



UNION OF ENGINEERS AND TEXTILE  
TECHNICIANS OF SERBIA

EDITOR:  
SNEŽANA UROŠEVIĆ

V INTERNATIONAL SCIENTIFIC CONFERENCE  
CONTEMPORARY TRENDS AND INNOVATIONS  
IN THE TEXTILE INDUSTRY

# V INTERNATIONAL SCIENTIFIC CONFERENCE CONTEMPORARY TRENDS AND INNOVATIONS IN THE TEXTILE INDUSTRY

V MEĐUNARODNA NAUČNA KONFERENCIJA  
SAVREMENI TRENDovi I  
INOvACIJE U TEKSTILNOJ  
INDUSTRIJI

## PROCEEDINGS

EDITOR:  
Prof. dr SNEŽANA UROŠEVIĆ

Belgrade, 15-16th September, 2022.  
Union of Engineers and Technicians of Serbia  
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PROCEEDINGS



UNION OF ENGINEERS AND TEXTILE TECHNICIANS  
OF SERBIA

AND

UNION OF ENGINEERS AND TECHNICIANS OF SERBIA  
FACULTY OF TECHNOLOGY AND METALLURGY IN BELGRADE  
FACULTY OF TECHNOLOGY, SHTIP, NORTH OF MACEDONIA  
SOCIETY FOR ROBOTICS OF BOSNIA I HERZEGOVINA  
BASTE - BALKAN SOCIETY OF TEXTILE ENGINEERING, GREECE

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Conference is financially supported by The Ministry of Education, Science  
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**PREFACE**

The 5<sup>th</sup> International conference "Contemporary Trends and Innovations in the Textile Industry" CT&ITI 2022, is co-organized by the Union of Engineers and Textile Technicians of Serbia, the Union of Engineers and Technicians of Serbia, the Faculty of Technology and Metallurgy in Belgrade, the University of Faculty of Technology, Shtip, North of Macedonia, Society for Robotics of Bosnia i Herzegovina and Balkan Society of Textile Engineering-BASTE of Greece.

The Ministry of Education, Science and Technological Development of the Republic of Serbia recognized the importance of this Conference, and thus, supported it.

The aim of this Conference is to consider current technical, technological, economic, ecological, R&D, legal and other issues related to the textile industry, then the application of contemporary achievements and the introduction of technical and technological innovations in the production process of fiber, textile, clothing and technical textile by applying scientific solutions in order to improve the business and increase the competitive advantages of the textile industry on the domestic and global market.

Leading scientists and experts from the Balkans and other countries, working at faculties, textile colleges and institutes, but also individuals who professionally deal with the issues at hand are taking part in this Conference.

The Conference program involves papers dedicated to the scientific and practical aspects of the following topics: Textile and Textile Technology, Textile Design, Management and Marketing in the Textile Industry and Ecology and Sustainable Development in the Textile Industry. The Conference program includes 48 papers, and a total of 116 participants from 14 countries: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, India, Latvia, North of Macedonia, Portugal, Romania, Russia, Serbia, Slovenia and Turkey.

Therefore, this Conference is an opportunity for establishing scientific, educational and economic cooperation of our country with other countries. Certain number of papers by domestic authors present the project results dealing with fundamental research and technological development, financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

I would like to thank all those who have made it possible to organize the conference Contemporary Trends and Innovations in the Textile Industry and make it a success. First, I would like to thank the Scientific and Organizing Committee for working hard, spending countless hours and finding the best solutions for numerous organizational aspects of our Conference. Also, I would like to express my gratitude to all sponsors who believed in the importance of this Conference and co-financed it. I also thank all the other institutions that supported the Conference in various ways, because without their support, the Conference could not have been organized. Last but not least, I would like to thank plenary lecturers, all authors and co-authors and guests for their participation in the Conference.

On behalf of the Organizing Committee  
*Prof. dr. Snežana Urošević, president*

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## FASHION IN THE PERIOD OF THE 19TH AND 20TH CENTURY IN THE EASTERN REGION OF THE REPUBLIC OF NORTH MACEDONIA AS AN INSPIRATION FOR MODERN FASHION SOLUTIONS

Sanja Risteski<sup>1</sup>, Vineta Srebrenkoska<sup>1</sup>

<sup>1</sup>University “Goce Delčev”, Štip, Faculty of Technology, Probištip, Republic of  
North Macedonia

e-mail: sanja.risteski@ugd.edu.mk

**ABSTRACT:** *Cultural heritage is a representative of the lifestyle developed by a certain community, and it is passed on to future generations. This paper analyzes clothing throughout history in the period in the 19th and 20th century in the eastern part of Republic of North Macedonia, analyzes various aspects of clothing, and through their analysis contemporary fashion trends inspired by the rich cultural heritage was done.*

