafts in Prague) – the Tapestry and Carpet Manufacture in Valašské Meziříčí in the Provincial Archive in Opava. It gives a complete overview of patterns of home textiles (especially carpets) made under the leadership of the workshops first directors, the painter Rudolf Schlattauer (1898–1915) and Jaro Kučera (1922–1945). The data obtained from the analysis of the collections, which specify and complement the existing knowledge of the history of the first tapestry and carpet manufactures and schools in the Czech lands, is processed in the initial part of the paper. It is the first synthesizing work on the production of carpets in the local manufacture whose production represented quality craftsmanship alternative to the contemporary industrial production of home textiles. Among the patterns are works of important artists, designers and architects who reflected contemporary visual art trends from Art Nouveau to functionalism. Besides progressive works called "modern", there are also historicising works, Oriental and stylistic, designs.

Key words: Moravian Tapestry Manufacture, carpet production, Rudolf Schlattauer, Jaro Kučera, knotted carpet, Oriental carpets, Art Nouveau, national decorativism, Art Deco, functionalism

TAPESTRIES FROM THE MUSEUM OF DECORATIVE ARTS IN PRAGUE

Martina Lehmannová

The Museum of Decorative Arts in Prague realised conservation of tapestries and liturgical textiles from its collection. Project was an opportunity to give care to the material as well as to the iconography of the objects and their history before they were put into the collection of the museum. This article focuses on the tapestries. Most of them came to the museum due to the so called Beneš Decrees between the years 1945–1948. Most of them were restored by the previous owners. We can find examples of replacing missing parts by pieces from other tapestries (e.g. tapestry Aeneas and Dido). This way of restoring was used mainly in 19th century. Some tapestries were restored using simple textile to fill missing parts and the surface of the textile was painted, mainly with tempera (e.g. tapestry The Triumph of Mordecai). During the conservation 2015–2016 these repairs were accepted as part of the history of the objects. One tapestry was repaired with viscose threads but this material was removed and replaced by wool and silk (Verdure with Parrot). The conservation which had been done 2015-2016 used the technique of sewing wool or silk threads over the “skeleton” lining.

Key words: tapestries, verdura, The Museum of Decorative Arts in Prague, conservation, restoration, collecting

ÚSTŘEDÍ LIDOVÉ UMĚLECKÉ VÝROBY ÚLUV (CENTRE OF FOLK ART PRODUCTION IN BRNO) AN ALTERNATIVE TO THE SOCIALIST FASHION

Andrea Březinová

Small batch production of the fashion ateliers of the Centre for Folk Art Production (ÚLUV) offered a welcome alternative to the dysfunctional and often inflexible garment production of gigantic nationalized enterprises in the Communist era. Although the number of fashion women-designers who designed collections in Prague and Brno branch for four decades was incredibly low, they managed to form a rich variety of models transforming folk costumes and traditional crafts into modern design. High quality equipment on which the designer can rely played a key role in this process; their own workshop with looms where it was possible to weave small pieces, superb designers and a network originally private domestic workshops in the regions. Premium natural materials and sophisticated cuts excelled in its timeless quality. Experimental charge that was brought by the artists to develop models, especially in the sixties, gave the traditional textile techniques new impulses. Currently, young fashion designers are returning to the original ideals of the ÚLUV and keep finding a lot of inspiration in them.

Key words: Ústředí lidové umělecké výroby ÚLUV (Centre of folk art production in Brno), fashion design, folk costume, traditional crafts, textile techniques

BLUEPRINT CLOTHING PRODUCTION UNDER THE LEADERSHIP OF THE ÚSTŘEDÍ LIDOVÉ UMĚLECKÉ VÝROBY ÚLUV (CENTRE OF FOLK ART PRODUCTION IN BRNO)

Klára Binderová

The study discusses the Czech clothing production between the late fifties to early nineties of the 20th century. It describes one of the alternatives to the industrial production. Its special character lies in the works based on the essence and values of traditional rural culture while respecting the contemporary fashion trends and creating functional luxury goods. From the traditional textile techniques applied at the ÚLUV centre of folk art production the work with blueprint textiles was chosen that is monitored from several angles. The development of blueprint textile fashion design throughout the existence of the ÚLUV centre is described, the backstage of the organization is shown as well as the conditions and methods of manufacturing the products are shown.

