

# Tekstilna industrija



1953 - 2022  
SAVEZ INŽENJERA I TEHNIČARA TEKSTILNE INDUSTRIJE  
UNION OF TEXTILE ENGINEERS AND TECHNICIANS OF SERBIA

TAILOR'S RULER

CHALK

NEEDLE

THIMBLE



Naučni i stručni časopis tekstilne i odevne industrije  
Scientific and professional journal of the Union of textile engineers and technicians of Serbia



TAILOR'S DUMMY

SPOOL

IRON

CROCHET

LEATHER

JACKET



SEWING PATTERN

CROSS-STITCH

BOBBIN

TAILOR'S SHEARS

KNITWEAR

BUTTONS



SAFETY PIN

KNITTING

BOWKNOT

CLOTHING

MEASURING TAPE

DRESS SHIRT



SPOOL

IRON

BLOUSE

BOBBIN CASE

CLOTH

SEWING MACHINE

*Jubilej 70. godina neprekidnog objavljivanja*



1868 - 2022

## tekstilna industrija

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# HANDMADE CRAFTS THROUGHOUT HISTORY AND ITS REDESIGN INTO A MODERN FEMALE MODEL

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**Abstract:** In this paper, a brief description of the handicrafts throughout history is given. The types of embroidery and knitting are briefly described, and knitting in the Macedonian traditional forms, after 1950 is also presented. Fashion in the 20th century worldwide is briefly explained with special reference to the 60s, 80s and 90s as years of expansion and years in which fashion industry and production developed. Also, the final appearance of the model and inspiration for his creation is shown.

**Keywords:** design, handwork, embroidery, fashion.

## RUČNI RADOVI KROZ ISTORIJU I NJEGOV REDIZAJN U MODERAN ŽENSKI MODEL

**Apstrakt:** U ovom radu je dat kratak opis rukotvorina kroz istoriju. Ukratko su opisane vrste veza i pletiva, a prikazano je i pletenje u makedonskim tradicionalnim oblicima, posle 1950 godine. Moda u 20. veku širom sveta je kratko objašnjena sa posebnim osvrtom na 60-e, 80-e i 90-e godine kao godine ekspanzije i godine u kojima se razvijala modna industrija i proizvodnja. Takođe, prikazan je konačan izgled modela i inspiracija za njegovu izradu.

**Ključne reči:** dizajn, ručni rad, vez, moda.

### 1. INTRODUCTION

Samples and data on handicrafts in the territory of Macedonia date back to 1400, during the Turkish rule, which began in 1376. At that time, men were artisans and merchants, while women were housewives and, in addition to their responsibilities, took care of their manual work. Handicrafts such as embroidery, lace, knitting, etc. are part of the Macedonian history many years before the Ottoman slavery, but in the period around 1400 namely, women exchange skills for different ways of embroidery and knitting, and in this way, the variety of handicrafts is enriched in terms of the technique used. The current techniques of handicrafts in Macedonia can be classified as embroidery and knitting, from which many divisions have arisen

in terms of techniques and purpose. For handicrafts that have a rich and long history, we will point to the period from the 1960s of the last century, as very impressive, and the period in which our close ancestors created, while handicrafts were an indispensable element in the interior and clothing. In the period around 1960-1970 there are also written notes and books in which the necessary data, schemes, explanations and skills are collected, as well as the method and type of production for the various techniques, which makes the transfer of skills much easier and at the same time increases knowledge. Due to the transmission of the skills for making milieu, initially "from generation to generation", and later in written form with patterns, the milieu has survived for more than 500 years and is part of the Macedonian tradition [1,2].

### 2. HANDWORK AND EMBROIDERY

The traditional Macedonian embroidery was continuously passed down from generation to generation, in accordance with the way and faith of the Macedonian people in the continuation of traditions. Macedonian embroidery art reached the highest level of its development in the 19th century. The evolution of this art, the roots of which lie in the Proto-Slavic soil, certainly incorporated traces and layers from various past eras and cultures. Its complex evolutionary process began to take place generally after the immigration of the Slavs to the Balkans, through adaptation with related old Balkan cultural elements. Byzantine culture was of special importance for the further development and formation of the Macedonian art, which was also contributed to by Macedonia's close proximity to the Byzantine civilization. The centuries-old Turkish influence was not significantly reflected in the further development of Macedonian embroidery, although some elements from Islamic art are also evident, especially in terms of colorful changes and the infiltration of new motifs. But despite the various historical factors, the formation of Macedonian artistic creativity into a differentiated national art is certainly due mostly to the collective artistic potentials of the environment in which it was created and existed. And in that regard, the Macedonian folk embroidery clearly testifies to the creative originality of its creator - the Macedonian woman [3,4].