**Keywords:** *fabric, clothing, history, trends*

## MODA U PERIODU 19 I 20 VEKA U ISTOČNOM REGIONU REPUBLIKE SEVERNE MAKEDONIJE KAO INSPIRACIJA ZA SAVREMENA MODNA REŠENJA

**APSTRAKT:** *Kulturno nasleđe je predstavnik načina života koji razvija određena zajednica, a prenosi se na buduće generacije. Ovaj rad analizira odeću kroz istoriju u periodu 19 i 20 veka u istočnom regionu Republike Severne Makedonije i analizira različite aspekte odevanja, a kroz njihovu analizu se podstiče na kreiranje modernih modnih trendova inspirisanih bogatim kulturnim nasleđem.*

**Ključne reči:** *tkanina, ženske pantalone, aranžman, ušteda*

### 1. INTRODUCTION

Fashion is part of the culture, it is presented through clothes, jewelry, landscaping, art objects, etc. The clothes are not just an external ornament of the human body, but it appears as a separate form of certain behavior. The fashion is a way of dressing a certain group of people in a certain period of time and it is not generally acceptable for all members of a given society.

Fashion, once manufactured, today turns into an industry, numerous and prestigious fashion houses located in France, Italy, London etc. Prestigious schools for the study of fashion design and clothing production are a clear indicator of how important fashion is in the world [1, 2].

Before the middle of the 19th century, most of the clothes were produced handmade. The manufactory production was also present, so tailors made clothes by order.

From the beginning of the 20th century with the invention of the sewing machine, the rise of world capitalism and the development of the factory production system, the number of points of sale increased, so clothing began to be massively produced in standard sizes that were sold at a fixed price. Although the fashion industry first developed in Europe and America, today it is an international industry, with clothing commonly designed in one country, handmade in another, and sold worldwide [3].

At the beginning of the 21st century, fashion changes every season. Through the media, it is known immediately after its appearance, and through the sales network, it is available to every potential consumer. The rising standard of living, the increasing employment of people, the frequent travels and the need for good looks, have caused a greater need for ready-made products. Fashion became interesting for the manufacturer for reasons that became quite profitable. It is considered that it is one of the reasons that in the last century there is a rapid growth and internationalization of the textile and garment industry. With the improvement of the machine park, with the appearance of new and modern machines for making cutting layouts, models, machines that simplify the process of sewing and making clothes, as well as with the application of computer technology, all these processes are accelerated and become easy and also available to all those involved in textile production [4, 5, 6].

### 1.1. Features and appearance of clothes in the 19th and 20th century

The cities in Republic of North Macedonia in the 19th and the beginning of the 20th century had the specifics of Turkish-Oriental cities, with the bazaars as economic centers, in which there was a developed handicraft production in close connection with the traditional way of life of the citizens, but also the way of trading.

During the 19th century, the processes of national revival, modernization and Europeanization affected the entire Balkans. Unlike the neighboring countries in the Balkans that formed their own nation-states, Macedonia remained within the Ottoman Empire until the Balkan Wars. In the sixties of the 19th century, modern roads were paved, which even more closely connected the Macedonian cities. Although in the beginning, such economic opportunities contributed to the development of rich and diverse city life. The clothes worn in the cities in Republic of North Macedonia at the end of the 19th century, regardless of the specifics of the cut and the stylistic and technical peculiarities of the decoration, as well as the materials used for their production, had the characteristic of oriental-Levantine dress which was taken by the centuries-old rulers of the Balkans. The clothing in the first half of the 19th century is in Turkish-Oriental style, and the clothing of men and women was in accordance with the regulations and the occupation and the social status. Wealthier citizens



wore clothes made of the finest fabrics, richly decorated with silver embroidery and braids. The garment consisted of numerous and varied parts that were worn one below the other, but in a way that the lower layers of clothing were not completely covered.

In cities, for the most part, the population wore the same clothes as in rural areas. The process of transforming the costume was very slow. At first, they started to accept some clothes from the Turkish oriental style of dress „Ala Turka“. After the end of the First World War, the changes intensified, and in the Macedonian cities the European style of dress „Ala Franga“ increasingly dominated. The acceptance of the changes did not go everywhere at the same time, but took place quite slowly and with different intensity, so that only at the end of the 50-60-70's of the 20th century a uniform image would be established in the dressing of the village-town relation.

