

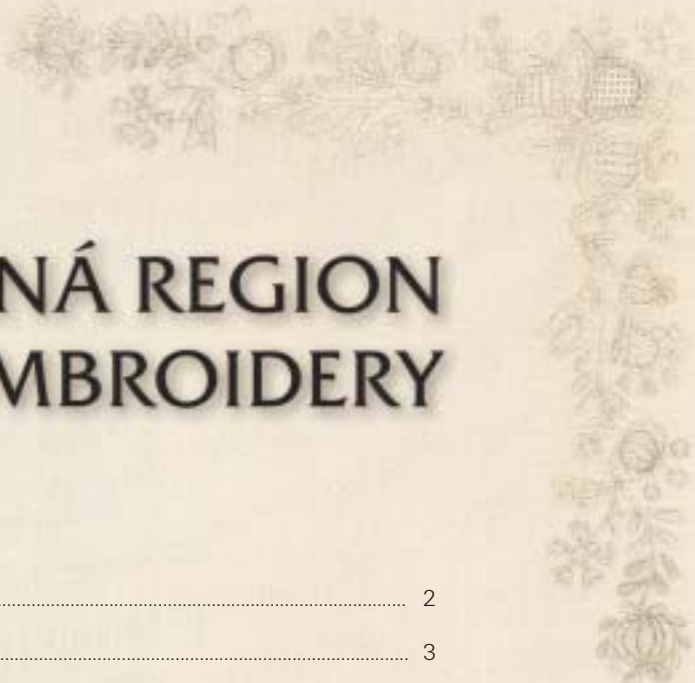
HANÁ REGION EMBROIDERY

Microregion KOSÍŘSKO
Project: HANÁ EMBROIDERY and HANÁ DIALECT

The project was implemented within the scope of:
Strategy "HANÁCKÉ LIDR"
Operational programme: Rural development and Multifunctional agriculture
Submeasure 2.1.4. Rural development (Submeasure LEADER+)



CO-FINANCED BY THE EU
EUROPEAN AGRICULTURAL GUIDANCE
AND GUARANTEE FUND (EAGGF)



HANÁ REGION EMBROIDERY

Introduction	2
Presentation of the embroiderer and her work	3
Haná region embroidery motifs and ornaments	5
The colourfulness of Haná region embroidery	8
Use of Haná region embroidery on textiles	9
Exhibitions and presentations of Haná region embroidery	11
Embroiderer's profile	13
Picture supplement	14
Haná region embroidery bibliography	28

INTRODUCTION

HANÁ REGION EMBROIDERY

The Haná region lies at the very heart of Central Moravia and belongs among the most distinctive regions in the Czech Republic. The rich customs and traditions, celebrations, dances, folk songs and brightly coloured folk costumes are preserved there to this day by ethnographic societies that annually organize traditional celebrations in well-known folklore centres (Náměšť na Hané, Prostějov, Doloplazy, Kojetín, Kostelec na Hané, Střelice, Velká Bystřice, Němčice na Hané, Dřevohostice) such as Harvest Home, feasts and carnivals. The people from this region are renowned for their cordiality, hospitality, joviality and especially for their distinctive dialect. Visitors can find evidence of the local specific culture and folk customs almost everywhere.

The material culture of our predecessors becomes evident primarily in the costume, diverse textiles, folk architecture and products of village craftsmen.

Probably the best known and most distinctive symbol of the Haná region tradition is the local costume and it is through this very costume that the folk art of the local people is expressed in earnest. The Haná costume is one of the most interesting proofs of folk creativity for its ethnographic and historico-cultural importance. It was in Haná where scenic beauty met distinctiveness and ancientness combined with wealth. From an aesthetic point of view it is one of our most picturesque costumes. It has all the characteristic features of the lowland region and reflects its fertility and wealth.

The costume stands out for its beauty, wealth and perfect technical execution of embroidery. The embroidery, which forms an inseparable accessory of the costume, renders a high aesthetic value to it. The impressiveness of the embroidery then depends on the type, the execution of the embroidery technique and the colour and shape of the ornamental structure. The technical exigence as well as the perfection of execution shows the professional character of the Haná embroidery. As an impact of the Josephine Reform embroidery training was supported at schools, which led to the foundation of embroidery workshops and a professional method of production based on pattern books and the distribution of these goods at fairs.

