TRADITION OF VINE WEAVING IN POLTAVA REGION: HISTORY AND MODERN DESIGN SOLUTIONS

Abstract. The purpose of the study is to clarify the general trends of the evolution of artistic vine weaving as a type of Ukrainian decorative and applied art and to identify the features of its regional manifestation in the Poltava region.
During the selection and processing of theoretical and factual material, methods of analysis and synthesis, comparative and comparative method, system-functional and analytical approaches were used. The use of historical-cultural, semiotic, and comparative methods made it possible to investigate the regional features of the evolution of artistic wicker weaving.

The history of the development of wicker weaving in the Poltava region is analyzed, starting from the stage of its maximum flowering in the 19th century until today. The main centers of wickerwork that formed in the Poltava region during the specified period have been identified. The role of state institutions in the spread of wicker weaving as a decorative and applied art in the region is emphasized. It is noted that in the modern context, the field of wickerwork in Poltava region is represented by the creative activity of individual masters. On the basis of the analysis of the creativity of modern wicker weaving masters, it was established that the wicker products in the Poltava region today represent a harmonious combination of Ukrainian folk traditions in the manufacture of products formed during the historical past; strengthening of innovative approaches and creative design solutions in creative activity; selection of the product range taking into account the needs of the consumer, the demand of society and the aesthetic standards of modern design; the master's use of an individual style.

The article presents the evolution of vine weaving as a Ukrainian decorative and applied art in the Poltava region; the adaptation of design decisions of Poltava region artists to today's requirements is illustrated.

**Keywords:** folk culture, folk crafts, handicrafts, wicker weaving, Poltava region, decorative and applied art.

**Introduction.** Modern society is faced with the aggravation of contradictions in the system of broadcasting cultural experience, as a result of which the culture of the current society is losing individual and personal traits and national-ethnic identity, there is a risk that modern people will lose their value orientations and basic trust in the world. One of the aspects of overcoming this crisis can be seen in the appeal to the fundamental values of traditional culture, their creative reinterpretation. After all, universal ethical and aesthetic values were created precisely in national cultures, capable of giving their unique and generalizing vision of the common world of humanity. The diversity of cultures is the source of the creative abilities of mankind and the basis of mutual respect between different peoples. In this context, folk culture acquires a fateful significance.

In the documents of UNESCO and other international organizations, the idea of the need to preserve various traditions of the peoples of the world, the importance of studying and preserving any element of culture clearly sounds [1; 2; 3].

In modern Ukraine, the issues of restoration of destroyed forms of life, preservation of historical memory and traditions, as well as defense of dignity and
ethnic self-awareness are topical. An important condition for solving these issues is drawing attention to the ethnic heritage, in particular through the value orientations of Ukrainian decorative and applied folk art (pottery, artistic ceramics, wicker weaving; pysankari, Petrikovsky painting, embroidery, lyal’ka-motanka, etc.) [4]. Their use in modern architectural and design practice contributes to the preservation of ethnic traditions and the reproduction of the values of folk culture.

Poltava region is distinguished by a unique flavor of folk culture, which is manifested in various types of decorative and applied art. The Poltava region is known for Opishnya pottery, Reshetiliv carpet making, Myrhorod art ceramics, Poltava embroidery "white on white", etc. It is important to note that the interest in these folk traditions and works of art, various authentic techniques of making and decorating folk art products is not dying out today, but on the contrary, it is reviving with new enthusiasm.

In this context, understanding the phenomenon of national decorative and applied art, in particular artistic weaving from vines is relevant and necessary. Modern wicker masters continue to use ancient techniques to develop modern works, taking into account design innovations and expanding the range of products.

However, it cannot be claimed that the last decades have been marked by the formation of a steady interest of scientists in traditional wicker weaving, in the study of its regional and local features of life and production of products.

Taking into account the fact that vine weaving is a distinctive element of the culture of Poltava region, which has deep traditions of this type of folk art, there is a need for a comprehensive analysis of the historical and sociocultural aspects of the formation of vine weaving in Poltava region; study of trends, trends and innovations observed in the modern artistic culture of the region, analysis of connections between traditions and modern trends in folk art.

