



## GOBELIN TAPESTRIES AND THEIR APPLICATION IN MODERN CLOTHES

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**ABSTRACT:** *Gobelin tapestry, as a form of handmade art, represents a significant part of the cultural and textile heritage, especially in the Balkans and the wider European region. This paper explores the transformation of gobelin tapestries as a decorative element in the home and their integration into contemporary fashion design. The research begins with the historical roots of gobelin tapestry its symbolic and aesthetic values, as well as the techniques used in their production. Special emphasis is placed on its role in the Macedonian tradition, where gobelin tapestry not only had a decorative function, but also symbolized female skill, patience and creativity, and mostly women's textile art, but men were no exception in the production of clothing, this textile art was rooted thousands of years ago in Macedonia, women first using woolen threads obtained from the goods they kept, then silk threads that they also produced themselves, and then imported and much more sophisticated needles and threads were used.*

*The aim of the paper is to show how a traditional gobelin tapestry can be reinterpreted and adapted in the context of the modern fashion scene. Through the analysis of specific examples from domestic and international fashion designers who use tapestry motifs, textures and techniques in their collections, the creative potential of the old with the new is revealed.*

*The paper also explores in what ways contemporary clothing can preserve the authenticity of gobelin tapestry making by introducing innovations through new materials, technologies and approaches. The research is based on the analysis of visual materials.*

*The results show a growing interest in unique, handmade and culturally authentic pieces, especially in the context of sustainable fashion. Gobelin tapestry should not be seen only as a thing of the past artistic heritage, but as a source of inspiration and innovation in*



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*design. Through its adaptation, it is possible to preserve cultural identity while developing a contemporary expression that values tradition.*

**Keywords:** *Gobelin tapestry, traditional art, contemporary fashion, design, cultural heritage, textiles.*

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## GOBLEN I NJIHOVA PRIMENA U MODERNOJ ODEĆI

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**APSTRAKT:** *Goblen, kao oblik ručno radene umetnosti, važan je deo kulturno-tekstilne baštine, posebno na Balkanu i u širem evropskom regionu. Ovaj rad naglašava transformaciju goblena kao ukrasnog elementa u kući i njihovoj integraciji u savremeni modni dizajn. Istraživanje počinje istorijskim korenima goblena, njegovih simboličnih i estetskih vrednosti, kao i tehnike koje se koriste u njihovoj proizvodnji. Poseban naglasak je na njegovoj ulozi u makedonskoj tradiciji, gde Goblen ne samo da ima samo dekorativnu funkciju, već je i simboliziralo ženske veštine, strpljenje i kreativnost i većinu tekstilnih umetnosti žena, ali izuzeci nisu ni muškarci u proizvodnji odeće, ova tekstilna umetnost bila je ukorenjena hiljadu godina u Makedoniji. Žene su prvo koristile vunene niti dobijene od robe koju su čuvale, zatim svilene niti koje su takođe same proizvodile, a zatim su se uvozile i koristile mnogo sofisticiranije igle i niti.*

*Svrha rada je da se pokaže kako se tradicionalni gobleni mogu tumačiti i prilagoditi kontekstu moderne modne scene. Analiziranje specifičnih primera domaćih i međunarodnih modnih dizajnera pomoću goblenskih motiva, tekstura i tehnika u njihovim kolekcijama otkriva kreativni potencijal za staro sa novim.*

*Rad takođe istražuje na koji način modernu odeću može sačuvati autentičnost preko goblena, dizajna uvođenja inovacija kroz nove materijale, tehnologije i pristupe. Istraživanje se zasniva na analizi vizuelnih materijala.*

*Rezultati pokazuju sve veće interesovanje za jedinstvene, ručno radene i kulturno autentične komade, posebno u kontekstu održive mode. Goblen ne bi trebalo da se vidi samo kao stvar prošlosti umetničkog nasleđa, već kao izvor inspiracije i inovacija dizajnera. Kroz njegovo prilagođavanje moguće je sačuvati kulturni identitet, dok razvijate modernu ekspresiju koja štiti tradiciju.*

**Ključne reči:** *goblen, tradicionalna umetnost, savremena moda, dizajn, kulturna baština, tekstil.*

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### 1. INTRODUCTION

In the mid-15th century, Jean and Philibert Gobelins opened a fabric dyeing workshop on the outskirts of Paris. Their business quickly developed so well that in subsequent generations, members of this family decided to hire masters to produce gobelin tapestries. Their handmade paintings of wool and fine thread became very popular and so popular that in 1662, the French ruler Louis XIV decided to annex their workshop to the royal furniture factory.

