

## **DECORATIVE TECHNIQUES OF THE 16TH AND THE BEGINNING OF THE 17TH CENTURY**

**Veronika Pilná**

During the 16th and at the beginning of the 17th century, several handicraft techniques which emerged as decorations on clothes and interior fabrics were used. The patterns and templates for these works spread thanks to the first printed patterns. Such patterns provided usually sources for several techniques at one time. Specific types of embroideries were mainly contrast embroidery techniques, embroidery with golden threads by means of braid stitches, embroidery with knotted stitch or beaded embroidery. The paper is further dedicated to use of appliques, bobbin lace, needle lace and fillet lace techniques. Lastly, examples of woven galloons often used for clothes decoration in the turn of the 16th and the 17th century are presented. The particular techniques are described in the paper and references are made to select the preserved originals and the terminology which is used in historical sources.

**Keywords:** embroidery, lace, 16th century, 17th century

## **DECORATIVE TECHNIQUES OF THE 18TH CENTURY – DATING OF CLOTHES BASED ON THEIR IDENTIFICATION**

**Veronika Šulcová**

The collection of historical textile at the Historical Museum of the National Museum includes, among other things, women's garments from the 18th century, which were not professionally treated before, meaning not researched as to their material, not classified in terms of historical periods, and not presented to the public. The dating and the deeper cultural and historical classification were made possible by the identification of typical decorative techniques. The following essay describes the techniques of Dresden work, tambour work, and crewel work with emphasis on the depicted motif; in the conclusion, it will present fly fringe decorations used for apparels. The essay discusses all the above-mentioned techniques in terms of the history of their origin, typical appearance, production technique, and dating with respect to the use or secondary alterations.

**Keywords:** 18th century, Dresden work, tambour work, crewel work, fly fringe, historical costume

## **BOBBIN LACES AS A PART OF A GRAVE FINDING FROM THE 17TH CENTURY FROM ST. EGIDIUS BASILICA IN BARDEJOV**

**Ingrid Ondrejčková Soboslayová**

The archaeological research, related to the conservation of its interior, was carried out in 2008–2009 in St. Egidius Basilica in Bardejov. During the research, three tombs from the 17th century were revealed, in which opulent burial textile accessories containing a woman's clothing were preserved. In my report, I am describing three pieces of bobbin lace that come from the tomb marked as 6/2008.

This grave contained fragments of three parts of a woman's clothing: bodice, skirt, and headband. These fabrics include bobbin lace made of metal threads and silk.

**Keywords:** archaeological finding of textiles, grave clothing discovery, bobbin lace made of metal threads, silk bobbin lace

## **„PRIDE OF PATIENT WORK AND CRAFTSMANSHIP“. COMMENTS ON THE EXISTENCE OF MONASTERY EMBROIDERY WORKSHOPS SINCE MEDIEVAL TO JOSEPH'S REFORMS**

**Andrea Husseiniová**

In the text, there are provided examples of monastery embroidery workshops in the Czech territory from the half of the 12th century till the church reforms of Joseph II. They were recorded on the basis of references in written historical sources. From archive materials and secondary literature, it was possible to reconstruct a “net” of monastery workshops, the scope of their activity, the way of assigning and making of liturgical fabrics, the costs for luxurious material and preparations, links to suppliers who were non-professional traders, the names of nuns – embroiderers. These sources are often the only evidence of the textile works themselves. Scattered details about acquiring chasubles are recorded in textile columns of church inventories, in church bills, testament books, memorial books, court files, preserved contracts and receipts, personal correspondence and secondary literature such as chronicles or biographic books. Up to now, the witness of written sources escaped a more complex processing. Nevertheless, a specific knowledge of historical sources would certainly clarify the origin and creation of many monuments. Wide possibilities are thus opening up for a further research in this area.