As sung in one old local song: "Let us not lament, dear Hanače, that foreigners mock us, Bohemians as well as Austrians, who mock the clothes that we wear, bordered and embroidered."¹ The inhabitants of the Haná region were justly proud of their costume, as the abundant use of linen in the clothing and the embroidered ornamentation of linen are characteristic of this region.

That is to say, embroidery accompanied our ancestors in their everyday as well as festival life for centuries. Now, however, it fades from our consciousness and only a small number of embroiderers still preserve it for current and future generations.

¹ BEČÁK, J., R.: *Lidové umění na Hané. Lidová kultura hmotná*. Boskovice 1997, s. 73–75.

PRESENTATION OF THE EMBROIDERER AND HER WORK

Bohumila Burianová from Mořice, near Prostějov is considered to be the best embroiderer in the Haná region today. She has devoted her life to embroidery and although she celebrated her eighty-fifth birthday towards the end of last year, she still greatly enjoys embroidery, and needle, cotton thread and linen are an inseparable part of her. She is reckoned to be the best embroiderer in Haná, using the motifs of traditional Haná embroidery for the decoration of domestic textiles, especially tablecloths and placemats. She embroiders for her grandchildren, her friends but most importantly for the joy of it and her rich works are admired by everyone, not only visitors to various exhibitions.

Mrs Burianová has devoted herself to embroidery since childhood, although in her family, which has been in Mořice for 350 years, she didn't have anyone to use as a role model as far as embroidery was concerned. "Neither my mother, nor anyone else in our family was interested in embroidery, as there was a lot of other housework. I started to embroider at school, where the craft was taught and where I learned the basics. Then I commuted to a nearby town, Nezamyslice, to a German convent, where embroidery was also taught. In Nezamyslice tulle embroidery was practised, mostly trousseaux and other useful things (aprons), but this wasn't typical Haná embroidery yet. I also embroidered at the boarding house in Světlá in Valašské Meziříčí" she relates.

She became acquainted with genuine Haná embroidery at the age of fifteen and was enchanted. She then commuted to Vyškov, where the nuns in the local convent embroidered the patterns typical for the Haná region. "There were also a lot of Haná region associations in my youth, where embroidery was practised as well. We were on the hunt for linen of good quality and embroidery material because this is the basis of high-quality work. Mulinky² – cotton thread of superior quality from the traditional French brand D.M.C could be bought even before the war. It's a really first-rate brand, which I use even today. It was no problem to get hold of first-class quality linen then, although it's quite a problem today. There's no linen available here, on which it would be possible to embroider; nobody is able to manufacture it today as it was in the past," adds Mrs. Burianová. "I ran out of supplies of the quality cotton I used to have, so for more than thirty years I've been buying it from Moravolen in Šumperk. They produce linen cloth that sells well even on foreign markets, such as Egypt or Italy. In short, first-rate clean linen is necessary for good, quality embroidery. When I embroider handkerchiefs, I buy little white handkerchiefs for the purpose. I embroider handkerchiefs on handkerchiefs," says Mrs Burianová.

The traditional Haná embroidery to which Mrs Burianová devotes herself ranks among the most advanced embroideries in Moravia as far as ornamental composition and technical perfection are concerned. It is based on original patterns, which were created long ago; the embroiderers of today don't create new ones anymore. The work of the folk embroiderer lay firmly in tradition and rural conservatism and was subject to valid, often unwritten laws of adornment and forms of ornamentation which passed from one generation to the next. The embroiderers met several times a year at village fêtes and fairs, where they copied or handed over the patterns called "mustré." The artist, however, applies her creativity in embroidery work. Embroidery arose from the simple beauty of nature, which was able to attract the rural soul and enchant it with its shapes.

