

Kashubian Embroidery, Slupsk School *from introduction by Hugona Ostrowska-Wojcik*
Translation in summary by Stanislaw Frymark

(This collection of Kashubian regional embroidery designs is a recent addition, 1998, to those published several years ago by ZK-P.)

Due to the interest of residents of the Slupsk region, ethnographer Hugona Ostrowska-Wojcik and artists Dorota Sikorska-Lazny and Mieczyslaw Lazny undertook a study to establish a school of Slupsk regional embroidery designs. In many sections of Kashubia the embroidery designs are often considered to be a visiting card and therefore there was a need for Slupsk to establish their own school of embroidery designs to show they belonged to Kashubia.

There is no living tradition of embroidery in Slupsk—almost nothing from the present day and very little from the past. The authors took examples from old regional costumes, furniture, pottery and architectural decorations.

Examples of borders came from the old city gates; examples of ornament came from wooden boxes, chairs and wrought iron. Good examples were found on pottery of the 18th and 19th centuries which had been uncovered in archaeological excavations. In a 1954 Slupsk excavation many mediaeval pottery shards as well as some complete pieces were found. Also some motifs came from Kluki.

Most examples contained flowers. There also were many leaves, some very decorative, and more predominant than in the embroidery of other regional schools.

There were four main colors: blue, green, yellow, brown. In addition violet occasionally occurred, usually associated with grapes. There was no red and no black. From pottery there are eight variations of the colors: two shades of green; four shades of blue; brown and yellow.

Old examples were used to create the designs in the book. Most came from painting on pottery so they needed to be adapted for textile use. The most frequent flower was the tulip, however the palmetto was also used regularly. Although frequently seen in embroidery of other regions of Kashubia, there is no heart in the Slupsk design motives.

Table linen should never have fringes, but rather be hemmed. The fabric should be white or cream.



Design from the Slupsk embroidery school