**Keywords:** monastery, monastery workshop, church, embroidery, liturgical textile, textiles

## **LITURGICAL EMBROIDERY IN THE PERIOD OF HISTORICISM OR “RETURN TO AN OLD TECHNIQUE IS NECESSARY IF THERE IS A POINT IN HANDICRAFT OF PIOUS LADIES AND MAIDS”**

**MARKÉTA GRILL JANATOVÁ**

The period of the 19 th century is an imaginary meeting point of developing textile industry on the one side and renewal attempts which lead to high-quality crafts on the other side. The consequences of the mechanization of textile industry affected also the very special area of textile production, the production of paraments. In the church area arose European renewal movement which endeavoured to purify the liturgical art inclusive parament art. In accordance with the spirit of the then historicism, the solution was in the return to the past as to a source of inspiration. As regards the production of paraments, the adjustment path was based on hand made embroidery. Such embroidery was among the traditional women's skills within the widely used handicrafts. However, in the 19 th century, the women were not only the hands which made embroideries, even though they also fulfilled this traditional and expected role. Marie Riegrová who was socially involved initiated a collection of paraments for the church in Karlín. Renáta Tyršová who was equally active worked in the industrial

girls' schooling. The renewal movement in the church resulted in foundation of manufacturing plants as for example the Parament Institution of the Christian Academy. The Christian Academy based its manufacturing plant on the connection of artistic quality, which was guaranteed by projects of respected artists, and of the corresponding liturgical form which was compliant. The foundation of the Parament Institution arose of the then need. However, in contrast to other plants, it survived in its time and was transformed to the conditions and requirements of the 20 th century.

**Keywords:** paraments, embroidery, second half of the 19 th century, historicism, Parament Institution of the Christian Academy, Marie Riegrová, Renáta Tyršová, girls' schooling, women's clubs, monastery workshops

## **WOMAN'S HANDMAKE TEXTILE WORK IN THE COLLECTION OF FURNISHINGS IN THE CENTRAL BOHEMIA REGIONAL OFFICE OF THE NATIONAL HERITAGE INSTITUTE**

**Milan Jančo**

In 1945, after the adoption of presidential decrees, the Czechoslovak Republic acquired an extensive collection of historical furnishings of nationalized castles, chateaux, houses and apartments belonging to Germans, Hungarians and others who were considered to be enemies of the country. These furnishings included objects which provide information about omen's handmade textile work. However, they have not been entirely preserved. Parts of the furnishings were discarded as worthless. Other, especially functional objects were handed over for practical use until they were destroyed. An important collection of furniture illustrating the handmade textile work of women was collected at the Jemniště Castle in Central Bohemia. In 1948–1952 this was a Museum of Social and Housing Culture (Muzeum společenské a tělesné kultury) and in 1953 it was reorganized and renamed Museum of Fashion (Muzeum módy). In 1961 it was closed, and today, a significant part of the collections is administered by the National Heritage Institute. The aim of this paper is to present documents of women's textile handicrafts in the collections of furnishings of castles and palaces in Central Bohemia. For the sake of clarity, these objects from the 18th to 20th centuries have been divided into four categories. First: portraits and images of women engaged in textile handicrafts (paintings, drawings, prints, photographs); Second: depictions of castle and palace interiors with furniture and other tools for women's textile handicrafts (paintings, watercolours and gouaches, drawings, prints, photographs); Third: objects used for women's handicrafts, furniture (sewing tables, sewing and knitting baskets, sewing boxes), tools and aids (pincushions, needle cases, needles, sewing machines, knitting needles, crochet sets, spinning wheels) and patterns, stencils and clothing designs; Fourth: the results of women's hand-made textile work (finished products including secular and ecclesiastical clothing, textiles for the home). Although the study of women's handicrafts in the historical furnishings of castles and palaces in Central Bohemia is still in its infancy, it already provides important information about the everyday lives of women and about their hobbies and skills

**Keywords:** National Heritage Institute, textile handicrafts of women, castles, palaces, furnishings, furniture for textile work, embroidery, sewing, knitting, liturgical textiles

## **CZECH, MORAVIAN AND GERMAN WOMEN AS FLAG EMBROIDERERS BETWEEN 1850–1950**

**Aleš Brožek**

In the second half of the 19th century and the first half of the 20th century, there was a boom of a club activity in the Czech lands. A whole range of clubs and communities emerged. In that time, many of them have their flags made. At the beginning, these flags were painted, but later, embroidered flags began to predominate. In a minority of cases, they were female fans, supporters, wives or daughters of the officials who embroidered them. In majority of cases, they were women in specialized firms who made them. Mostly, these firms were directed by men. However, we can also find firms led by women in the Czech lands (Marie Chalupová, Františka Falknerová, Božena Hindlová, Ženský výrobní spolek český (Czech women's production club), Marie Lebllová, Berta Mázlová, Antonie Burdová, J. Bláhová, Blažena Křížová, Soňa Jindráková, Marie Nedomová, Margareta Wagner and Marie Mittag). The author focuses not only on flags but also on the life stories of women who embroidered them.