When Jacob Wheeler started his bedding business in Berlin in 1893, he gave customers the opportunity to order the embroidery motifs he advertised by mail order without having to visit the store. For that time, it was a very bold and unusual business move.

Interestingly, even then, Wheeler's customers, in addition to Germany, were also from our region.

Since 1907, the business has progressed so much that Jakob Wieler first printed a rich 72-page catalog in 1914.

During the bombing of World War II, Wieler's factory was completely destroyed, but fortunately the patterns for the tapestries were preserved, as they were kept in the owner's house.

Although the "Wieler Tapestry Company" has changed many owners since its founding, it still enjoys a great reputation and is loved throughout the world and in our region.

The palette of paintings by old masters was enormous with various motifs, portraits, scenes from the Bible, scenes from everyday life, traditional costumes from the country and the region

The most popular and expensive were Leonardo's Mona Lisa and The Last Supper, which still have their prestige to this day.

## 2. THE GOBELIN TAPESTRY AND ITS PRODUCTION

A mesh canvas is used to make the gobelin tapestry, and the stitch used is a specific diagonal stitch with wool, cotton or silk thread. The production requires enormous dedication, precision, patience and a sense of composition and color. Nowadays, there are also machine-made gobelin tapestries, but of course, handmade ones remain much more valuable. In many cultures, but also here in the Balkans, the gobelin tapestry has great symbolic meaning. In the past, it was often made as part of the bride's dowry. With gobelin tapestries, the artist, that is, the person who makes the gobelin tapestry, has the freedom to express his creativity and thereby create a work of art that is unrepeatable and unique. What we are sure of, and without which this masterpiece cannot be created, are canvas, thread, needle and scissors.



Figure 1: Thread [7]



**Figure 2:** Embroidery accessories (scissors, tweezers, thimble, cotton, thread) [8]

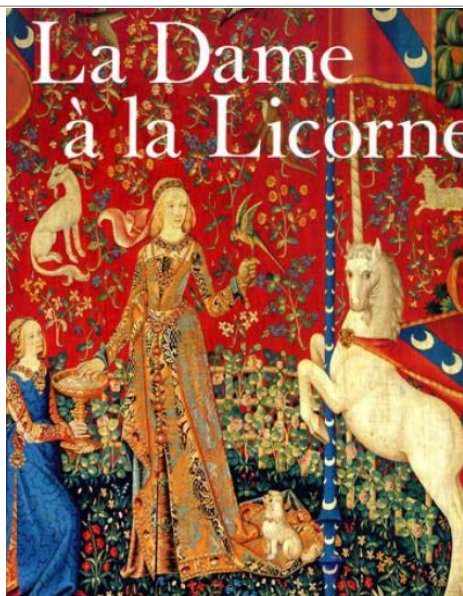
For the beauty of the gobelin tapestry is crucial to the canvas that must be specified for embroidery. The choice of embroidered materials is really great. The most used cotton fabrics of varying weaving density, are depending on the embroidery and how thick the embroidery itself is (Golleti Willer Factory).

When choosing the fabric it is really important that it does not stretch, it contains a stretch or lycra. If the fabric is stretched it is not really a good choice, as the needle is stretching and making creases that make it difficult, and the end result is untidy and imprecise.

The making thread contains usually 6 individual, and sometimes 8 threads. It is made of cotton, and the quality depends on the portrait. Each nick of this thread can be separated separately from one another, if it is necessary to make the motive from a slim thread or thread with a smaller number of nor. The most used mauline variant of a mild gloss, while Pearl contains a thin layer of wax that provides better durability and less wear of the thread itself during the production of gobelin tapestry.