² "mulinka" = cotton thread

Mrs Burianová also finds inspiration in old patterns, she thinks highly of what has already been created, that had a meaning and has a meaning still. Yet, she tries to give a modern touch to old patterns. That is why her works have been evaluated at competitions by expert committees as "original Haná embroidery in a modern concept." She is the owner of specialized issues of Haná region embroidery with unique patterns, some of which are as much as one hundred years old (e.g. SOJKOVÁ Berta: Embroidery patterns of the Slavonic people in Moravia. Olomouc 1895). It is difficult for her to get original embroidery patterns. She gets them through her friends, museums or at exhibitions. It often happens by chance. "I had an exhibit somewhere and the exhibition was successful; the visitors started sending the patterns they found at home of their own accord. Sometimes I visited the museum and was attracted by a pattern, so I tried to get it. I also draw inspiration from already finished items that I see, such as aprons, bodices, handkerchiefs, but whenever I found a pattern, I checked in the museum to see whether it was really from the Haná region," says Mrs Burianová.



MOTIFS AND ADORNMENTS OF THE HANÁ REGION

As soon as the pattern has been chosen, it is time for careful and demanding work lasting many hours – the embroidery itself. Sometimes the samples have to be adjusted (e.g. enlarged or reduced, redrawn from a strip into a square etc). This is redrawn on tracing paper and copied on the canvas with carbon paper. Then the embroidery can begin. This means that pre-drawn embroidery is used in the Haná region. Although there are some records of embroidery using the thread counting technique, the main pattern is usually pre-drawn. The holes in the embroidery are usually made by a "bodáček" (pricker) before the embroidery itself starts and the holes are later edged. Finally the threads are pulled from the embroidery.

The embroidery is technically rich, combining various kinds of stitches. Among the easiest stitches are the back stitch, stem stitch, and the most often used, the flat stitch. One can also come across the chain stitch; the cross stitch is almost never used in Haná embroidery. As an enriching element of the embroidery, ribbing circles are used. From a technical point of view the richest sections are the inside central fillings of the patterns.



As far as the scale is concerned, the embroidery is richest on the "úvodnice", the most common shape is the wavy line so that it can be viewed from both sides. Stylized patterns of variegated flowers, cabbage roses, leaves, pomegranates and eagles are lined into longitudinal wavy lines which are rhythmically altered with still motifs of wreaths, sunflowers, tulips, carnations or a heart shape.³

The embroidery techniques and ornaments of Haná embroidery have developed with time. The Haná region ornament is of a floral nature, and was accepted in our region at the time of the Late Renaissance. Like any other folk art the ornament was inspired by official art, although it didn't copy it in great detail. On the contrary, the adopted elements were processed by its own creativity and experience. The development of the ornament was influenced not only by convents representing centres of culture, but also by the brocade vestments worn by priests, which were woven with a typical Renaissance winding plant ornamentation.

The motifs preserve the rich development that folk embroidery in Moravia experienced. Haná embroidery uses mainly plant motifs. From the animal kingdom the motif of a two-headed eagle can be found as a symbol of success and wealth; that's why it was used amply on wedding garments. The motif of a rooster, bird or deer is very rare.

³ LUDVÍKOVÁ, M.: *Lidový kraj na Hané*. Přerov 2002, s. 45.



One of the most frequent figures of Haná ornamentation is a **heart**, the symbol of wild feelings, romantic bliss and yearnings. It is applied in embroidery of men's as well as women's costumes. Vlasta Havelková derives its origin from the shape of an apple core—the ornament is the result of an isolated and individualised shape of an apple core. Its shape may also be the result of the stylization of a clover leaf or linden leaf, however. There is also a geometric hypothesis which sees the origin of the heart shape in the corner area of a tablecloth whose corner is embroidered.

Another popular motif of Haná embroidery is a pomegranate, popularly called a **small apple** – a symbol of fertility – often to be encountered in songs and tales. The ornamental pattern is not strictly defined, it can appear as a bud, poppyhead, or a drawing indicating a half-blooming rose. The pomegranate's shape can be changed a bit, as needed it can be stretched, thus creating the shape of an almond, or flattened, sometimes even simplified into a rectangular shape.

The most popular bloom of the countrymen was the **rose**. There are many types appearing in embroidery such as the cabbage-rose, the carnation, the sunflower, the wild rose and a whole range of rose-shaped varieties. The motif of the rose – rosette is the oldest. The number of petals varies, there are four in the most simple version and seven in the richest version, though the most frequent number is five petals. Its magnificence is highlighted by careful inner filling.

Another grandiose shape is the **sunflower**. Its composition is linked and strung together in various ways. The sunflower is a variant of the rose and comes up if the middle section is enlarged and the petals are diminished, thus changing into half-circles made by means of a looping stitch. The closing of the most difficult ornamental structures is seen in a flower-pot, popularly called "pernica".