**Keywords:** club flags, flag production, flag embroiderers, firms directed by women

## **MODERN TAMBOUR EMBROIDERY IN THE COLLECTION OF THE MUSEUM OF GLASS AND JEWELLERY IN JABLONEC NAD NISOU**

**Kateřina Hrušková**

The text focuses on a large complex of products which were decorated with tambour bead embroidery made by hand. These objects are a part of the collection in the Museum of Glass and Jewellery in Jablonec nad Nisou. They document the use of this exacting decorative technique within the jewellery industry in Jablonec, namely from 1946 until now. The objects are situated in the sub-collections Fashion jewellery, Costume accessories and Jablonex Zásada. They form a collection with almost nine hundred pieces. Besides from finished products, mainly handbags, the collection provides also technological exhibits or production and photographic documentation. Many objects were created as samples for the production, mainly within the company Železnobrodské sklo between 1958–1978 and the company Jizerské sklárny until 1989. A separate part of the collection is dedicated to Jarmila Hlavová who was a significant industrial designer and author of tambour bead embroidery. Her own production, her co-operation with the jewellery industry in Jablonec and her activity in the family company Manufa are presented. The production after 1990 is represented in the collection mainly by the production of the company Atlas Bijoux. The company uses the technique in limited editions of their products by now. Besides from the presentation of the complex itself, the text focuses on the organization of the production within the jewellery industry in Jablonec, on the presentation of the products within exhibitions and trade shows. The text deals also with the influence of the co-operation of Jarmila Hlavová on this branch of jewellery industry in Jablonec.

**Keywords:** fashion jewellery, fashion jewellery industry, Jablonec nad Nisou, Jarmila Hlavová, handbag, Květoslava Konopková, Museum of Glass and Jewellery in Jablonec nad Nisou, beads, tambour embroidery, Zásada

## **LITURGICAL VESTMENS AND CANVASES, THEIR LACE DECORATION IN HISTORICAL DEVELOPMENT**

**Pavel Kopeček**

The contribution points to the development of decorative and lace decoration of liturgical vestments and canvases in historical cross-section, but also to motifs of this decoration. Liturgical robes and canvases are part of the iconographic program of the liturgical place, their form, decoration, material and shape indicate the theological and symbolic meaning of worship. Their use can therefore not only be perceived as practical, decorative or aesthetic, but in the context of the basic characteristics of the Christian ritual. The lace decoration of liturgical vestments was influenced by local, contemporary and cultural circumstances, changed in time and was subject to fashion trends and changes in liturgical vestments and canvases. Similar to the development and transformation of liturgical vestments, when handicraft and embroidery are replaced in the 19th century by machine, we see this trend in lace decoration. After the Second Vatican Council the liturgical robes and canvases ceased to be decorated with an emphasis on their simplicity, and the lace gradually disappears from their decoration. The lace decoration of canvases and robes, which for many centuries adorned liturgical textiles, becomes the object of study and part of museum or church collections, rather than the current practical need.

**Keywords:** liturgical robes, liturgical vestments, altar, canvas, lace, decoration, worship, ritual, cult

## **„GALLANT“ TRIFLES FOR HOME TAILORING FROM THE HERITAGE OF ANNA PLESINGEROVÁ-BOŽINOVÁ**

**Miroslava Burianová**

The paper is dedicated to evidence of handicrafts from the heritage of Anna Plesingerová-Božinová, a talented painter and a wife of Czech diplomat Miroslav Plesinger-Božinov who lived in the period of the first Czechoslovak republic. However, this is not about products of a diplomat's wife but about haberdashery which she bought in order to make or remake clothes or accessories. All the objects from the heritage of lady Anna have in common a high quality and often a luxurious design which arise from their origin in Paris, Haag and Copenhagen. There are laces, embroideries, ribbons, buttons, cords, components for jewellery production and various handicraft tools in the collection, i. e. everything what was necessary for "home tailoring". The paper focuses mainly on the 1920s' when the family of the diplomat experienced the most successful years.