Another form of embroidery thread is a runolist thread that is composed of 4 interconnected nor. Specific to this type of thread is that one nitish can not be separated from the other, which means that the obesity is constantly the same and does not change.

When choosing a suitable canvas and a thread that is usually color, it is necessary to choose a needle to make the embroidery. The embroidery needle mainly has a larger head, ie a thread opening, as it is necessary to pull the thread with 6 or 8 ni. Another one that must be careful is the thickness of the needle itself, because if it is thick and the thread thin, the thread will not be able to complete the space of the canvas created when the needle itself in the canvas. Quite the opposite, if the needle is thin and the thread has a large number of nor, due to the small space of the needle made of a large friction, a quick wear of the thread, and the result will be often shooting the thread. This means that the thickness of the needle and the thread must be harmonized to get a nice stroke and avoid problems in the processing process.



**Figure 3:** The Lady and Unicorn, “Cluny” museum in Paris [9]

As part of the wider artistic movements of modern art, a process of research through radical experiments begins since the mid - 20th century. This is the application of new textile techniques and materials, to play with color, texture and shape, to the building of certificates with voluminous and sulptural forms and it puts all goblin to a deep artistic context. According to Mildred Constantine and Jack Lenor Larsen historians and theorists of the modern wallpaper and goblen set up a view that the modern wallpaper and tapestry means the use of traditional textile techniques and new materials, defining it as art of textiles.

The basic definition of Kuenzi is based on a line, a basic network and a free composition weaving, converting to visual art. The thread used is the one that connects traditional and modern and is the bearer of cultural and historical narratives, but also as the transformation of the artistic concept. It is the most important building element of the poetry of the work. So it has been from the oldest times to this day.

In western Europe, starting from the 8th century, weaving and decorating textiles develops under the influence of the East, which with the presence of Islamic conquests on the way of life of rich layers of feudal society, contributing to its broad application. Values are one of the top achievements that time.

### 3. EXPERIMENTAL PART - APPLYING GOBELIN TAPESTRY IN MODERN CLOTHING

Romantic 19th - century scenes reflected on modern pieces of clothing, implemented on unique corsets, skirts and dresses.

No design is similar to the other because each of them is made manually. The pieces are usually a blend of different fabrics and plaques made on order.



**Figure 4:** Textile design – full embroidery technique [10]



**Figure 5:** Coat inspired by the tradition with a gifted, found in Macedonia, Krusevo



The model is inspired by the tapestries in the past and is a blend of traditional art and contemporary fashion. The long coat is centrally enriched with cheese and is combined with a careful choice of colors to achieve better aesthetics. It is made by highlighting the female figure. The golden gobelin tapestry, which is set on an internal chosen material in black, perfectly emphasizes the beauty of the gobelin which is a traditional element, and shows how it can be inserted into contemporary clothing in a unique and artistic way. With the combination of colors the model itself gives a sense of power, luxury and cultural value. Tapesry was made by Dane Kuzmanoska-Nane from Krusevo born in 1932 (researcher Prof. Vangja Dimitrijeva-Kuzmanoska, making a modern second-cycle student Marija Ananijeva).

This model is not only a usually fashionable piece, but a holder of art and cultural message. These specimens of designed textiles show how they can be applied in clothing. Art is a human activity that is related to the senses, emotions and intellect. It can be said that art is inherent in man, which distinguishes it within nature and stands out from other living beings. In Europe since the end of the 18th century, this term mainly refers to the products of so -called beautiful arts, such as sculpture, painting, architecture, graphics, but also music and dance, poetry and literature. The kitchen, cinematography, theater, photography and digital art are later added. The classification of art is not universal and it seems impossible to look for simple classification.

The simplest definition of the term art is that it is man's work. It is a visa art and has changed over the centuries. Perhaps the most accepted definition is that it refers to all the creative and creative actions of man.

Textile shaping is part of the other art that has been shown by the existence of making and through this type of textile design has emerged many of its entities in a person's social life. Starting from the distant past with the prints of their own hands in Egypt, to the high textile creations of modern living, the shaped textiles circulated over the centuries as a framework of everyday, with the fact that first and foremost every living person uses some kind of clothing that first and first of the clothing of the tape of the tape of the tap On clothing, in various forms. First of all as coloring the hairs from which one fabric is made, so printing, embroidery, plunge and all the other remarks. The main transmitters of textile art are the well -known fabric craft factories, through fashion houses as the first messengers of their textile designs applied to clothing, to individuals who deal with this issue daily and contribute to their own use of simplicity in use.

The application of textile shaping in clothing occurs even by designing textiles as a basic need in human life. As a phenomenon, it is still in the traditional clothing of every nation, hence its whole conversion of traditional clothing in making new models that will be intended in the fashion and global world. In the world of design and modern clothing, all traditional motives used in the distant past occupy, and it is a bridge of connecting the formerly rich traditional creation in different world cultures to modern textile shaping in contemporary clothing. Every time requires its own trends and movements in everyday life, each culture has ownership aspirations that begin deep into the roots of one's own culture, and further in world traditional cultures, depending on the determination of the spiritual creation of an individual and by presenting its current or periodic inspiring spirit.

The application of textiles is very different and can be applied in the wardrobe to use in architecture and interior. The unique hand -woven textiles, decorative textiles - gobelin tapestries, are some of the methods used for these applications. All of this requires knowledge of history, design theory, etc.

With special combinations of artistic art experience, technology and technology are fabric as a special art product or work of art with over 5,000 years. This proves broadcasting of inspirations that the textile offers us as a material and field of study.



**Figure 6:** Artwork of textiles - technique full embroidery [11]

The gobelin tapestries often used the flowers on large and small, and then other types of ornaments were used to move into painting, sculpture and architecture according to the main artistic-visual forms. This kind of art needed the higher class people to emphasize their social position and through it to express their strength as a symbol of their status. The most famous design centers were in Belgium and France.

The works used flower, animal, plant and other similar motives, and through all these symbols many life situations were shown that were to be transmitted as an art form for a particular family that presented a life status or the conveying of family emotions if the applied art that was present in a certain period. Tapestry represents a structure that has replaced today's decorative and application structure in our homes.



**Figure 7:** Century tapestry in the museum - in Paris (GOBLEN TECHNIQUE, a mixture of cotton, wool and rayon) [12]



**Figure 8:** Tapestry in museum “Cluny” 15 century [13]

#### 4. CONCLUSION

On the basis of research issues in this paper about the existence of this type of textile, more answers can be extracted, first of which in the field research in Northern Macedonia still exist these traditional textile mosaics that today shape every day in traditional houses and houses in our rural, Archetypes of them and then made an attempt to implement them in

modern clothing, which will find the application in modern living and dress of modern and sophisticated women.

In the knitting of the network itself or the strands, many fates of women have been fitted in these areas, who, through the nurturing of this textile art, have embraced their cultural and artistic achievements that have to this day sloping textile art mosaics from these spaces. The gobelin tapestries as a unique form obtained by handmade manage to merge the tradition with the aesthetic and modern society. Their craftsmanship has testified over the centuries of patience, love and dedication to the people who have made it. The motives were drawn from the everyday that surrounded them. It never loses value, on the contrary, its value is increasing because it is a unique and unique symbol of artistic textile creation that has been going on in our territory since the distant sixties and remained as a symbol of textiles to this day, and many of them have been destroyed, due to non -use. In the past they have mainly been a major decorative element in the home, while nowadays their application has been applied in contemporary fashion, textile and art design.

From this research it can be concluded that tapestry is not only a tradition, it is a living artwork that is constantly developing with new times and will certainly be for many years inexhaustible topic of scientific research not only as textile art but also on many other social aspects. The preservation and promotion of these creations is of great importance for nurturing our tradition and the traditions of all former Yugoslavia's prices for all future generations that will follow this process. This textile art can positively affect the artistic shaping of textiles of all researchers' elements. Especially prominent as suitable integration as an image in all new textile areas as frames. We conclude that researching traditional textile work in Northern Macedonia first affects the awareness of the cultural community in which the artistic creation of textiles took place thousands of years ago.

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