Analysis of previous research. In the modern academic discourse, a number of researchers, representatives of both foreign and domestic scientific communities, focus their attention on the study of traditional weaving from plant materials, including vines. Since weaving as a form of decorative and applied art is considered one of the oldest crafts and an important element of cultural heritage, the research interest in this phenomenon is considered taking into account historical and regional aspects, socio-cultural processes, art studies, as well as the field of modern design solutions.

The desire for a comprehensive reproduction of the features of weaving in ancient times through the prism of historical and archaeological knowledge is reflected in the scientific investigations of foreign scientists, such as E. Masson-MacLean, J. Knecht, and others [5]. A number of modern foreign scientists in their writings reflect the peculiarities of the use of authentic traditions in the manufacture of woven products in the modern design of interior items, taking into account natural materials for weaving (e.g., bamboo) and regional specifics (O. S. Ogembo, N. Navei,
K. K. Diabour, S. Mwituria, etc.) [6; 7], or focus on aspects of eco-design (P. Ryan, W. Wendrich, Y. Zheng, J. Zhu, Wenxin Deng, etc.) [8; 9; 10].

A number of scientific works by Ukrainian scientists are devoted to the problem of artistic weaving. Among the thorough works, it is worth noting the dissertation of T. Zuzyak "Artistic weaving from plant materials in Ukraine in the 19th and 20th centuries. (history, typology, artistic features)", where the researcher, among other things, analyzes the forms typical for different regions and local artistic features of wicker weaving, finds out the prospects for the development of artistic weaving in the 21st century [11].

A special place is given to the works of I. Sayenko [12; 13] and M. Selivachov [14–16], dedicated to Ukrainian artistic weaving. Ukrainian researchers consider the origin, semantics, main stylistic features of vine products, taking into account the specifics of the region [17; 18], find out its place in the cultures of the East Slavic peoples [19–21].

In recent years, a number of scientific investigations have appeared, dedicated to the study of traditional and specific features of artistic weaving in certain historical and ethnographic regions of Ukraine. A researcher in his article, Ya. Taras, analyzing in detail the peculiarities of Pokuttia wicker weaving at the end of the 19th century, notes its high level of development, which is primarily due to the availability of the necessary raw materials and the demand for suitable wicker products to meet the needs of the agricultural area [22].

Researcher N. Lytvynchuk, highlighting the regularities of the evolution of wicker weaving in Sumy region during the late 19th and early 21st centuries, reveals the technological features of raw material procurement and the manufacture of wicker products, outlines their typology, and systematizes the assortment of wicker weaving items according to the sphere of operation; notes that on the territory of the Sumy region, artisan wicker weaving has reached its greatest development in the production of baskets [23].

G. Shport, describing in detail the features of wicker weaving that developed in the Slobozhan region, emphasizes the importance of wicker products not only as a valuable source of the history of the craft, but also as an important component of the national ethnographic heritage [24]. A. Lapchenko, in the context of studying the role of rural women in the development of peasant crafts in the Kharkiv region during the post-war period (1921–1929), notes the wide use of various types of raw materials in wicker weaving and singles out the highest concentration of this folk craft in the Kupiansk, Starobilsk, and Kharkiv districts [25].

M. Zymomria focuses attention on the role of basket-making as one of the defining folk crafts of Transcarpathia 1919–1939 in the aesthetic education of youth; substantiates the possibility of creative use of experience through the prism of folk pedagogy and the cultural and educational potential of folk crafts, including wickerwork, in the process of reforming the modern system of aesthetic education of young people [26, p. 81].
These works testify to a steady interest in folk traditional crafts and objects of decorative and applied art, in particular vine weaving. Regarding the traditions of wicker weaving in the Poltava region, we find separate information in old prints [27; 28], encyclopedic editions and some generalized works [11; 16, etc.]. Data on wicker weaving in this region are usually quite sporadic, and analysis of the current state of this type of decorative and applied art has practically not been carried out.