The tulip, which has found its way into embroidery since the Renaissance, is popular and variegated (it can be narrow, medium or wide).

The basic leaf shapes are the rosemary and myrtle types, an oak-leaf pattern is less frequent. Embroiderers sometimes create shapes similar to a cross as well as blooms resembling a snowflake. Complex fanlike blooms, which are more frequent than a real carnation (which is made by combining other types of leaves), are also created from leaves.

Carnation, cornflower and corncockle blooms are popular.

Grapes, bulbs and small lentil seeds (their application is called "na čečůvku") are presented in addition to apples.

Particular motifs have been arranged into simple or more complex designs, sometimes connected very closely, for instance on sleeve bands and on "úvodnice". The fillings were often finely reticulated, the edges were embellished by scalloping and perforation techniques.

Geometric ornaments are almost never composed as an independent unit but are complementary to ornamental plant units. They either fill them in details or enclose them in contours into particular geometric entities. The most simple unit is the "mrštinka" (laderette), the rouleau and rosemary are of same simplicity. Another kind of geometric ornament is space filling.

There are special patterns which can be found only on particular areas of clothing (on "opleč"-bodices, collars, aprons).



THE COLOURFULNESS OF HANÁ EMBROIDERY

The oldest embroideries that have come down are embroidered in white cotton thread. As late as the end of the 18th century and the beginning of the 19th century the import of silk became common and silk started to be a frequently used material for embroidering. Tailors called them "nepolitan" at that time. The original Haná embroidery was done in cream colour, which became increasingly deep and rich over the course of years and became yellow.

The colours mostly used for Haná embroidery are to be seen on the sampler which was made by Mrs Burianová (see page 16).

The colours according to D.M.C. on the sampler:

- n. 743 – darkest yellow
- n. 744 – medium yellow
- n. 745 – light yellow
- n. 822 – original colour of Haná embroidery
- n. 310 – black

Apart from these most commonly used colours in Haná embroidery, white can be encountered (handkerchiefs and linen in particular). Handkerchiefs are often embroidered in yellow. Red is not very frequent, it is only used in villages and symbolises folk character and rural life. Black is often used on the collars and bows of traditional costumes. "There are also the 'úvodnice' for weddings as well as for funerals. It was carried behind the coffin and was embroidered completely in black. It's a very rare thing," states Mrs Burianová.

Also, the apron called Smržická (which has survived in a farmstead in Smržice, near Prostějov) is unique for its colourfulness (variegated small flowers – pink, red, violet, green leaves).

Some patterns have their own colours, which need to be preserved because if the embroidery is to represent the Haná region completely, other colours should not be applied.



APPLICATION OF HANÁ EMBROIDERY ON TEXTILES

Among the gems of Haná embroidery is, above all the "úvodnice", which used to be called the 'introductory canvas' or the "bride's canvas." A bride would receive the "úvodnice" in her trousseau and would wear it on her wedding day. It would be used in christenings, often also placed in the grave of the deceased. The "úvodnice" used to serve as ceremonial garb and most of them have survived thanks to the fact that pious rural women donated them to churches as altar coverings. "Úvodnice" are 200–250 cm long and about 125 cm wide. The material was of first-rate quality, mostly silk or white cotton. The "úvodnice" consists of two parts that differ in colour. The middle section is white, cream white, cream-yellow to yellow. The patterns embroidered on the edges of the "úvodnice" are to protect against evil, hence the black as this colour was considered an emblem of joy and happiness. In the "úvodnice" simple embroidery techniques were used, a flat stitch in particular, the motifs of most of which are rib-circled on the edges. Double-sided chain and chain stitch are used. The most frequent motives appearing in the "úvodnice" are a heart, an apple, a variety of roses and a tulip, various kinds of leaves and blooms are compositionally tied on twigs.



Embroidery also found a use on particular types of headscarfs - a long strip of linen serving as a cover for a woman's head. Both ends of the linen were embroidered, and although the prevailing colour was cream yellow, black and black-and-white embroidery can also be encountered. A cream coloured line, which ornamented the forehead, is embroidered in the middle. Flowered formations arranged leisurely, one next to the other were located beside the stitched line.

