

National
Treasure

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Czech
Craft is
Here!

UMPRUM

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ISBN 978-80-88308-04-1

National Treasure. Czech Craft Is Here!

UMPRUM's Studio of Textile Design presents its cooperation with the Northern-Bohemian producer of glass seed beads – Preciosa Ornela.

The yearly basic research was aimed at deepening available knowledge of the craft production of glass seed beads in the context of textile production.

The interconnection of these crafts and their processes has not been touched for a long time and the research sought ways to rejuvenate these methods.

We asked ourselves the question of what we could do in the light of current development, with the main task being to link the craft of sewing glass components with digitalization.

The project outputs present new insight into how it is currently possible build upon handmade seed bead work, show courage for experimental solutions and link the craft with contemporary textile technologies. The seed bead is newly combined with the technique of machine digital embroidery, combined with knitted fabric, or cast into rubber, silicon and other materials.

Studying the links between glass production of seed beads, textile, art, interior design and consumer culture, the Studio of Textile Design has created not only a pioneering prognosis, focusing on creative industry, but has also shown the application of the seed beads and their new function. The studio explored the alternative forms that young designers could offer in addition to the traditional cultural clichés. It is a challenge towards entrenched market interests.

Jitka Škopová



Sára Matysová, Elementa Collection

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Jindřich Vybíral



Installation Glass Room

Nowadays, when industrial production methods are crucial for the future of the environment on our planet, we are considering not only how to design textiles, but also present them in the context of exhibitions and galleries, which is extraordinarily important. We are primarily interested in the principles and examples of the installation in order to achieve a contextual presentation of textile design with regard to the situation of the contemporary viewer. We want to introduce student projects to the public in order to communicate a progressive lifestyle as a reflection of national values.

The project “National Treasure · Czech Craft Is Here!”, Prepared by the UMPRUM Prague Studio of Textile Design for the Dutch Design Week DDW Eindhoven 2019, is presented by an installation that bears the story of “The Glass Room”. This becomes a quiet space into which one can look and enter and in a wider context understand a pan-European theme, which also concerns the Czech Republic. The project speaks of the character of the twentieth century and of the people who decided to form and shape it and whose hard work we draw upon to this day. It represents Jablonec glass jewelry, which has a long tradition in the North Bohemian region and is associated with the production of glass seed beads.

The central point of the room becomes a large table that is not only an ordinary piece of furniture, but also has an important social function. It connects not only individual family members, but also all guests who decide to visit this room and allows them to spend time together in pleasant activity. In our case, genuine Czech seed beads, needle and thread are served on velvet. During the DDW, anyone who wants to learn about the traditional craft making and sewing of seed beads and will be interested in trying this craft is welcome.

The glass room is furnished in an economical and clean style and gives space for thoughts that are seeking a way out of destructive materialism. One of the ways can be a renaissance of things that can restore their standing to them. The standing of things that are worthy of love, respect and attention. This relationship then includes the moral commandment: “You shall not throw away, you shall not destroy, you shall not buy in vain.” This highly current and serious idea is demonstrated in objects symbolically depicted as wardrobes.

The way to elevate the prestige of crafts to the same level as the “beautiful arts” enjoy is presented in an intimate silk scarf picture gallery. The artist here is raised to the power of a craftsman whose designs arose in an environment created by skill and love.

At the end of the walk through the room, the viewer sees himself reflected in a mirror. The mirror as a symbol of self-reflection offers us a glimpse into the heart and the realization that we ourselves are the creators of the world in which we live.

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Experiment

Experimental approaches present a new insight into how it is currently possible to build on handmade seed bead work, show courage for an unconventional solution and connect the craft with contemporary textile technologies. For the created artifacts, the seed bead is newly combined with the technique of machine digital embroidery, combined with knitted fabric, felting, or cast in rubber, silicone and other materials.



Františka Benčátová, Felt structure

The interconnection of seed beads with wool felt creates a structure in which the seed bead works both as a technical element providing the pleated structure of the material, but also as a rhythmic detail, which completes the exceptionalness of the resulting structural yardage with its color and reflection. It offers applications in the area of furniture upholstery or as a thermal acoustic wall.

The tubular seed type becomes a structural element for creating a fragile and airy glass mesh that is essentially very pliable. They can be installed in the interior as a purely regular geometric element, or even as a chaotic structure that can be used to create crystalline interior divides by layering.