**Keywords:** haberdashery, handicraft, lace, embroidery, buttons, Galeries Lafayette

## WHITE EMBROIDERY ON TULLE AS A DECORATIVE COMPONENT OF TRADITIONAL WOMEN'S CLOTHES FROM THE ROŽNOV REGION

**Lenka Drápalová**

White embroidery on tulle belongs to the scope of white embroidery which is found on the parts of Wallachian folk costume mainly of Rožnov type. It is found on bonnets, on fabrics called "mřežka" (lattice), sleeves, scarfs and ceremonial canvas called "úvodnice". In historical sources and in specialized literature, this embroidery is mentioned only rarely, often in connection with the historical development of the so-called white embroidery from the Rožnov region (which is known as Zubří embroidery today) as one of its technologically less demanding substitutions. In the last third of the 19th century, the white embroidery on tulle spread gradually and provably to the components of the women's folk costumes of the Rožnov region. A significant increase in this embroidery is related to the period of 1920's when the folk costume was renewed as well as connected to the teaching of handicrafts. Only in the period immediately before and especially after the Second World War, the embroidery experienced a strong position as a convenient decorative technique on women's traditional clothes from Rožnov. Nowadays, folk costumes in the Rožnov region are worn only occasionally. The clothes are complemented with tulle components only rarely. However, an exception are tulle scarfs with white embroidery, the so-called "vyvazovačky", which were accepted as an integral part of traditional clothes and which could not be mistaken due to their special technique. Making of white embroidery on tulle was one of the livelihoods. The embroiderers worked by themselves or there were industrial teachers, leaders of training courses or the employees of the Centre for Folk Art Production leading them. When embroidering, they put a lot of motifs and their compositions on tulle which enthral by their originality, fineness and elaboration by now. During its lifetime, the embroidery technique caused simultaneously both negative and enthusiastic reactions. Parts of folk costume decorated this way have occasionally been worn up to this day. However, the topic of white embroidery on tulle as a decorative component of women's traditional clothes in the Rožnov region has not been thoroughly worked up.

**Keywords:** Moravian Wallachia, Rožnov region, traditional clothes, tulle, white embroidery

## TEACHING OF EMBROIDERY FROM ZUBŘÍ ON THE TURN OF THE 19TH AND THE 20TH CENTURY

**Alena Křížová**

In the beginning of the 19th century, under the influence of Empire style, a fashion of white drawn thread embroidery spread out which was made on batiste and later on tulle in folk milieu. In Moravian Wallachia, especially in the Rožnov region and in the near village Zubří, a specific form of an exacting, fine embroidery with vegetal motifs was developed which is called "Zubří embroidery" ("zuberská výšivka"). With this embroidery, parts of folk costumes and home fabrics and souvenirs for spa guests in Rožnov pod Radhoštěm were decorated. Tens of male and female embroiderers in Zubří made this embroidery. The sale of their products was a significant contribution to living of their families. Already since the turn of the 18th and the 19th century,

embroidery lessons were held in Rožnov in form of private lessons. In schools, industrial teachers were occupied with handicrafts. In the end of the 19th century, the teacher Marie Schoberová (1863–1936) concentrated on embroidery teaching in Zubří. She was also involved in the propagation and sale of embroideries, in informing and organization of exhibitions. Together with Hermína Štrošnajderová-Mikundová, she succeeded in 1920 in getting through the opening of the Private school for keeping and spreading the real Wallachian embroidery art. The operating of the school was paid from state subsidies. However, the teachers worked for free. More than twenty female pupils attended the school every year. They embroidered parts for the traditional folk costumes and also fashion accessories. In 1928, a great honour was a visit of the president T. G. Masaryk. The visit is documented by an entry in the commemorative book of the school. After twelve years, the school was closed for financial reasons. Nevertheless, the women continued the embroidery work in their families. Short-term courses continued to take place. The participants were people interested in Zubří embroidery also from other regions and nowadays, also foreigners take part in the courses.