Statement of the problem. The main goal of the study is to clarify the general trends of the evolution of artistic vine weaving as a type of Ukrainian decorative and applied art and to reveal the peculiarities of its regional manifestation in the Poltava region. To achieve the set goal, the following tasks are expected to be solved: the study of the historical and socio-cultural conditions of the formation of wicker weaving in the context of the development of handicrafts in the Poltava Region; determination of the main centers of vine weaving in the region and their influence on the formation of the artistic direction; analysis of features of the regional development of wickerwork in the 19th and 20th centuries; elucidation of the specifics of wicker weaving as a decorative and applied art in the Poltava region at the modern stage through the prism of individual creative achievements of folk art masters.

The results of the research and their discussion. Folk crafts have existed on the territory of modern Poltava Region since ancient times. This is evidenced by the archaeological findings exhibited both in the Poltava Museum of Local History and in museums of other cities of the region. Thus, during excavations near the village of Male Ladyzhyne, Poltava district, a pit culture children's burial was found. At the bottom of the pit was found "a small clay product, which had the appearance of a four-sided vessel, slightly narrowed to the bottom, the upper edge was cut, the faces were slightly convex, the corners were rounded" [29]. In addition, many grooves and lines were found on the surface, which, according to scientists, "reproduces the technique of weaving from vines" [29, p. 36]. As the researcher R. Kantemyrova notes, wickerwork is one of the handicrafts that has long been widespread in the territory of the modern Poltava region [30, p. 99].

In the 19th century, wickerwork flourished in Poltava region. Mykola Arandarenko, an outstanding Poltava historian of the first half of the 19th century, describing in detail the large industrial settlement in the village of Voronky, Lokhvitskyi District, notes that a significant number of residents were engaged in the manufacture of fishing nets and weaving, and their products were produced not only for their own use, but also for the purpose further sale. The coastal areas of the Black Sea, the Don, as well as the areas near the Dnieper and Bug rivers became the places of sale of products. Weaving gradually spread to neighboring territories, developing in the villages of Melekha, Piznyky, Kovali and Kyslivka of the same county [31].
In the second half of the 19th century handicrafts of Poltava region have undergone active development. This process was caused by socio-economic changes after the proclamation on February 19, 1861 of the manifesto on the abolition of serfdom and the transition, according to scientists, from "Mykola imperialism" [31, p. 35] to the bourgeois monarchy [31, p. 37]. Among the main reasons for the active development of small-scale industries are resettlement of agricultural areas, the availability of cheap labor, the dispossession of peasants and the lack of transport infrastructure [31, p. 38]. It is quite natural that local handicrafts reflected the general trends of the development of the industry at that time.

The second half of the 19th century was distinguished by the production of various products, such as purses, baskets, suitcases, trunks, and even woven shoes - slippers and boots. The main centers of this type of craft were Zolotoniskyi, Kobelyatskyi, Lubenskyi, Zinkivskyi and Poltava counties. Probably, such an assortment was due to the increase in demand for such products, since active resettlement of Ukrainians in the territory of Siberia and the Far East began during this period. Wicker items and vine furniture were sold through the craft warehouse of the Poltava provincial zemstvo. Wicker products and furniture made of vine found their way to the markets of the Russian Empire and even neighboring countries.

In order to study the regional situation regarding the handicraft industry, the Commission for the Study of the Handicraft Industry in Russia initiated in October 1877 a survey of the situation with handicraft industries. Attention was drawn to the targeted request to the Poltava Provincial Zemstvo Administration. A. Zaykevych, ethnographer, professor of Kharkiv University, one of the founders of the Myrhorod Ceramic Technical School, and later – the outstanding scientist-ethnographer and folklorist V. Vasylenko [27, p. 64], who completed the research. According to the results of the study of the issue, the Poltava Zemstvo issued two issues entitled "Crafts of the Rural Estates of the Poltava Province" for 1885 and 1887. They contain data that as of 1885, 69 artisans worked in the Kremenchug District [27, p. 50–51, 64]. Among them were artisans engaged in wicker weaving.