Another type of scarf, a sort of combination of a kerchief and a headscarf, were the shawls – big square scarves (165 by 165 cm). Beautiful and abundant corner embroidery, which was mainly created by means of cream coloured silk, can be found in white hemp linen.

Embroidery found a use on shirts too. Initially the collars used to be free of embroidery, though later, they were embroidered in cream-yellow or cream silk and from the motif point of view, winding plant ornamentation prevails in them. Collars and sleeve cuffs were usually embroidered in black but embroidery in white or combinations of black and white can also be seen. Embroidery on epaulettes, into which shirt sleeves were sewn, was always white, cream or cream-yellow. From the embroidery techniques the simple flat stitch prevails. One of the favourite ornamental elements of collar embroidery is the heart, hence the name "heart collars". In addition, a little apple, bellflower and sunflower were applied. Black and white or white collars were

parts of festival attire; that's why they are embroidered abundantly and compositionally arranged in an interesting manner.



"Oplečr" – braiding (called also "oplíčko"⁵) was also a part of a shirt. It was embroidered in white cotton, only seldom with cream-yellow silk. On this part of the clothing we can evaluate the high elaboration and maturity of embroidery techniques.

Skirts (or "fěrtochy") are almost always embroidered in a flat stitch and with white or yellowish cotton thread, black is also applied. You can notice beautiful embroidery on the upper brims (sewn into the collars) of skirts. Embroidery has the usual ornamentation here and is titled according to the prevailing motif: "heart, sunflower, wing, rose etc."

Aprons (fěrtůšky) were mostly white, usually sewn from flax linen and embroidered in cream or black silk, later white cotton was also used. The technique of hem-stitching was applied aplenty to aprons.

Another interesting technique was used on bands – high quality material ribbons of various widths, white cotton thread embroidery was made in the flat stitch and edge-stitching and perforating techniques.

⁵ "Oplečr" ("oplíčko") – initially the upper part of a linen underskirt, later a separate part, a combination of a bodice and a corsage.

EXHIBITIONS AND PRESENTATIONS OF HANÁ EMBROIDERY

The Centre for Folk Arts and Crafts, also known in its abbreviated form ÚLUV, ensured the preservation and development of folk art lines in recent years. This cultural and manufactural organisation provided programmes for embroidery workstations, handmade ceramics studios, looked after natural braid treatment (wicker, cattail), woodwork, and ensured the buyout and export of Easter eggs.

"My daughter-in-law used to do Haná straw decorated Easter eggs, which she used to bring to ÚLUV; I met main designer Eva Vítová and embroiderers there. It's really a pity that ÚLUV ceased to exist in 1996," says Mrs Burianová with regret. ÚLUV used to organise regular exhibitions in which Mrs Burianová would take part with great success.

Every two years there was an exhibition called "Moravian Folk Embroidery", which took place in Veselí na Moravě (e.g. in 1983, 1985, 1987, 1989). A jury headed by prof. Ludvíková judged the Haná region, Wallachian and Slovácko region embroidery exhibited here. Mrs Burianová admires the beautiful Slovácko region embroidery above all. In Slovácko, embroidery and folk arts have a more solid background than in Haná, exhibitions there are held regularly and very frequently. In 1991 the exhibition was cancelled. In 1992 a new competition, called Embroidery in Moravia was announced by the Civic Cultural Centre in Veselí na Moravě.

Mrs Burianová also displayed her handicrafts in smaller exhibitions all over Moravia (Kostelec na Hané, Smržice, Kroměříž, Vyškov, Prostějov). She thinks with pleasure of the Luga exhibition, which took place in Lucerne, Switzerland (23/4 – 2/5/1993). It was a traditional exhibition of agricultural crafts and trades which was enriched that year by an individual exposition of the Central Moravian region.



Flora Olomouc had rented the whole pavilion where a complete Haná room, lent from the Museum of Olomouc, was brought. "I had my embroidery, and was dressed in a Haná region folk costume. In the Czech pavilion there were also Mrs Dytrychová's bells, South Moravian wines from Znovín, products from Starorežná Prostějov, ceramics from Haná, products of the Němčický brewery, windows from Kroměříž...", Mrs Burianová relates.