#### 2.1. Early history of embroidery

In the primitive society, people lived in caves and hunted wild animals in order to feed themselves and from the skin of the animal to make clothes, but due to the need to join several pieces of skin to get a form of clothing, the first stitch was created, here lie the first beginnings of the art of handwork. At the very beginning, the seam was used and developed only as a way to join pieces of leather in order to create clothes, and later it began to have a decorative function as well. It started with the primitive woman because of the desire to wear "something different from the rest", so they began to master the embroidery and introduce some of their own unique elements. From then until today, the basic definition of embroidery has not changed and it reads: Artistic decoration of various finished products with handmade ornaments. The oldest found embroidery is in China and dates back to the fifth century BC. The design of these embroideries is made of gold and silver threads, and then the embroideries spread to European countries along the Silk Road. Each country had its own way of making

In eastern countries, the motif of birds and other animals prevailed, and they used the most bright colors. In Western Europe, the most common theme was the church, biblical stories and texts were embroidered.

Each nation reflected its concept of beauty with embroidery. Bearers of artistic creativity in Macedonia were exclusively folk costumes, especially village ones, which remained in their complete life function until the first decades of this century. Embroidery was a characteristic traditional decoration, especially on female costumes, and shirts and head coverings were mostly embroidered. Among the various women's embroidered head coverings, a special place belongs to bridal veils and napkins, and they not only stand out as top aesthetic values of the Macedonian embroidery art, but also have historical significance as the oldest Macedonian embroidered products, so far, in which preserved great archaic. Their obvious similarity in form, technique, ornamentation and function, with corresponding parts of the costumes of some peoples from the Volga region, could not have arisen by chance and certainly confirms many ancient cultural-historical connections [3, 4].

#### 2.2. Crafting and colors of embroidery

Macedonian embroideries are made regularly with domestic woolen threads, which was made possible by the once developed Macedonian shepherd-ing. Domestic silk was also used to embroider holiday and wedding costumes, and almost everywhere, silk threads was also used for them. Particularly characteristic was the domestic traditional way of preparing woolen threads for embroidery, which were spun and doubled only by hand, without any technical aids, which represent one of the most primitive degrees of spinning textile fibers. Characteristic of almost all Macedonian embroideries is their performance by counting the threads of the canvas and usually from the wrong side, which allows for easier counting, but which also requires developed technical skills. In terms of technical performance, the most typical for Macedonian embroideries is the tapestry technique - filling, which has reached a high technical level among these variants. Embroidery with straight edges are mostly represented on women's headdresses, which, due to the very difficult technical performance, were often made only by individual embroideries. Macedonian embroideries are mostly polychrome, but the knowledge of several tonal gradations of the same colors is a limited phenomenon. Bichromatic embroideries are less common, while monochrome ones are characteristic of only some regions.



The color of the Macedonian polychrome embroidery is dominated by the color red in its wide tonal register, but this depends on the region and the chronology of its use. However, the parallel application of two shades of red is present, either as an alternation or as a background and ornament. Another dominant color is black, and blue, green and yellow, less often white, are dulled as secondary colors. At the same time, the colorful relations in the Macedonian folk embroidery are strictly defined, the colors are combined in accordance with regular rhythmic principles, which reveal an unmistakable taste of the village woman, who did not know the laws of harmony [5, 6, 7].

### 2.3. Ornaments

A general feature of Macedonian traditional embroidery is strictly geometric ornamentation. Geometric motifs are represented in their widest range - from the simplest straight and zigzag lines to complex geometric shapes. It is often not clear what separate ornamental motifs represent, which in the process of their transmission from generation to generation, from place to place, were increasingly modified and lost their original meaning, becoming abstract geometric ornaments.