The city's women's clothing was dominated by the Turkish-Oriental style of dress that persisted throughout the 19th century. Christian and Turkish women, according to social status and economic opportunities, had more diverse pieces of clothing. Usually over cotton and silk shirts, with tiny threads of silk thread around the neck and along the edges of the sleeves, were worn chintians or trousers made of silk and semi-silk material such as satin, damask and etc. in intense colors or patterned cotton.

The upper parts of the clothes were made of silk striped or embroidered materials, surrounded by silver braids and oji, who were worn over the Chintians. They were similar to male clothes but, had a deeper opening in the chest and clefts on the sides, through which the folds of the Chintians could be seen as they walked. The upper parts of the clothes like vests were made of cotton or silk velvet, in intense colors (red, blue, purple), richly decorated with silver embroidery, braids and stripes. The mantles and vests were still decorated with decorative silver claws with coral beads, placed along the edges of the fronts or at the bottom of the sleeves. Colorful silk belts were worn on the waist. The women, as outerwear, wore long or short turban, covered with leather and fur of foxes. Later the turbans were made of satin and velvet. The women wore silk and cotton scarves, decorated with coins [7, 8, 9].

### 1.2. Changes in clothing after the collapse of the Turkish Empire

Major changes in the European culture of living took place after the disintegration of the Turkish Empire, with the introduction of a new administrative power, a new way of managing, as well as changes in the demographic structure of the population in the cities. The image of the city was changed, and with it the image of the fashion bazaars. The small shops were replaced by spacious and luxuriously decorated shops with imported goods. A layer of rich merchants and industrialists who had close ties with European cultural centers, where they took their education and from where they transmitted the new cultural influences. The new way of doing business and trade, as well as the intensive ties with European countries, were accompanied by changes in dress. Thus, in the first three decades of the 20th century, European cities were dominated by European fashion - „Ala Franga“, in parallel with the existence of the old oriental style of dress. The clothing trade spread from Western

Europe, with numerous tailoring salons, shoe shops, and fashion accessories opening. The basic element of the city women's clothing was the dress.

The dress was cut at the waist and had a very wrinkled lower part up to the ankles. The upper part of the dress was cut tight to the body, with long and narrow sleeves and unbuttoned in the middle of the chest, from the neck to the waist. The dresses usually were made of cotton, wool and silk materials. Older women wore dresses in darker colors, while younger women wore dresses in lighter colors, from several types of silk and semi-silk materials: rips, taffit and satin-atlas. The simpler models were usually decorated with horizontally placed ornaments of seams or velvet stripes, on the lower part of the sleeves and the skirt, as well as vertical ones near the chest and around the neck. Dresses for younger women were also made in two pieces, consisting of a skirt and a blouse of the same material, following the reputation of European fashion trends in the last decades of the 19th century.

The richer women of the successful craftsmen and merchants, as well as the rich Turkish women, possessed such pieces of clothing which, due to the material of the workmanship and the decoration, cost a fortune. They were passed down from generation to generation in the family as a treasure that was kept and used only on the most important occasions. That is one of the reasons for the long life of this type of clothing, and its long-term gradual replacement with European fashion clothing.

The analysis of the pieces of oriental clothing, preserved in the museum collections, reveals details of European fashion embedded in the cut and ornamentation of traditional clothing. For example, the pleated sleeves of shirts that end with cuffs, the appearance of suits to achieve the effect of tightness of clothing to the body [10,11].

### 1.3. Characteristic female models for the late 19th century

Typical female models for the late 19th century were the two-piece dresses, with wide and low skirts richly folded in the waist with a emphasized fold at the back, combined with blouses. The blouses have pleated sleeves at the shoulder that narrow below the elbow. The blouse was tight to the body.

After 1905, the figure of the woman has changed, the folds of the waist shifted to the lower part of the skirt below the knees, where it expanded with inserted wedges and pieces with pleats. The cut of the blouses does not change much, but the sleeves lose weight in the shoulder area and become narrower.

### 1.4. Changes in the early 20th century and their impact on clothing

The changes that took place at the beginning of the 20th century, after the Balkans and the First World War, when Macedonia became part of the Kingdom of Yugoslavia, led to the impoverishment of the local civil and intellectual core.

During this period, European influences intensify and become dominant in all spheres of life, including clothing. Oriental elements in clothing are being abandoned and modern European clothing is becoming dominant in cities. Many specimens of city costumes and fashionable clothing from the early 20th century are preserved in museum collections. The reason for this is that in the years of poverty, old clothes were often pretended.



The lack of sources and data on the local variants, terminology and specifics of the clothes, allows us to make only a general picture of the way of dressing and the trends that influenced its changes [12].