**Keywords:** embroidery, teaching, Moravian Wallachia, Zubří

## **EMBROIDERY STAMPS FROM ŠLAPANICE**

**Lucie Libicherová**

For the folk costume in the Brno region is typical a wide use of white embroidery on the sleeves, shirts, aprons and big nappies which were called “půlky” (halves). At the turn of the 19th and the 20th centuries, embroidery stamps were used in order to move the embroidery motif on the fabric. These stamps consisted of a wooden plate and metal strips which were put together to a required pattern. They made easier and accelerated the preparation of the fabric for embroidery. The design of the patterns was various – from separate rings and edge cogs to complicated vegetal and floral compositions. The required motif for embroidery was created by means of a combination of the individual stamps. Specialists – printers were occupied with the printing the stamps on the fabric. They possessed lots of stamps, they could work with them and managed the printing techniques and the combination of the motifs. Their motivation for this job was various – from a possibility of an extra income to the support of ethnographic activities. A part of the collection in the Šlapanice museum is a fund of embroidery stamps. It contains almost four thousand embroidery stamps and the original embroidery wardrobes where they were stored. They come from the Šlapanice region. From the end of the 19th century till the half of the 20th century, these stamps were used for the pre-print of patterns to be embroidered on folk costumes, on fabrics in flats, kitchens and on church fabrics. The way of print by means of embroidery stamps, its difficulties and advantages are presented. Lastly, there is also information about the history and the extent of the fund of embroidery stamps from the collection of the Šlapanice museum.

**Keywords:** embroidery stamp, embroidery, folk costume, Šlapanice, Brno region, collection, museum

## **THE BEGINNINGS OF EMBROIDERY DEPARTMENT AND WOMENS' HANDICRAFTS IN THE IVANČICE MUSEUM**

**Barbora Svobodová**

The paper focuses on the beginnings of collecting activity of the Museum society and the Town museum in Ivančice. In 2019, the Museum of the Brno region – Ivančice Museum celebrated 125 years since its foundation. Its foundation is connected with the General Land Centennial Exhibition (1891) and with the Ethnographic Czech-Slavonic Exhibition (1895) in Prague. The local intelligentsia founded the Museum society and participated actively in the cultural events in Ivančice. Already from the beginning of the existence of the Museum society, a work group for folk costumes and embroidery was designated. This work group was obtaining actively textile material for the collections. The female custodians of the folk embroidery department were several women from Ivančice: Marie Vrbová, Františka Goldmannová, Anna Svobodová, Olga Charvátová and Klementa Zonková. The last one devoted her work to the collections and their restoration for a quarter of a century. In the text, there is mentioned an early phase of collection activity of the society, fieldwork and also financial or space difficulties. In the next phase, a new order was given to the textile collection. The female custodians had to do its revision and repair many fabrics. In that time, a new museal exhibition was created, too, in which were presented textile works in one display case. The beginnings of the Museum society and the Town museum in Ivančice are connected with a significant collection activity. Thanks to this, nowadays, we have in the collections evidence of local textile parts, but also fabrics from Moravian Slovakia, Bohemia, Slovakia or from Balkan.

**Keywords:** register, folk costumes, female custodian, museum, textiles, embroidery

## **HOMEMADE MANNEQUINS – A RESTORER'S HANDICRAFT**

**Dominika Nagyová, Veronika Šulcová, Dana Szemályová**

The way of presenting clothing at exhibitions undoubtedly plays a very important role in understanding the dress itself as well as in its aesthetic perception by the visitors. To present a dress on a body is inherently the most natural way. However, the great variability of apparels representing different historical periods does not correspond to the commercial offer of exhibition busts and mannequins. For this reason, the inventive restorers are encouraged to search for their own way of making the mannequins, and for suitable materials. The Polylam® foam, which can be used as a carrier material to make a made-to-measure mannequin, is one of the widely used materials. This essay contains ideas, practical procedures, and assessment of results.

**Keywords:** mannequin, tailor's dummy, installation of clothes, Polylam®



## **INFLUENCE OF BOARDS WITH ALKALINE RESERVE ON ANIMAL FIBRES IN THE PROCESS OF LONG-TERM STORAGE**

**Markéta Škrdlantová, Jan Krejčí, Klára Drábková**

Selection of a suitable packing material for long-term storage of textiles from proteinaceous fibres is crucial question in final step of conservation process. The most of available boards are made with alkaline reserve; therefore, they are suitable mainly for cellulosic fibres. The influence of the boards with alkaline reserve on properties of silk from longterm point of view was studied. In addition, possibility of separation of artefacts by pH neutral paper was verified. The model sandwich samples from different boards and silk were prepared; silk was also separated by pH neutral paper. These model samples were artificially aged. Degradation changes of silk were determined by means of colorimetry, viscometry (limiting viscosity number) and tensile strength measurement.

**Keywords:** long-term storage of textiles, boards with alkaline reserve, preventive conservation