Macedonian embroidery also included floral motifs, but interpreted with geometry characteristic of her embroideries. The most common is the appearance of floral motifs, but they also represent stylized forms of flowers in general, with or without leaves, and not specific types of flowers. However, despite the transformation of natural norms, certain floral stylizations are also present in Macedonian embroideries, mostly the tulip and the carnation. Schematized zoomorphic and anthropomorphic motifs are the rarest occurrence in Macedonian folk embroidery, which in most cases represent representations of individual

animal or human features. Islam's prohibitions on the representation of human and decorative figures in decorative art probably contributed to this, and Macedonia remained under the rule of the Turks for the longest time of all the Balkan nations. Every region in Macedonia has maintained, through generations, its traditional determination of ornament, technique or color, inherited since ancient times. The large migration movements in Macedonia in the last two centuries have contributed to a colorful pattern on the territory of Macedonia. But despite that, each region kept its specific training peculiarities, adapting the new influences to the old artistic-aesthetic characteristics and traditional norms. Macedonian embroidery creation, created over the centuries by numerous anonymous masters of artistic expression in embroidery, reveal a developed creative imagination, an impeccable thought for the play of colors and shapes and a technical performance built to perfection [7, 8].

### 2.4. Materials and threads

For embroidery, woolen threads were mostly used, and they were prepared in a homemade, traditional way from the best quality wool. In addition to wool, especially for festive clothes, silk threads were also used for embroidery, and in some parts of Macedonia (Gevgelija etc.), domestic cultivation of silkworms was also known. Napkins and scarves were most often embroidered with silk, and shirts with silk embroidery lasted the longest in Polog, Debar, Ohrid, Prespa and Mariovo. Almost everywhere, more or less, silk thread was also represented in the embroidery, especially in Skopska Blatija, Polog, Poreče, Prilepsko-Bitolsko Pole, etc. From the beginning of this century, cotton woolen threads - "flannels" or "camel wool" (Polog) and others came into use. Characteristic of older Macedonian embroideries is the use of threads dyed with

natural dyes. Let's just mention that the use of broc for obtaining red color as the most common in Macedonian embroideries.

The color of Macedonian embroideries is dominated by the color red, which is especially characteristic of the Mijak embroidery, in Prilep and Bitola, Mariovo and others. For Debar city and around Debar, the most typical color is orange. In addition to red, the most represented color is black, which is dominant for embroidery from Skopje, Crna Gora and Dolni Polog. In combination with these two colors, yellow, blue and green are also often represented, only as color effects [10].

### 2.5. Milieu/Dolly

In the 1960s and 1970s Milieu/Dolly began to be used as a means of free-form expression that can be seen today in clothing, tablecloths and home elements or in any other decorative purpose.

According to some sources, this type of knitting originates from traditional handicrafts in Arabia, South America and China, but there is still no clear evidence that this type of handicraft was not used before. Milieu became popular in Europe in the 19th century. The first stamped pattern is known to have appeared in a Dutch magazine at the beginning of the 19th century. Many authors believe that knitting was used even in early cultures.

The fashion changed towards the end of the Victorian era in the 1890s. Milieu/Dolly reach their peak around 1910 and 1920, when they get an even finer texture and much more complex points. The strong and striking colors that marked the Victorian period had already become a thing of the past and the emphasis was placed on milieu in white or light colors, with the exception of elegant handbags that were made of colored silk with inserted pearls as accessories. After the First World War, the number of published milieu knitting patterns decreased and they were simplified versions of the patterns of the early 20th century. After the Second World War, in the period from the late 1940s to the early 1960s of the last century, the interest in handicrafts revived again, especially in Macedonia, with the publication of many new and interesting designs for home decorations in white or colorful colors, along with some modifications. These patterns were designed for thicker thread and yarn than the previous patterns. This type of handicrafts mainly remained as a traditional domestic activity until the 70s of the last century.



Figure 2. Macedonian traditional handmade Milieu [11]

### 2.6. Costume in the 20th century

The period from 1895 to 1914 is called "La Belle Époque". The period is an era of beautiful clothes and a luxurious lifestyle, which is the privilege of only a very small number of people - the richest. The style of casual wear is cut downwards, gradually widening towards the bottom. Women begin to strive for something unusual until that moment, and that is the bulging and noticeable bra. It is complemented by a narrow waistband and a fitted skirt that flares below the thighs. This look was achieved with the help of a corset, which was intended to raise and emphasize the chest, and also to outline the waist, that is, to visually reduce it. In this period, the woman has a more dominant role as in the more active way of life, the woman is already psychologically and morally freed from the restraints that have permeated through the past centuries. Unlike the women, the men still stick to the traditional attire - the black tailcoat and trousers with a white shirt. The wearing of a three-piece suit, including a jacket, is gradually being imposed. 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 [12, 13].

#### 2.6.1. Clothes style in '60s

The sixties were a time of social movements - anti-war, civil rights, ethnic and racial. This is also a time in which art and fashion are inevitably reflected. Fashion in the early years of the decade is marked by the ele-

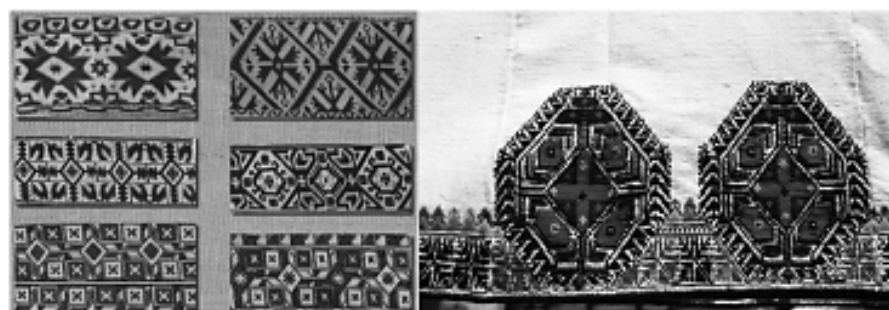


Figure 1. Handmade Macedonian embroidery [9]



gant style of the first lady of the United States, Jacqueline Kennedy. She introduces the popular brimless hat, the double-breasted suit in pastel colors, with a short jacket and big buttons. Straight dresses made in different geometric shapes are also in trend. The trousers known as Capri pants, are tight, with a high waist and length slightly above the ankles. The mini-skirt first appeared in the world in 1964 and changed fashion forever. All young women in the world are starting to wear miniskirts. In 1964, the so-called space fashion - pants, white boots, big sunglasses and a box-like dress. The fabrics from which they were made was in metallic or other shiny or sparkling shades. At this stage, fashion was dictated mainly by the British. There is a tendency for girls to dress like boys and cut their hair short in 1966. The top model at the time was Twiggy - thin, pale, with short hair. In 1964, Charleston pants are the new trend in fashion. During this period, chiffon blouses, polo sweaters or short tight blouses with an exposed waist were worn. With the appearance of artificial fibers, artificial fabrics are starting to be used in the production of clothes, and metallic (golden and silver) and very bright colors become a new fashion trend [14].

#### 2.6.2. Fashion in '80s

The mass style of the 1980s can be summed up in one word: "too much" - too narrow and constricted. It's a time of strong women, rock and aggression. The "safari" style, which is a combination of red/green and black, is trendy. The fashion pieces in this decade are either imported or produced by artisan workshops. In haute couture, gold embroidery decorations and rich decor - huge shoulders and mini - skirts, combined elements of sportswear and punk styles: t-shirts, sneakers, black leather jackets [15].

#### 2.6.3. Clothes style in '90s

Along with the style of music in the early 90s, grunge fashion was born. Many people think that the media has exaggerated the style of clothing of grunge musicians and their fans. Grunge fashion was not the result of a deliberate attempt to create an attractive style, but rather the result of the low price and convenience it offered [16].

### 3. EXPERIMENTAL

#### 3.1. Model inspiration

Tradition and culture form our identity, origin and roots, where we are from and where we come from. Handcrafting techniques are dying out, but we can and should revive them. The use of handicrafts, especially in their primary purpose of decorating the inte-

rior in a broader sense, is increasingly avoided, mostly by the young generations who are considered supporters of modern decoration.

The moodboard for the new model is presented on the figure 3. The new female model inspired by the handcraft and embroidery from the traditional Macedonian culture is given on Figure 4.

The short cut of the jacket is inspired as a segment compared to eternity, it is marked as a short segment in which we live and create, and we feel it as eternity. In contrast to that, the sleeves, despite their length, end with feathers that do not have an equal and flat, exact end and they signify eternity - infinity.

- The shape and placement of the milieu/ dolly on the front symbolizes the letter X in an inverted form with the hidden meaning of the word Xenas which signifies a strong and powerful woman, and refers to my primary inspiration, both her creative spirit and her character and determination.
- The asymmetric cut of the pants signifies unpredictability, and the simplicity of all events and happenings in life, temporal unpredictability that ultimately ends with free fall and fluttering.
- The continuation of a milieu of asymmetric cuts indicates the sameness and monotony that will prevail if we do not leave room for dynamics through events and happenings. The pleated end of the trousers represents the difficulty we will face if we choose monotony and monotony.

The purpose of the model is to show the importance of the circular economy through the application of handmade products in a new modern model. By utilizing all that is valuable, meaningful and of high cultural value in a new contemporary model wearable in the 21st century, it opens a new dimension in fashion. A fashion in which old but valuable handicrafts



Figure 3. Moodboard for the given model



Figure 4. The new female model inspired by the handcraft and embroidery from the traditional Macedonian culture

are given a second life. Sustainable fashion is not a trend, it is the future. Exactly that idea is presented in the new model of redesigned clothes [17, 18].

### 4. CONCLUSION

From this paper following conclusions can be made:

- Samples and data on handicrafts in the territory of Macedonia date back to 1400, during the Turkish rule, which began in 1376.
- The current techniques of handicrafts in Macedonia can be classified as embroidery and knitting, from which many divisions have arisen in terms of techniques and purpose.
- For handicrafts that have a rich and long history, we will point to the period from the 1960s of the last century, as very impressive, and the period in which our close ancestors created, while handicrafts were an indispensable element in the interior and clothing.
- The traditional Macedonian embroidery was continuously passed down from generation to generation, in accordance with the way and faith of the Macedonian people in the continuation of traditions. Macedonian embroidery art reached the highest level of its development in the 19th century.
- Each country had its own way of making in eastern countries.
- Each nation reflected its concept of beauty with embroidery.
- Bearers of artistic creativity in Macedonia were exclusively folk costumes, especially village ones, which remained in their complete life function until the first decades of this century. Embroidery was a characteristic traditional

decoration, especially on female costumes, and shirts and head coverings were mostly embroidered.

- Macedonian embroideries are mostly polychrome, but the knowledge of several tonal gradations of the same colors is a limited phenomenon. Bichromatic embroideries are less common, while monochrome ones are characteristic of only some regions.
- The color of the Macedonian polychrome embroidery is dominated by the color red in its wide tonal register, but this depends on the region and the chronology of its use.
- A general feature of Macedonian traditional embroidery is strictly geometric ornamentation. Geometric motifs are represented in their widest range - from the simplest straight and zigzag lines to complex geometric shapes.
- Macedonian embroidery also included floral motifs, but interpreted with geometry characteristic of her embroideries.
- Schematized zoomorphic and anthropomorphic motifs are the rarest occurrence in Macedonian folk embroidery, which in most cases represent representations of individual animal or human features.
- For embroidery, woolen threads were mostly used, and they were prepared in a homemade, traditional way from the best quality wool.
- The color of Macedonian embroideries is dominated by the color red.
- In the 1960s and 1970s Milieu/Dolly began to be used as a means of free-form expression that can be seen today in clothing, tablecloths and home elements or in any other decorative purpose.
- The period from 1895 to 1914 is called "La Belle Époque". The period is an era of beautiful clothes and a luxurious lifestyle, which is the privilege of only a very small number of people - the richest.
- The sixties were a time of social movements - anti-war, civil rights, ethnic and racial. The mass style of the 1980s can be summed up in one word: "too much" - too narrow and constricted.
- Along with the style of music in the early 90s, grunge fashion was born.
- Tradition and culture form our identity, origin and roots, where we are from and where we come from. The new model is inspired by the handcraft and embroidery from the traditional Macedonian culture.



- The purpose of the model is to show the importance of the circular economy through the application of handmade products in a new modern model. By utilizing all that is valuable, meaningful and of high cultural value in a new contemporary model wearable in the 21st century, it opens a new dimension in fashion. A fashion in which old but valuable handicrafts are given a second life. Sustainable fashion is not a trend, it is the future. Exactly that idea is presented in the new redesigned model.

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