In order to spread and support artisans, the provincial zemstvo assembly took an active part in organizing handicraft exhibitions, creating handicraft departments at agricultural exhibitions and forming collections of handicrafts for some industrial exhibitions of an all-Russian scale, while earmarked funds were allocated. In particular, the zemstvo allocated 1,500 rubles for the compilation of a collection of provincial handicrafts for the All-Russian Art and Industrial Exhibition held in Moscow in 1882, and 2,000 rubles for the arrangement of the handicraft department for the agricultural exhibition in Poltava in 1893. In addition moreover, with the participation of the Zemstvo, small craft (fair) exhibitions were held [27, p. 30–32].

As M. Selivachev notes, already in the middle of the 19th century, there were perfect methods of weaving, which were used in the manufacture of architectural structures, vehicles, household items, fishing tools, parts of clothing, toys, items of
ceremonial purpose, etc. [14, p. 41]. In addition, in the first half of the 20th century, they actively fenced Ukrainian estates with horizontal and vertical vine rafts; there was an increase in the number of masters. For example, in this period there were 2,237 craftsmen in Kremenchuk and Kryukov [28, p. 73], of which 310 people were engaged in handicrafts, and among them 15 - weaving from vines and rushes, making furniture, baskets, etc. According to the data of the third yard census of the population of the Poltava province, in 1910, in Kremenchuk itself, 3 people were engaged in vine weaving. It is worth noting that all masters of wicker weaving were considered wealthy, because they had students, they accepted them free of charge for 4 years, having previously concluded an agreement in the craft administration [28, p. 73–74]. As for the territorial specificity, there were the most craftsmen in Potokovska volost, which is explained by the traditions of the region and its location near the Dnieper, where it was possible to gather material for products without hindrance [27, p. 83].

It should be noted that Poltava region was one of the first to introduce the practice of organizing exhibitions and fairs for the purpose of popularizing and distributing woven products. Thus, in Poltava, exhibitions and fairs started working in 1837, while in other cities it happened later (in Kharkiv – from 1849, Kyiv – from 1852, Lviv – from 1877, Ternopil – from 1887, etc.) [13, p. 216].

In the 1880s, Ukrainian lands witnessed the establishment of weaving schools and educational workshops. From the end of the 19th century, one of the first among similar institutions (located in the village of Sokyrchentsi, Lviv region, the city of Storozhynets in Bukovyna, Kyiv, and Cherkasy) started its activity as a school-workshop in Poltava [13]. Kremenchuk county was no exception. As part of the implementation of the program for the development of handicrafts of the Poltava Region in 1885-1887, proposed by V. Vasylenko, in 1885 the Vlasivska basketry workshop began its work, where an average of 15 students studied every year. Products were made not only from local material, but also from bamboo. Raw material for products, vines and rushes, was harvested by apprentices and craftsmen on the spot, and bamboo was harvested. Products were mostly sold at local markets and fairs [27, p. 24–26].

The products of local craftsmen differed in quality and sophistication, which is confirmed by their participation in the first All-Russian handicraft and industrial exhibition in 1902 in St. Petersburg. Kremenchug district was represented in the pavilion of the Poltava Province by vine, rush and bamboo products of the Vlasivka Basket Workshop.

On the border of the 19th and 20th centuries, wicker furniture from willow decorated terraces, verandas and winter gardens in the houses of the intelligentsia. At that time, woven round tables covered with a beautiful knitted tablecloth were fashionable. According to tradition, wicker furniture was placed around, for example, rocking chairs covered with blankets, small sofas and chairs decorated with
hand-embroidered pillows, original stands for indoor plants. You could also find other household design elements: a toaster, a newspaper holder, an original basket and a box.