## 5. EXPERIMENTAL

### a. Redesign of a model inspired by urban clothing in the 19th and 20th centuries

Archives from the past gave us a real idea of a real time in which clothes were much more than just a functional piece of clothing, a time when clothes had high aesthetic and cultural value, and her visual presentation spoke a lot about the person that wore that clothes. The aesthetics of the clothes presented through the natural materials, the embroidery and the decorations with which the clothes were enriched, the cut and the time it took to make that piece of clothing, show that the fashion in the 19th and 20th century was an art that was worn on the women's body.

In order to deepen the research process that leads to the realization of a new model that was inspired by city clothes in the 19th and 20th century.

## 6. RESULT AND DISCUSSION

The basic element of the women's clothing was the dress, so in this modern fashion re-design, the dress was taken as a basis for a new constructive and fashion solution. Going back to the past, through the analysis of the cutting parts we come to the conclusion that the dresses in this period were cut at the waist and had a very wrinkled lower part up to the ankles. After 1905 that fold began to narrow, and thus the figure of the woman changes, the folds of the waist are transferred to the lower part of the skirt below the knees, where it expands with inserted wedges and pieces with folds. That narrowing that leads to a better definition of the female body, emphasizing the feminine curves and elegance.

Another important feature of the clothes for the end of the 19th century were the two-piece dresses, like a skirt combined with a blouse. Such a characteristic look is incorporated in the new model which consists of a blouse made of cotton mesh, hand-embroidered with motifs that represent a new era, a time when hand embroidery still has a high aesthetic and purchasing value. The embroidery achieves a perfect symbiosis of the appearance of the rich city woman in the past and the woman in the present, a woman which is released from the stigmas of society, free and emancipated. Great attention is paid to the choice of colors, red, black and white, which are often found as basic colors in clothes from the past. The dominance of red is not accidental and is taken as a synonym of life force and energy, a color that represents earth, passion, righteous anger and blood understood as life energy and strength. This color calls for attention, survival and leads us through life changes. The harmony of this model was achieved by hand-embroidered flowers as a symbol of one of the most traditional wedding flowers, which makes a perfect symbiosis of two opposites calmness and rebellion, two energies merged into one, two different natures that together

build a modern urban woman, ready for change, but also a woman who carries deep-rooted traditional, moral and cultural values - presented through the details that rise above the basic pattern and are in black, a color that is associated with power, elegance, formality and mystery.



Figure 1: Final look of the model inspired by urban clothing in the 19th and 20th centuries<sup>1</sup>

This boldly fashion solution with inventive and carefully designed parts, made of cotton materials combined with satin are combined with handmade embroidery. The overall look of the model is complemented by the fashion accessory, glasses with an atypical and minimalist elongated shape with a futuristic design that fits perfectly with the traditional hairstyle-braid. The model itself is a fusion of the past and the future that meet in a modern present.

## 7. CONCLUSION

Fashion is part of the culture, it is presented through clothes, jewelry, landscaping, art objects, etc. In this paper the new model inspired from the fashion in 19th and 20th century in the eastern part of the Republic of North Macedonia was presented.

<sup>1</sup> Designer: Sanja Risteski; Photo credit: Teodor Mihajlov

The following conclusions from the paper are presented in bellow:

- Before the middle of the 19th century, most of the clothes were produced handmade. The mamfactory production was also present, in which tailors made clothes by specific order.
- At the beginning of the 21st century, fashion changes every season. Through the media, it is known immediately after its appearance, and through the sales network, it is available to every potential consumer.
- Cultural heritage clearly represents the appearance of clothing in a given period of time, it also reflects the culture, values, beliefs that together define the identity of people.
- The clothes worn in the cities in the Republic of North Macedonia at the end of the 19th century, regardless of the specifics of the construction parts, the stylistic and technical peculiarities of the decoration, as well as the materials used for their production, had the characteristic of oriental-Levantine dress which was taken by the centuries-old rulers of the Balkan.
- Great changes in the European culture of living took place after the disintegration of the Turkish Empire. In the first three decades of the 20th century, Macedonian cities were dominated by European fashion - "Ala Franga", in parallel with the existence of the old oriental style of dress.
- The dresses were made of cotton, wool and silk materials. Dresses for younger women were also made in two pieces, consisting of a skirt and a blouse of the same material, following the reputation of European fashion trends in the last decades of the 19th century.
- In order to deepen the research process, a new model was created. This model will help achieve a realistic perception of the new models and their connection with the past.
- An important feature of the clothes for the end of the 19th century were the two-piece dresses- a skirt combined with a blouse. Such a characteristic look is incorporated in the new model.
- The new model is a fusion of the past and the future that meet in a modern present in which woman is domination.

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Autor slike: Or Ana Aksentijević



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