Key words: blueprint textiles, Ústředí lidové umělecké výroby ÚLUV (Centre of folk art production in Brno), fashion design, Jochovi workshop, Arnoštka Eberhardová

THE MANIFESTATION OF THE "SVÉRÁZOVÉ" (IDIOSYNCRATIC) MOVEMENT IN THE PRE-WAR CZ ECHOSLOVAKIAN TEXTILE PRODUCTION

Klára Lukášová

The article deals with folk art patterns created in the second half of the 30th of the 20th century and their use in textile printing. In the time of Nazi threat folk art movement was renewed in order to proclaim Czech women costumes against the popular "dirndl" - the clothing of the German women inspired by the Bavarian and Tyrolean folk garments. The company of Josef Sochor from Dvůr Králové was one of the first producers, who made the effort of creating a cheap industrially made fabric printed with national pattern. Sochor factories introduced in the year 1936 a collection of printed garment fabrics labeled as "šohajka". Based on the research of pattern books deposited in the Museum of Textile in Česká Skalice, a branch of the museum of Decorative Arts in Prague, the author compares "šohajka" and German "dirndl" and outlines the development of folk art prints. These prints have been produced during the whole era of the German occupation in multiple variations and remained popular also in the first years after the World War II.

Key words: "Svérázové" movement, fashion, textile industry, the Sochor company in Dvůr Králové nad Labem, "šohajka" (folk woman), "dirndl", the First Czechoslovak Republic

AFTER LUNCH LIE OVER AN HOUR AND DO NOTHING THE PHENOMENON OF EMBROIDERED WALL COOKBOOKS

Vlastimil Havlík

Many urban and rural households in Western and Central Europe, Scandinavia, at the end of the 19th century and the first half of the 20th century were decorated with embroidered kitchen wall hangers. They are categorized as embroidered residential kitchen textiles. They can be regarded as a reflection of changes in the way of life of the inhabitants of urban and subsequently rural areas, changes in running the household, women's role in them during that period, in urban or rural areas, a phenomenon of "culture of everyday life." They show the influence of the urban way of life to the life in the countryside, but also a manifestation of urban kitsch penetration into the rural environment. The kitchen wall savers had next to an

aesthetic or decorative function, also feature of the utility. They protected the wall from contamination, hid its dirty or damaged areas. They were embroidered on bleached linen or cotton canvas of rectangular shape. The dimensions of the embroidered kitchen wall hangers oscillate around the dimensions of 80 × 50 cm. Most of the wall hangers were a combination of visual expression and text. The resources of the illustrations and texts of the wall hangers, to their subjects, themes, belongs especially among the traditional values, Christian faith, youth, hope, love, lovers relationship, morality, respectable marriage. They include the value associated with the family, with its proper functioning, with the economy of the household, order, cleanliness, culinary arts. It was thus primarily the values associated with the "world of women" or respectively advocated, required by women.

Key words: home textiles, embroidery, embroidery themes

THE HIGHS AND LOWS OF THE CZECH SILK INDUSTRY

Jan Šejbl

Lost history of sericulture (silk farming) in the Czech lands Based on the literature and archival sources, the study presents the history of the sericulture in the world and especially in the Czech lands. It characterizes different periods of efforts to introduce silkworm farming in Bohemia from the 17th century to the present. Periods of booms and interest in silk often alternated with the periods of decline and disinterest. Based on the economic and political conditions, we can follow the development of sericulture in the period from the beginning of the 17th century through the first support from the state during the reigns of Maria Theresa and Joseph II., the activity of Italian entrepreneurs in the first half of the 19th century, the development of silk associations in the sixties of the 19th century, during the First Czechoslovak Republic and the Protectorate, the post-war efforts to the recent past and the present. The conclusion of the study highlights the potential of sericulture in terms of research and education.

Key words: silk industry, sericulture, silk, textile industry, Bombyx mori