Household and travel items were in particular demand - baskets, chests. They were lighter than bulky boxes, and therefore much more convenient. They were mostly made by hand. Many travel baskets were made like the well-known toy – "matriyka": "fives", more often "fours" and "threes".

A skillful craftsman could weave one basket in a day. Not only adults, but also adolescent boys could engage in this craft [28, p. 56].

The 20s of the 20th century were marked by the establishment of the first artels in the cooperation system. In Voronky, Poltava region, the most famous artel became "Union". Also, basket-making artels were created in Horodyshche, which later merged into a whole shop at the Lohvytskyi industrial complex (1959). Other well-known workshops are "Peasant's Hope" in the Lubensky District, "Nezamozhnyk" artisan society in Khytsy, and the workshop for the manufacture of vine furniture in Biletskivka, which in 1962 became part of the Kremenchuk industrial complex.

Reflecting the general trend of the development of artistic crafts in the Poltava Region during the first half of the 20th century, it is important to note that thousands of craftsmen were involved in the craft of wickerwork when mobile educational workshops worked directly in the villages, and this contributed to the folklorization of technical methods improved by the workshops and new forms introduced.

As for the products of these artels, they were characterized by traditionality: furniture, baskets, fences, dishes, etc. (Fig. 1).

![Fig. 1 The production of the first USSR weaving artels (30s of the XX century)](image)

During this period, the specialty "Producer of vine art products" is opened in vocational schools.

In the pre-war years, the state of wickerwork can be characterized as critical. In the post-war years, weaving did not develop either: all the forces and aspirations
of the people were directed to the creation of a powerful industrial state. Peasants moved to cities and tried to forget the "backward" past: it became unfashionable.

However, in the 1960s and 1980s, a certain renaissance of the wicker craft appeared, when wicker products became a popular and prestigious commodity, especially among politicians, bohemians and underground businessmen. One of the powerful centers of wickerwork in the Poltava Region during the 20th century, there was the village of Lozuvate in the Velyka Bahachka region, where during the Soviet period vine weaving was raised to an industrial level: a vine-weaving shop functioned in the structure of the Velyka Bahachka factory "Vesnyanka". However, at the turn of the 1990s, the factory began to reduce production, and over time the wicker workshop ceased to exist. As a result, wicker weaving as a form of decorative and applied art moved to the level of individual masters and individual creativity.

The collapse of the industrial production of wicker products and the transition to the level of individual creativity of masters is a characteristic feature of the modern development of wicker weaving in the Poltava region. Wicker-weaving masters strive to preserve the secrets of this craft and adapt to the latest needs of consumers, while leaving intact the traditions of folk art that have been formed over the centuries.

As example the resident of Velyka Bahachka Oleksandr Kyrylets has been engaged in wicker weaving for over 30 years. At first it was just a hobby, but over time this activity grew into his main occupation. In the assortment of the master's products, you can find various baskets, sleds and decorative interior items. O. Kyrylets received the secrets of craftsmanship from his grandfather, and now he proudly presents his author's model of a rocking chair. This model consists of about a hundred rods and sticks and is characterized by strength and functional reliability. The craftsman spends a whole week creating this product, putting art and talent into every detail (Fig. 2) [33].

![Fig. 2 Vine products. Oleksandr Kyrylets. The village of Velika Bagachka, Poltava Region [33].](image)
An interesting experience in creating a unique color of artistic wicker weaving is revealed by the master-virtuoso Kateryna Fedorenko from the Shmygli village, Poltava district, whose creative output includes more than a thousand works (Fig. 3) [34].