She also took part in an exhibition in Olomouc which was staged by the Vlastivědné museum in 1995. The exhibition, called "Transformations of the traditional folk culture in Haná from 1895 to 1995" was held on the centenary anniversary of a similar exhibition, which had taken place in Olomouc and at which Berta Sojková displayed her products – her patterns of original Haná embroidery are still used by Mrs Burianová.

Mrs Burianová keeps embroidering for her grandchildren, for her acquaintances, but above all for pleasure. She is always working on several pieces at the same time. "I can't do it otherwise, I can't work on one embroidery piece only." She doesn't just embroider Haná designs according to classic patterns but also modern *richelieu*. She gets inspiration from the Italian magazines *Rakam Colezione* and *Rakam Lavori Pratici*, which, according to Mrs Burianová, are of excellent quality and there are always interesting patterns to be found.

Her crafts ("úvodnice") have found their way as far as Prague Castle. Mrs Burianová herself gave one of her embroideries to Olga Havlová when she was on a trip in Lány. Mrs Burianová's granddaughter gave an "úvodnice" to President Klaus.

Mrs BURIANOVÁ'S EMBROIDERIES – DISPLAY

1. **sampler** – typical patterns and colours of Haná embroidery, also for example the bands on sleeves, collars and epaulettes are embroidered.
2. **red embroidery** – a typical rural design, used on oak tables; this embroidery was made to order for Germany by Mrs Burianová; this pattern also exists in blue
3. **blue handkerchief** – original Haná embroidery, the pattern comes from an apron
4. **pattern from "oplečí"** – in the original colour of Haná embroidery
5. **pattern from a Smržická apron** – coloured embroidery, violet and pink can be seen only in this one, it was used for aprons only
6. **yellow embroidery**, one of the oldest patterns (see B. Sojková)
7. **Haná handkerchief**
8. **folk men's handkerchief**

EMBROIDERER'S PROFILE

Bohumila Burianová

* 11. 12. 1920

Mořice čp. 119

- recognized as "the best embroiderer in Haná"
- obtained a Certificate of Professional Qualification in the field of Haná embroidery
- appointed master of folk arts and crafts (11/10/1983)
- applies motifs of Haná embroidery for decorations of home furnishing fabrics, tablecloths and place mats in particular
- her works of art were described as "original Haná embroidery in a modern concept"





Embroidery strip



Embroidery strip



Embroidery strip



Embroidery strip



Embroidery strip



Sampler



Sampler



*Pattern
for handkerchief*



Pattern for handkerchief



Embroidery strip



"Úvodnice" with straws

Patterns from "úvodnice"





Handkerchiefs



Handkerchiefs



Handkerchiefs



Embroidery with a red Haná pattern



Handkerchief



Handkerchief



Samples of Haná embroidery from a Haná tablecloth

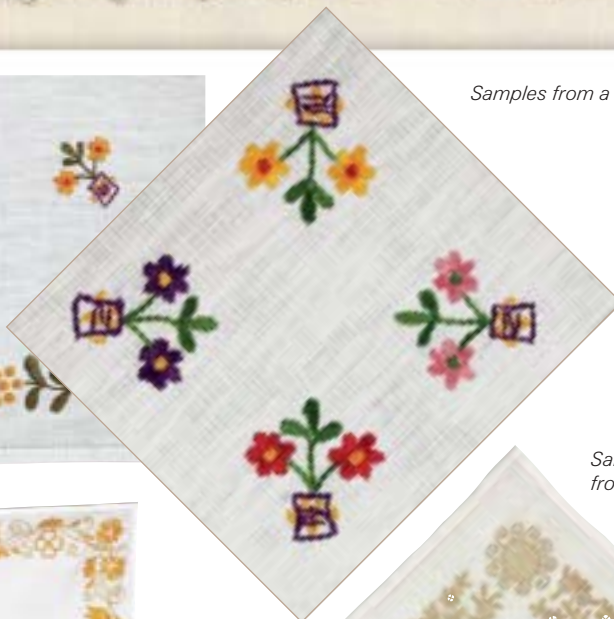


Embroidery with a blue Haná pattern





Samples from a "smržická" apron



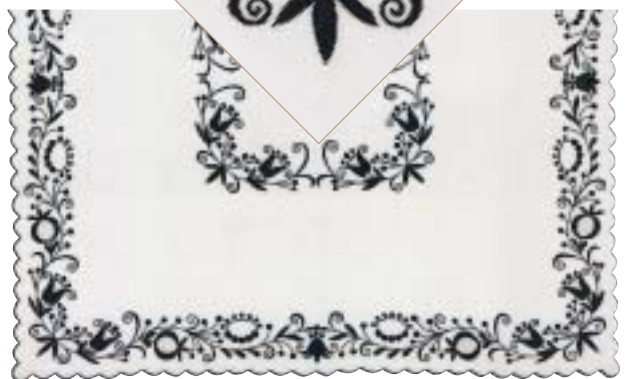
Sample from a Haná cover



Sample from an apron



*Sample
from a Haná cover*



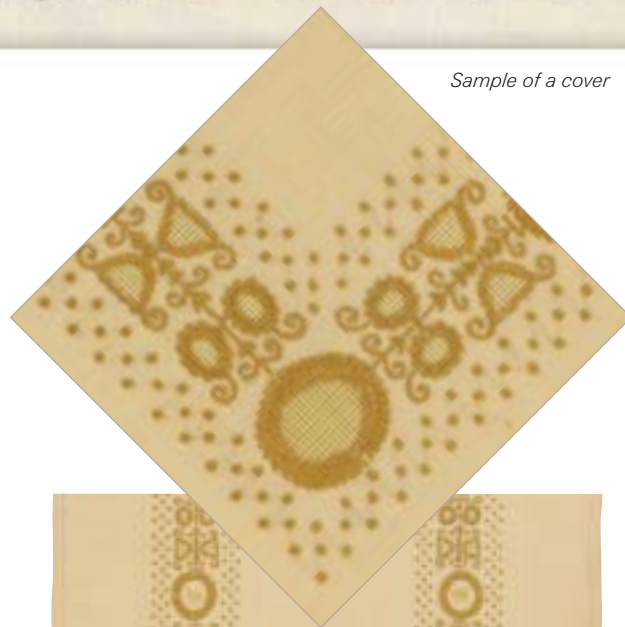
*Sample
from a Haná cover*



Handkerchief



Sample of a cover



Sample of a cover



*Sample
of blue Haná embroidery*



Haná pattern



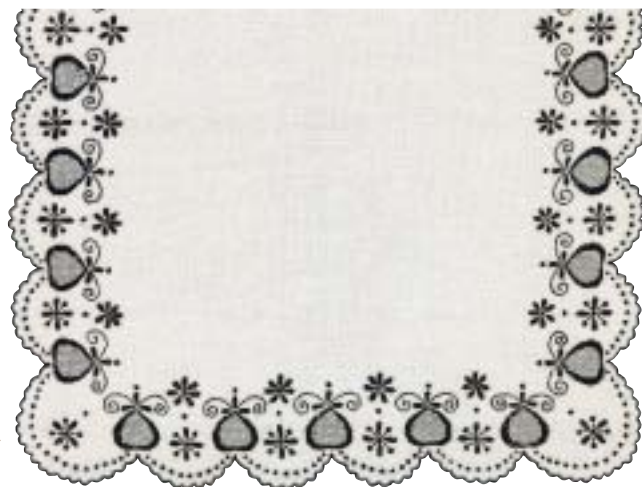
*Tablecloth
- black embroidery*



Sample from an apron



Haná pattern



Sample of a cover

LITERATURE ON HANÁ REGION EMBROIDERY

- BEČÁK, J. R.: Lidové umění na Hané. Lidová kultura hmotná. Boskovice 1997
 JANČÁŘ, J. a kol.: Lidová kultura na Moravě. Vlastivěda moravská. Země a lid. Brno, Strážnice 2000
 LUDVÍKOVÁ, M.: Lidový kroj na Hané. Přerov 2002
 LUDVÍKOVÁ, M.: Vyšívané plachty. Muzeum Prostějovska. Prostějov 1988
 SOJKOVÁ, B.: Vzory vyšívaní lidu slovanského na Moravě. Olomouc 1895

HANÁCKÁ VĚŠÉVKA

Mgr. Lucie Loutocká

Hana Rozsypalová

Edited in 2006 by Mikroregion Kosířsko, <http://kosirsko.mikroregion.cz>

Compiler: Jan Machovský, www.machovsky.cz