The glass seed bead also becomes part of the fabric and knitwear meanwhile gives the material unexpected weight and drapability and achieves new qualities. Using basketry technology, it grows into irregular shapes of designer containers and, in contrast to matt sisal fiber, gives the object an unexpected spark. The tactile quality of the created structures allows the viewer to experience an interesting sensation where the glass seed bead maintains its cool temperature compared to warm textiles.

In another project, the seed bead is used as a raw material, which through melting at lower degrees becomes a building material to form a series of massive vases and, thanks to a sophisticated process, still retains its form, while the temperature is set so as to unite it into a compact whole.

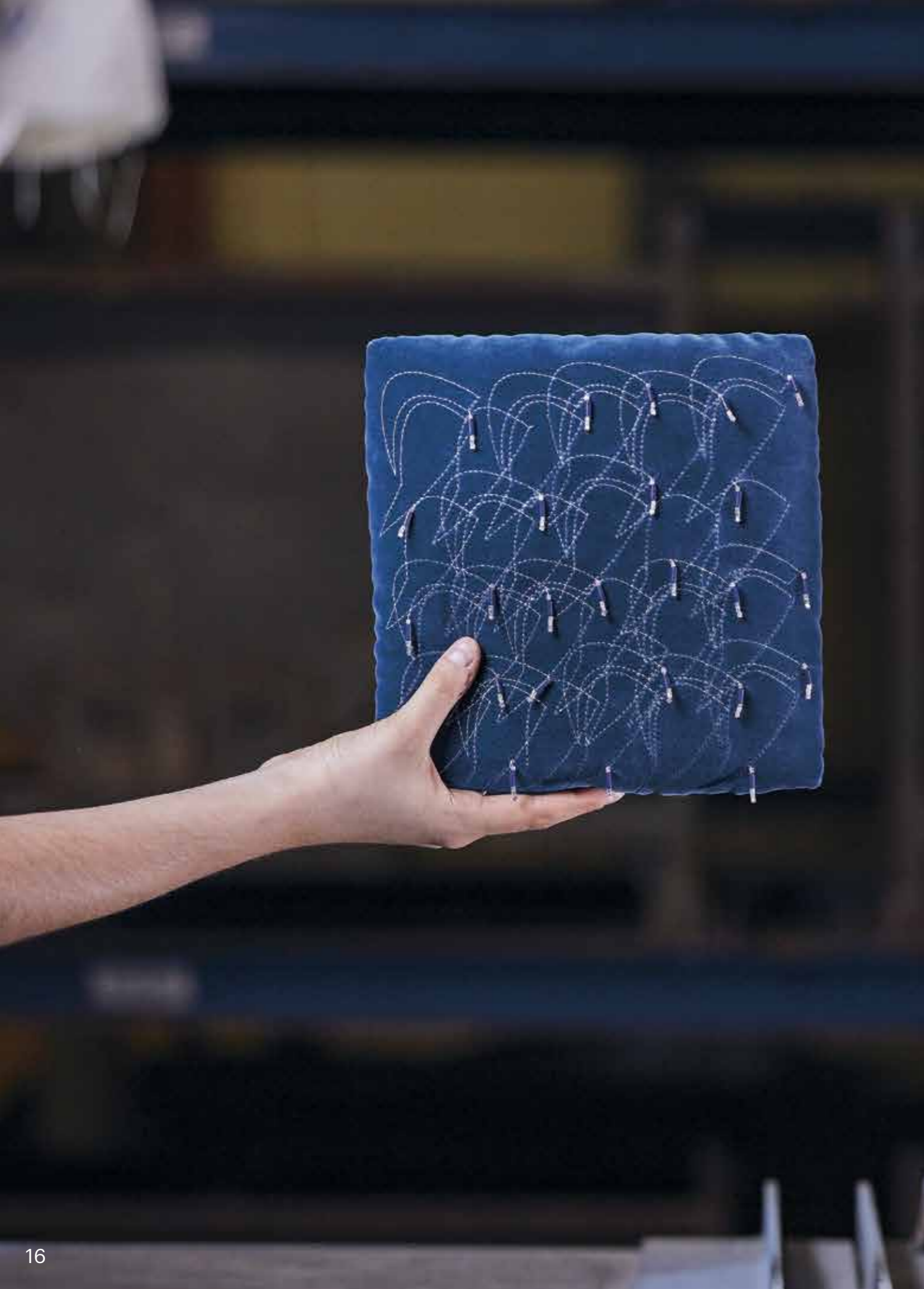
Students used seed beads of the lowest type and quality in their projects. The defects are not perceptible to the eye and their use has led to a meaningful reassessment of the raw materials.



Dimitrij Mandzyuk, Glass Structure



Thea Chatrná, New upholstery





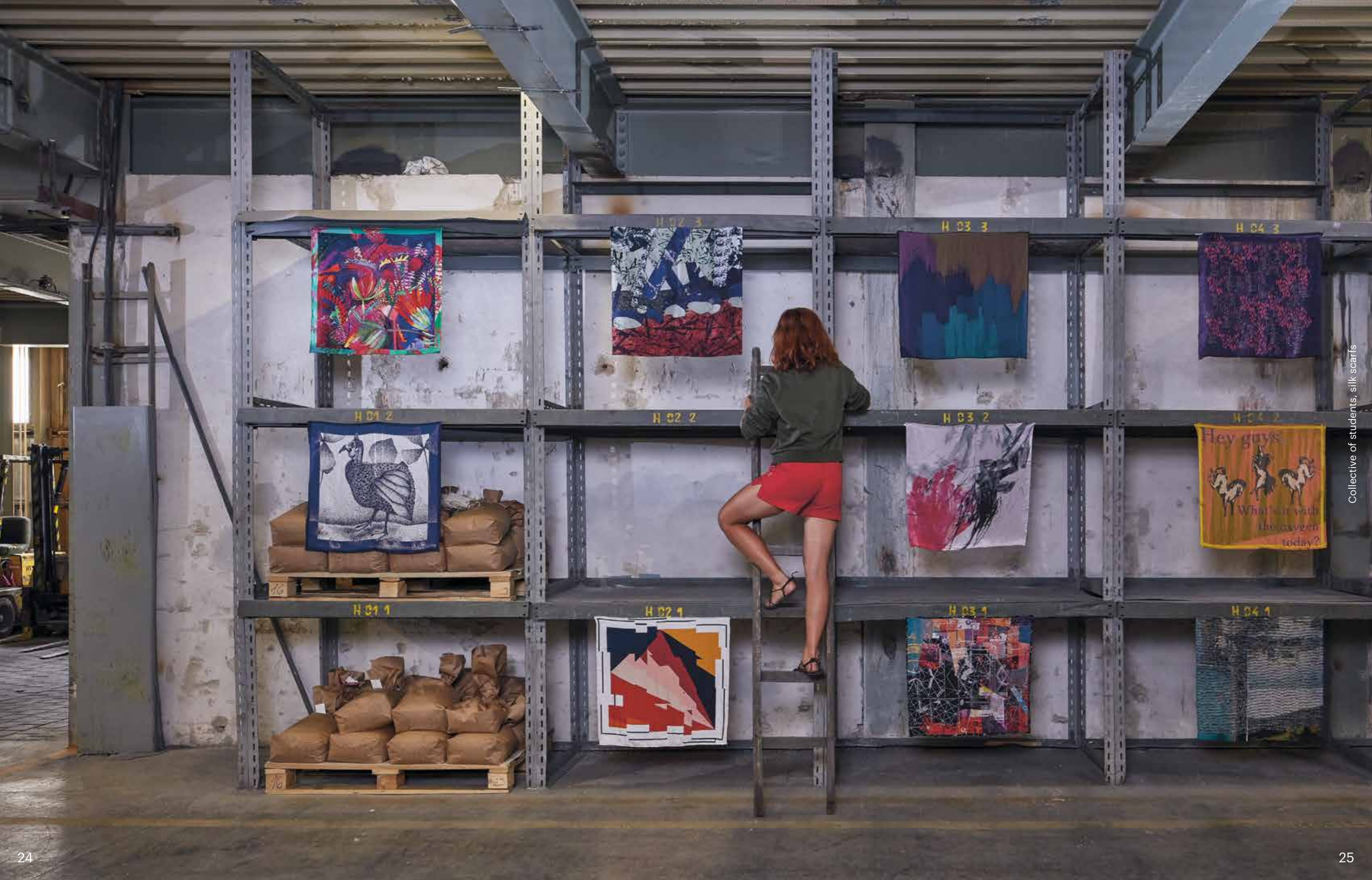


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Seed bead integration

How to introduce the seed bead to a wider audience?

One way is to integrate the seed bead into fashion. The silk scarf and textile applications that act as a carrier for sewing the seed beads became the chosen media for this topic. Students try to lead the public into a deeper relationship with the product by allowing everyone to sew their own seed bead, creating moments that can be calming for a person and at the same time an original handmade accessory that is more meaningful than a product purchased in a store. In this way, they test reactions and interest from the public. Textile applications are offered either freely so that the future customer can place it anywhere, or in the form of embroidery directly into the garment. This intention is demonstrated on discarded clothing from second-hand stores that can be updated and rejuvenated with a new story.



Collective of students' silk scarfs

Textile is softness, silkiness and closeness. Fabric is filled with compassion that does not hurt in its nature. Its thoughtfulness, suppleness and flexibility, i.e. the ability to change shape, is a living dialogue with human beings,

an embrace with objects and with the wind. Textile does not like to resist, on the contrary, it likes to adapt. It loves rest as much as movement, and therefore its heart is always open to change and longs for a touch that can come at any time...

Collective of students, Silk scarfs





Kina Usami, Koi collection



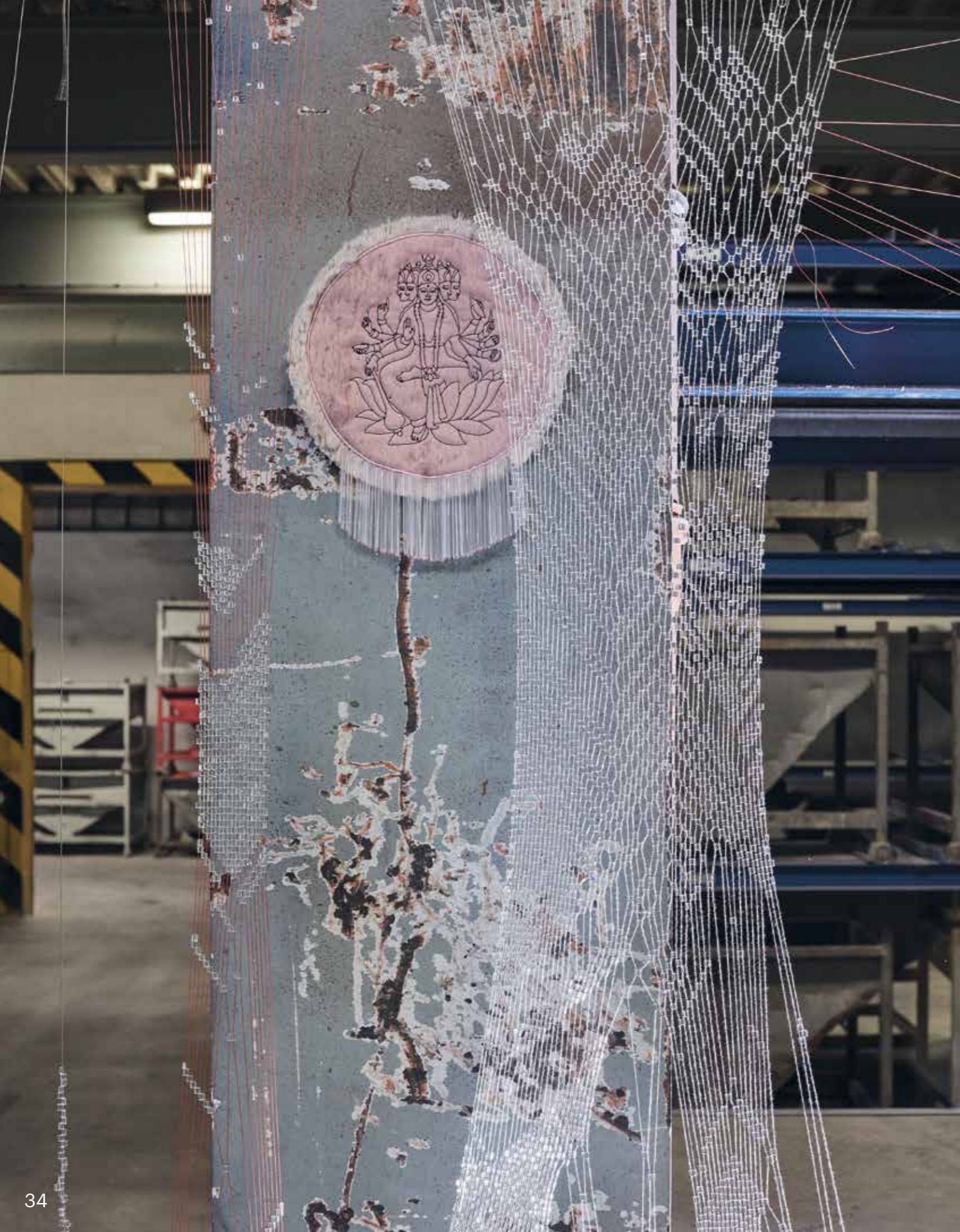


Markéta Jebavá, Upcycling collection





Martin Pondělíček, Noli me Tangere



Markéta Jebavá, Hana Kocurková, Indian Mystery

Indian Mystery

Gentle crystal in India
is imagining
what paradise looks like.

In a year, however, there
will be a shortage of drinking
water on Earth.

So it adopts more children
because of those who still
haven't awoken
with a mission for a better
tomorrow.

A series of patches is inspired by the surrealist poem "Indian Mystery".
It originated through playful rhapsodizing in the Studio of Textile
Design, where each student wrote one verse without knowing what
preceded it. The esoteric tuning of a series of applications celebrates
the beauty and tenderness of crystals, of precious minerals, and looks
into India's mystical cultural environment.

... a typical example of the use of PRECIOSA glass seed beads is
luxurious Indian wedding lace ...



Tereza Dvořáková, Vivala Vida



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Jablonec Glass Jewelry

Jablonec glass jewelry, with its colors and shine, has been celebrated all around the world. It is a unique craft phenomenon whose shine has made one Czech city a glimmering commercial and cultural center for some time. This area was individual in the colorful coexistence of its Czech-German inhabitants, who lived here in mutual cooperation and the phenomenon of small seed beads was deeply inscribed into their destinies.

The Jizera Mountains and the Jablonec Region are lush with glass jewelry. It is magical material that has been imprinted into the local *genus loci* in a fundamental way. In 1918, Jablonec entered the First Republic era as a prospering cosmopolitan city. The glass jewelry industry has still not reached its peak, but its earnings are still attracting newcomers and its entrepreneurs and export houses are busy in trade. Exporters have their representatives on almost every continent. Salespeople dealing in Jablonec glass jewelry are active in Paris, London, Berlin, Milan, Antwerp, St. Petersburg, Moscow, Istanbul, New York, Calcutta, Bombay, Buenos Aires, Jakarta, Rio de Janeiro and countless other cities. The entire glass jewelry colossus is a well-functioning organism closely linked to the glass industry, which employs a large part of the Jizera Mountains.

German inhabitants prevailed at that time in Jablonec. Entrepreneurs, glass factory owners, innovators of technology and exporters were usually Czech Germans. Glass factories and export houses were usually owned by family companies with a significant influence on the political, social and cultural movement of the city at that time (the Riedls, Jägrs, Mahls). In 1918, during the time of the First Republic, there were around 140 department stores. For the German entrepreneurs, however, the transition from one political system to another meant a significant complication for their business. They had to cope with many obstacles, such as new customs duties, currency reform and a strong Czechoslovak Crown, but also with the centralized support of Czech products. They expressed their disagreement with their union with the

Jablonec nad Nisou

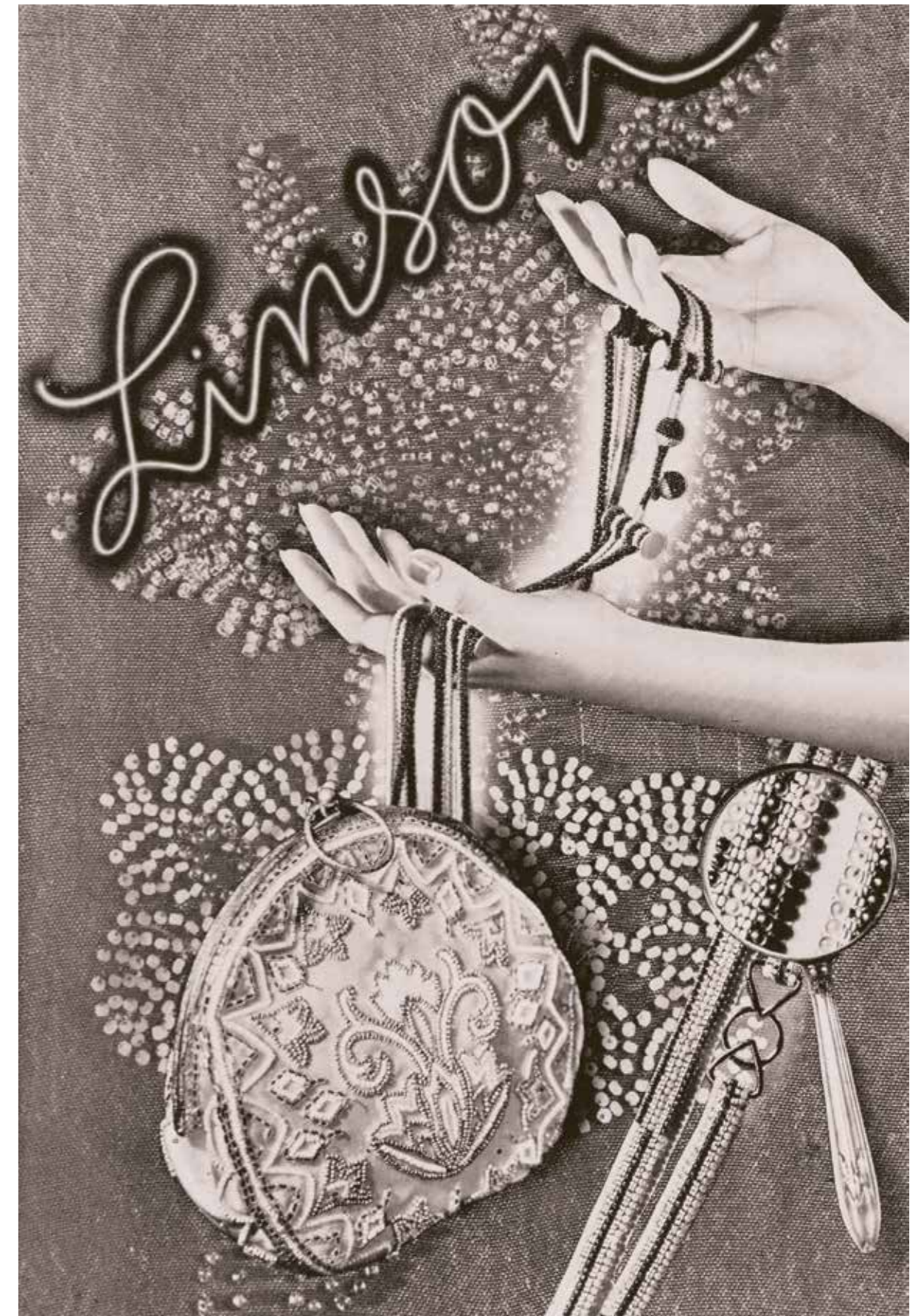
new state by declaring the independent province of Deutschböhmen with the intention of uniting this part of the Sudetes with Austria. The Czechoslovak government had to intervene with force, using its improvised army in order to suppress the uprising, and the military action saw human casualties on both sides. In the later post-war period, this action played into the hands of Henlein's propaganda as proof of anti-German repression practiced by the Czechoslovak government.

The new government supported Czech industry and business and this was also the case in Jablonec. The first purely Czech export company was created with the name Tchecoverre, in which was led by several Czech entrepreneurs. The ambition to assert themselves against the local German competition was unsuccessful, however, and global trade remained in the hands of Sudeten Germans.

This situation changed after the Second World War as one of the decrees of President Beneš legalized the removal of Sudeten Germans from Czechoslovakia. Jablonec Germans succeeded in remaining united and concentrated themselves in Bavaria, specifically in the city of Kaufbeuren.

Through aggressive efforts and negotiation with Americans and Czechoslovak parties, Jablonec Germans began building workshops for the production of glass jewelry there in a factory that had previously produced dynamite. They created here a new quarter of the city called Neugablonz, where the entrepreneurs brought their Jablonec know-how in producing glass beads and seed beads as well as new prosperity to the region.

Historical advertising, source: Museum of Glass and Jewellery in Jablonec nad Nisou





Beads production process

Preciosa Ornela

For ten years, the brand Preciosa has been the most recent chapter in the Zásada's and Desná's production of semi-finished glass jewelry components and many other glass specialties. It was created on November 1st, 2009 through the merging of one Zásada's and two Desná's production facilities into a single joint-stock company. The name Preciosa Ornela refers both to the tradition of the former Ornela and the reality that the new company has become a part of the large and powerful Preciosa Group. In this way, another successful era has begun for this traditional production that has endured until today.

Preciosa Ornela's assortment is mostly based on traditional glass seed beads and again proves that its quality and breadth has no global competition. From more than a hundred and twenty seed bead shapes, the most popular the most popular by far are still the Rocailles, the seed bead type, which has reigned worldwide for several centuries especially in exclusive embroideries and glass jewelry designs. Typical examples are the traditional Indonesian production of embroidered slippers, luxurious Indian wedding laces, or Russian embroidered icons. The lives of many traditional nations are so closely interconnected with the Czech Rocailles that they would not be able to survive without them. Mexican Indian children from the Huicholes tribe learn to distinguish colors and to count with them. The production of decorative objects covered with ornaments from Czech Rocailles is their main source of income. Young people in the Peruvian Andes dress in woven caps embroidered with up to two kilograms of Rocailles during ceremonial occasions. Women and men from various African tribes outdo each other in the amount of Rocaille accessories and female traditional costumes are decorated with them in faraway Greenland.

The concept of the popular rocaiile has become a general term which covers other pearl-types of bead and most users call them seed beads. Preciosa Ornela has been trying for many years to educate users on the correct terminology of this and other seed-bead shapes. This has been most successful thanks to cooperation with designers whose creations

best present the endless amount of possibilities of use of the seed-bead assortment. Every month, educational manuals are added to the Preciosa Ornela's website, according to which those interested can try out the many techniques connected with the use of seed beads, or beads, with the PRECIOSA Traditional Czech Beads™ brand name. Videos with instruction or galleries with motivating photographs of designs are freely accessible on social networks.

Support for the interest of this successful Czech product is even led by the up-and-coming generation at art schools, with which Preciosa Ornela works closely, resulting in mutual satisfaction. An important opportunity for students, designers and the general population to work with seed beads is the possibility to participate in thematic competitions taking place on the internet and the social network site of Preciosa Ornela. The Master of Crystal Competition, organized annually by Preciosa in cooperation with the Museum of Glass and Jewelry in Jablonec nad Nisou and the Czech Glass Society has become prestigious. It is a joy to watch the excellent results of Czech glass jewelry designers in international design competitions and fashion shows.

An example of nearly exemplary cooperation nowadays is the more than two-year cooperation between Preciosa and UMPRUM in Prague. Thanks to the unceasing enthusiasm of Jitka Škopová and her students from the Studio of Textile Design, a lot of novel design with an outline of unconventional bonding of textiles and glass seed beads and their use not only in the jewelry industry have been created in the relatively short period of four semesters. This effort to interconnect and rejuvenate the craft and the strengthening of it through this connection has borne very interesting fruits. The hopes of Czech design take the assortment of glass seed beads with the world-famous product brand of PRECIOSA Traditional Czech Beads™ on a new journey full of the discovery of possibilities. They are an inspiration for the novel use of existing seed beads as well as a stimulus for the technological improvement of shapes for the possibility of their machine applications.

Beads production process

Glass – beauty commanding admiration and respect, just like the people who understand it, who can create and shape it, for example, into the image of dew drops, the opening of a flower and the transparency of human feelings until now closed in our imaginations.

The secret of glass is fragility and strength at the same time, both guarded by its unity. If we break it, the glass becomes a wasp sting, arrowhead or knife blade, and the drop of blood we find on our body slowly turns into pain of the same magnitude as we have caused the glass.

Stringing seed beads is still a lively tradition

Stringing seed beads takes us back to the time of our grandmothers, when any stringer in the Jablonec region skillfully strung tiny glass seed beads onto more than 20 needles on a pedaled threading machine. It's only about history, though, it is a craft that has survived to the present day. Today, under the current brand Preciosa Traditional Czech Beads™, the seed beads continue to be strung in this traditional way.



Mrs. Jaroslava Marková from Vysoké nad Jizerou.

Even at the age of 92, she is still an employee of Preciosa Ornela and at one time strings 12 needles with those seed beads that cannot be strung by machine.



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The Studio of Textile Design

The concept of the Studio of Textile Design is based on a comprehensive education of textile designers who are to create a high-quality living space for modern people. This is preceded by the process of creative design, understanding the needs for creating a new textile product, realization and, in the final result, applying it into real life. Students work out designs for various areas of textile design, of areal and spatial character, in which textile has traditionally appeared or has been alternatively used. As part of their creative work, they come up with visions and solutions that are not only original, imaginative, aesthetically valuable and designed with expertise, but also concern sustainability, use of local materials and waste. New “smart” materials are constantly appearing on the market and technological development opens other possibilities for how and where textiles can be designed, produced and used. Thanks to specific knowledge of materials and textile techniques, textile designers are in a unique position where they can utilize these new possibilities. Besides experimental approaches, education in the Studio of Textile Design focuses on traditional textile techniques, repeated, endless and solitary patterns, tapestry and the area of art design. Expression in the studio is based on diversity and a graduate should be able to create high-quality free art (drawing, graphics, tapestry, etc.), as well as to cope with any extensive and demanding task, know how to present and persuade producers anywhere in the world of the sense of their design.

Iris Fabre, Digestion



7 About UMPRUM

The Academy of Arts, Architecture and Design in Prague known as UMPRUM was founded in 1885 and, throughout its existence, has ranked among the best educational institutions in the country, boasting a number of successful graduates who have gone on to become respected professionals, garnering acclaim beyond the Czech Republic. The Academy is comprised of the departments of architecture, design, fine, applied and graphic arts and theory and art history, which each offer studios tailored according to their specializations and the Heads of the studios are leading figures on the Czech art scene. In reading the trends of the market and interests of the evolving student body, the Academy opened two new studios for the 2018/2019 semester: The Guest Artist Programme commenced in the spring of 2018, wherein each semester UMPRUM invites an acknowledged artist from abroad to work with our students, and, in the winter of 2018, the Studio of Photography II, which falls under the Graphic Arts Department, began offering space for a new generation of talent with a desire for innovation in the visual word.

The Academy currently offers about 600 students 25 studios within 6 departments and, twice annually, the entire academy is opened to the public for a presentation of student work entitled “Artsemester”. Additionally, over the course of each year, the academy organizes over 15 individual exhibitions, half of which are presented abroad. In 2018, UMPRUM ascended to the prestigious QS World University Rankings and is listed among the world’s best universities in the 51st to 100th percentile, being listed among such schools as the École nationale supérieure des Arts Décoratifs (ENSAD) in Paris, American schools such as Cornell University and Cranbrook Academy of Art, and British institutions such as Sheffield Hallam University and Kingston University, making UMPRUM the best art school of all post-communist countries.

Rector Jindřich Vybíral

UMPRUM The Academy of Arts, Architecture and Design in Prague is a small art school offering quality education over a wide array of modalities. Over the decades, we have managed to resist the pressure of the instrumentalization and economization of knowledge. Our aim is not merely to prepare young men and women for their artistic professions, but also to foster an independent investigative and experimental spirit. At UMPRUM, we want to provide our students with a synthetic education, anchored in the traditions of great cultures. Our teaching is founded upon a strong connection between materials, process, idea and expression. Its constants include a balance of technical mastery and conceptual inventiveness, and a balance of intellectual and artistic growth. The advantage of the Academy is the unity of learning and research, which we understand as an essential prerequisite for the development of talent and individuality. Our pedagogical approaches do not call into question the need for disciplined, rigorous study, but they provide sufficient time and freedom for students to realize their own visions. We are an open, pluralistic institution where different opinions develop and where multiple approaches lead to the fruitful continued prosperity of society and its ecosystem.

UMPRUM’s exceptionalism is in its furthering of the mutually enriching coexistence of free art disciplines with architecture and design. We strive to ensure that our approaches are not only multidisciplinary but also interdisciplinary and transdisciplinary — so that the symbiosis of different perspectives brings synergistic effects. At the Academy, knowledge is exchanged in small groups and teachers are in personal contact not only transferring knowledge and awareness to students, but also sharing in the formation of their life attitudes. Our Academy strives to cultivate socially responsible art, architecture and design that venture beyond the world of aesthetic phenomena and form assuming socio-political relevance to an increasing degree. We are sensitively observing the consequences of technological progress, climate change, rapid urbanization, and the aging of the population. We strive to re-define the role of artistic and design disciplines with a view to the continued prosperity of society and its ecosystem. UMPRUM – The Academy of Arts, Architecture and Design in Prague, is a self-confident, prestigious university that is proud of its nearly century and a half of tradition, but also an institution dynamically developing and ever evolving.

National Treasure · Czech Craft Is Here!
19/10 — 27/10 2019

Dutch Design Week Eindhoven
Veem | Floor 3, Torenallee 80

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Tereza Hrdličková, Františka Benčatová, Thea Chartná, Sára Matysová,
Markéta Jebavá, Judita Volfová, Veronika Meixnerová, Hana Kocurková,
Zuzana Ševčíková, Martin Pondělíček, Tereza Dvořáková, Kina Usami
Texts: Jitka Škopová, Jindřich Vybíral, Jaroslava Růžicková, Petr Puš,
Petr Nový, Eva Chudomelová
Photos: Peter Fabo, Jakub Přecechtěl, Museum of Glass and Jewellery
in Jablonec nad Nisou
Translation: Nathan Fields
Graphic design and typesetting: Petr Hrůza
Print: INDIGOPRINT, s.r.o.
Print run: 500 copies

The catalogue was published as part of the exhibition
National Treasure · Czech Craft Is Here!

© Published by UMPRUM the Academy of Arts, Architecture and Design
in Prague, 2019

All texts and photographic documentation appear with the kind permission
of the participating professors, lecturers and students.

The project was financially supported by the Ministry of Culture Czech Republic.

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