![Wicker weaving products](image)

*Fig. 3 Vine products. Kateryna Fedorenko. Shmygli village, Poltava region [34]*

Using debarked vines and light openwork techniques, she weaves large vases for the floor, small vases for tables, shelves, frames for mirrors and pictures, bread boxes, vases-fruit bowls, and also wraps wine bottles and bottles with vine rods. The most common among her products are baskets, caskets and children's toys. The sizes of the craftswoman's works vary from miniature, the size of a hryvnia coin, to large baskets. The craftswoman spends from an hour to two days on the production of vine works, depending on the technique and volume of the product. She grows the material for her work in her own yard. To obtain brown material, the craftswoman cuts the vine in the winter months, to obtain white – in March. The craftswoman passes on her craft experience to local schoolchildren and students of the pedagogical university.
Ihor Pelykh, a craftsman from Velyki Sorochyntsi (Myrhorod district) is a participant in many folk art exhibitions (Fig. 4) [35]. Not having a special artistic education (he is an economist by profession), as well as mentors, he developed his own unique creative style in wickerwork by self-education. Making various vine products, from furniture to children's toys, the master often combines this material with wood. For example, when creating round trays, he skilfully uses vine ribbon, adding interesting inserts and decorating the product with artistic vine lace.

During the analysis of the products of the craftsmen of Kremenchuk region (the village of Biletskivka, the village of Vlasivka), it was found that, in the manufacture of furniture (in particular, armchairs and tables), various baskets, fences, as well as braiding for wine bottles, the craftsmen use unpeeled, as well as debarked vines, thus demonstrating the wide natural color of the finished products. They use traditional weaving techniques using the natural color range of the vine. M. Gudin experiments with various types of vine products, while N. Prystaiko, S. Golovko and V. Netryvaylo specialize exclusively in the manufacture of baskets.
A characteristic feature of Kremenchuk vine baskets is their shape: from the crown to the middle of the height of the wall, they are vertical, and from the middle to the bottom, they taper into a cone. The bottom is made on the edges, with rounded corners; vines of different shades are used in the lower part of the basket. Less often, you can find baskets with walls that taper from the central convex part in both directions - to the bottom and top.

The color of the products of N. Prystayko and S. Golovko is changed with the help of mordant and stain, or by painting the product with a brush, or by immersing it completely in a solution. The operation is often repeated for a more saturated color. Only the master V. Netryvailo dyes peeled rods, as a result of which he is able to weave colorful, patterned products. M. Hudin occasionally paints the baskets white with water-based paint.

In the technological process, craftsmen refrain from using hoops for weaving. The products they create do not have lids, and their basis is mostly round or oval bottoms. Only in some cases can you find products with an angular shape.

So, the tradition of wicker weaving in the Poltava Region, having reached its highest artistic flowering in the 19th and early 20th centuries, today is represented by the individual creative achievements of the masters. Preserving the centuries-old traditions of this craft, craftsmen diligently adapt the production of products to the modern needs of the population and the aesthetic standards of modern design.

Conclusions. Vine weaving as a form of decorative and applied art has been widespread in Ukraine, including Poltava region, since ancient times, but it flourished at the turn of the 19th and 20th centuries. During the analysis of scientific sources and old prints, it becomes obvious that in the specified period this type of craft was mainly used for the manufacture of such vine products as furniture, baskets, dishes, fences, etc.), for which utilitarian functionality was a priority. At the same time, it is important to emphasize the role of the aesthetic component in vine products, since it is the aesthetic function that constitutes the essence of artistic creativity, shapes artistic tastes, and provides human abilities and needs related to the beautiful.

In the process of evolution and active transformation of wicker weaving as a form of decorative and applied art in the Poltava region, which took place during the 20th century, the structure of wicker weaving as a whole decreased, but due to the flexible mechanism of changing the assortment and adapting to new realities and requirements of the time, it did not stop functioning. Today, we can talk about the creativity of individual masters who, honing their individual style, continue to weave vines, adapting the assortment and design solutions of their products to modern social demand. Wicker products are constantly diversifying according to the needs of the consumer: on the one hand, new types and modified forms of products appear, on the other hand, the lack of practical use leads to the retirement of certain items and products.
In general, modern wickerwork, remaining one of the most common types of decorative and applied art, is based on national cultural traditions, the use of ancient techniques, materials and basic objects-products, and at the same time shows innovation in the application of modern artistic trends. A potential subject of further research is the study of wicker weaving techniques (both traditional and modern methods) specific to the Poltava region.

References:


