

INTERFERENCE OF TRADITIONAL MOLDAVIAN SUIT WITH THE CONTEMPORARY WOMEN'S SUIT

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Abstract: Presently the traditional clothing attracts the attention of various specialists: historians, ethnographers, painters, designers etc. The complexity of studying this important element of spiritual culture consists in the diversity of appearances reflected in the traditional suit.

The traditional Moldavian clothing is a sculptural one, it is a simple and clear composition, its cutting underlines the body shape without any artificial inclusions. It is the only suit worn exactly in the same composition both at work and during holidays, being actual for all ages, as its shape and structure are adequate for all ages. The object of study were the blouse and the skirt (catrinta) for women.

The results of performed study may be useful for the contemporary designers in the actual circumstances where the globalization and the consumption criteria result in the dilution of the way the objects of primary importance interact with people at the existential level.

Keywords: traditional Moldavian suit, skirt, catrinta.

INTRODUCTION

Presently the traditional clothing attracts the attention of various specialists: historians, ethnographers, painters, designers etc. The complexity of studying this important element of spiritual culture consists in the diversity of appearances reflected in the traditional suit. For these considerations the study examined the multitude of aspects of the popular Moldavian suit, as well as its influence over the contemporary urban suit. The performed research resulted in the study of characteristic aspects of national women's suit. The work systematizes the components of traditional cut of women's suit in the light of cutting techniques and structure.

THE STRUCTURE OF POPULAR MOLDAVIAN SUIT

The popular Moldavian suit is a sculptural one, it has a simple and clear composition and by its cut it underlines the body shape without any artificial distortions. It is the only suit worn in this composition both at work and in festive occasions and at all ages [1]. In line with its practical function, the popular suit has some other specific functions (see figure 1).

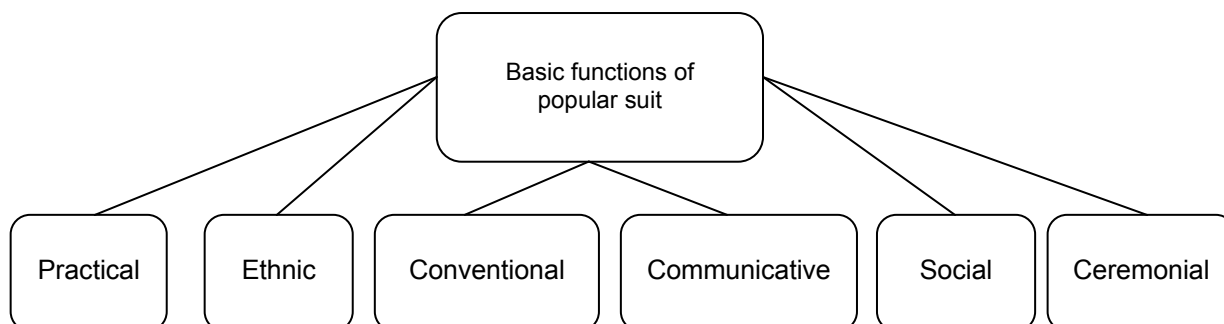


Figure 1: Functions of popular suit

The main legalities observed in the process of creating a popular suit are the equilibrium and harmony, optimum relationship between rational and beautiful, tradition and innovation, collective opinion and proper aesthetic taste. This is why the popular suit represents the harmonic and balanced ensemble of elements impregnated with the sense of measure and proportion [2].

The basic suit comprises three distinctive components: the blouse, the catrinta (fotă) and belt, each representing a separate class of products cut in vertical contours, developed by each creator in separate. The wearer's image is supplemented with accessories (figure 2).

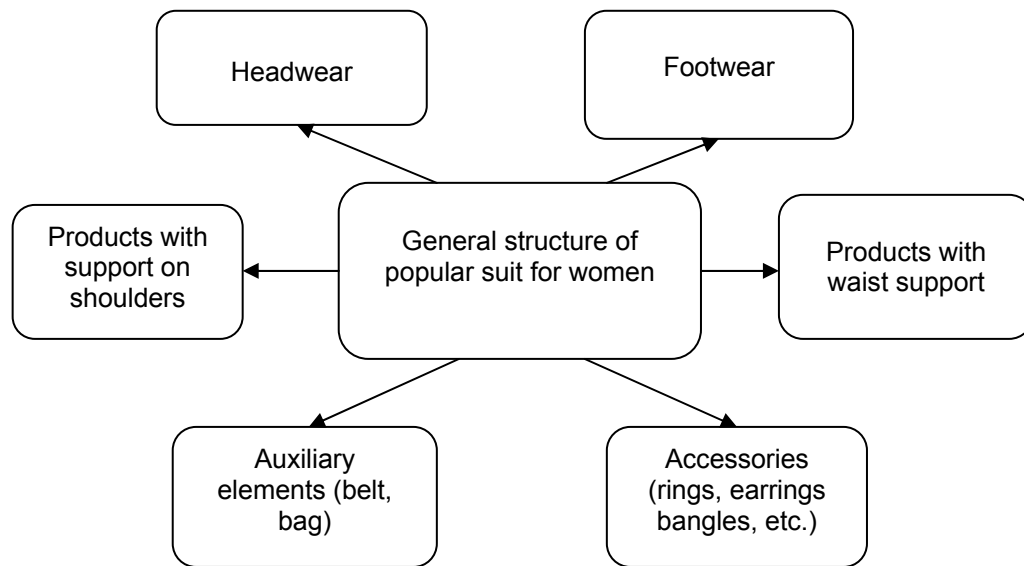


Figure 2: General structure of popular suit for women

The blouse represents the main product, it covers the most of the body, has the richest décor, it determines the structure and shape of other components.

The product covering the inferior part of body is named catrintă or fotă. The most widely spread are the ones that follow the Moldavian tradition on both banks of Prut river and are similar to the models from other Romanian ethnographic zones [3].

According to the old traditions, women used to wear several variants of belts having practical, magic and symbolic roles [4].

The most remarkable among the belts is the woolen belt, 18-20 cm wide, woven on four corner racks, worn over the blouse. It is of natural wool color, blue or dark green, decorated on its entire length with woven ornaments of alternating colors. It is used, as a rule, for decorative purposes, being wound for several times around the waist in order to accentuate that level.

The second belt is light and narrow or very narrow piece, used for fixing the catrinta around the body.

ANALYSIS OF CUT OF POPULAR MOLDAVIAN SUIT FOR WOMEN FOR THE IDENTIFICATION OF STRUCTURAL ELEMENTS FOUND IN THE CONTEMPORARY SUIT

The typology of blouses is based on the cut accepted by the researches as an essential tool for the formation of product shape. The cut of old blouses was determined by the width of woven fabric. Each component of blouse: facade, back, sleeves, flaps could be made of several pieces of fabric joined together with expressive techniques in order to accentuate or supplement the décor [5]. During the following two centuries the women of our cultural space used to wear three major types of blouses (figures 3, 4):

- ✓ Blouse for elderly (tunic-type blouse) (figure 3, a);
- ✓ Blouse with patch or upper blouse (figure 3, b);
- ✓ Blouse with frills at neck or embroidery, in the flapless version – i.e. (figure 4, a, b).

Notwithstanding the destination of blouse, it was composed of two distinct components:

- Upper part – body panel;
- Lower part – flaps.

In order to systematize the blouse cuts their upper parts were taken as presentation variants.

The first and the oldest type of blouse is the blouse for the elderly or the tunic-type blouse. The flaps of this blouse are covered by skirt. The cut of this blouse includes three rectangular reference figures: the façade cut integrally with the back and the two smaller reference figures – the sleeves. These blouses are differentiated by the collar shape. The sleeve is wide at ends. Embroidery is done both on the façade and on the back of body panel.

In the XIXth century under the influence of urban fashion, Russian and Ukrainian style appears the blouse with additional reference figures in the shoulder zone that in the second half of XIXth century transformed into a „upper blouse”.

This type of blouse is characterized by a small collar; round neck cut, sleeves cut from a single reference figure and frills at shoulders.

The last type of blouse, and the most representative one – is the blouse with frills at neck (ia). The cut is relatively simple: one rectangle of fabric, cut round around the neck and frilled with a torn lace. The sleeves are usually frilled both at shoulders and at ends. It is a flapless blouse, unlike the ones described above [6].

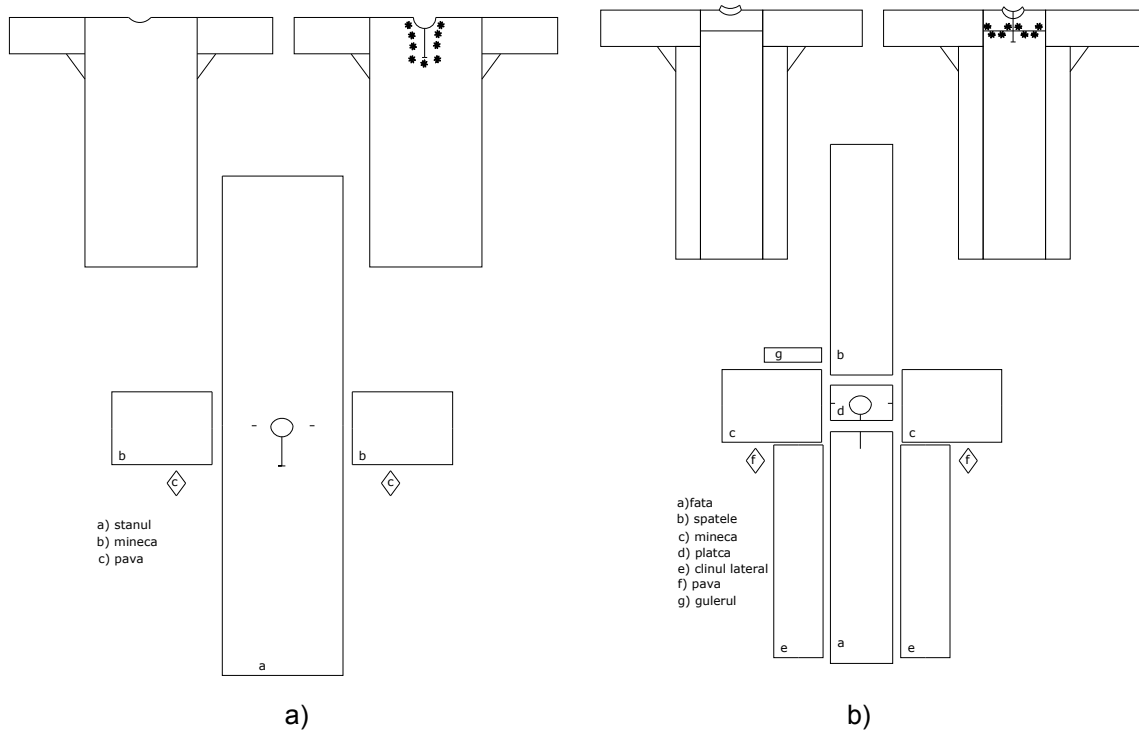


Figure 3: Types of Moldavian blouse cuts: a) blouse for the elderly (of tunic type);
 b) blouse with patch [1]

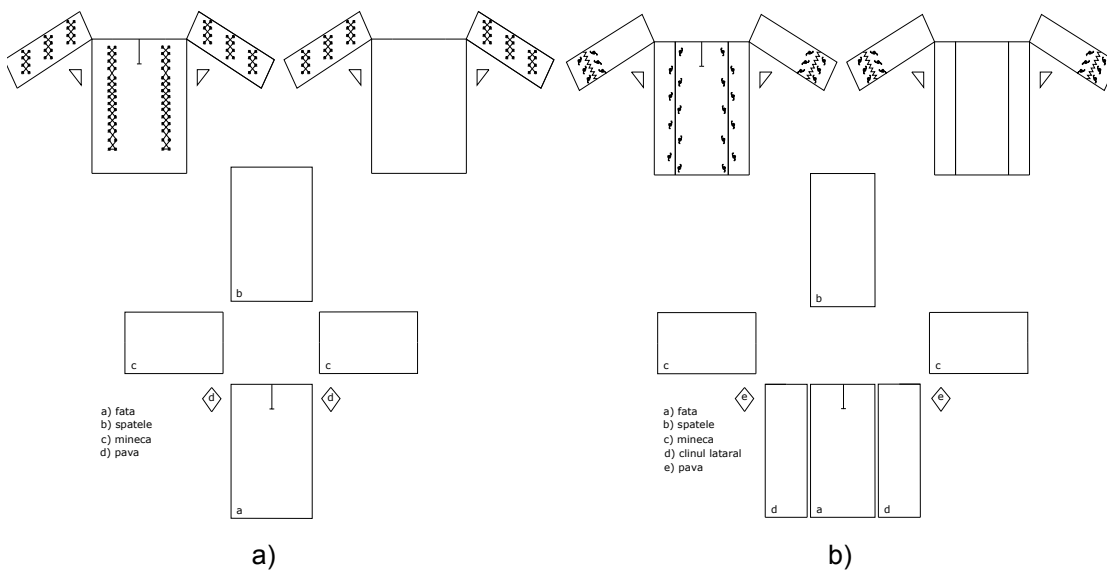


Figure 4: Cut of blouse frilled at neck: a) simple; b) with lateral reference figures [1]

The performed analysis allows us to affirm that the popular blouse consists of three or more reference figures of rectangular shape fitting into the definition of unified reference figures. This cutting variant allows to

save fabric and time and this is why even nowadays it is of great interest and used as a basis for the elaboration of new and contemporary models.

There are basic types elaborated for the manufacturing of women's blouses (figure 5), they are implemented in accordance with the dimensional characteristics of the common-type bodies. Their contours are much more sophisticated compared to the traditional cut. Constructive modeling techniques are applied in order to obtain a certain shape and volume.

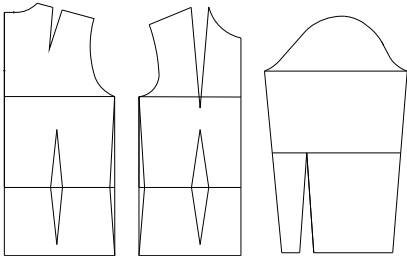


Figure 5: The contour of basic reference cut for the contemporary blouse

The products with waist support are the skirts obtained from integrally woven reference figures and sewed together. There are two types of skirts obtained from integrally woven reference figures: *catrinta* and *fota*. *Catrinta* (figure 6, a) is a piece of fabric of rectangular shape wound around the body, from waist down and fixed with a wide belt. The most widely spread is the *catrinta* in vertical colored strips obtained in the process of weaving.



Figure 6: External appearance and cut: a) *catrinta*; b) *fota*

The *Fota* (figure 6, b) is also a type of *catrinta*. It is made of two identical reference figures of rectangular shape: one in the front and another on the back. It is ornamented with colored horizontal strips obtained in the weaving process.

The skirt sewed with cut reference figures (figure 7), ending at ankle level, it is wide and ondulated at the level of upper contour. Usually it is made of 2-3 rectangular reference shapes or of 4-6 trapezoid wedges cut from fabric. Most often the termination of skirt is decorated with color strips, embroidery, flounce, small embroidery elements, beads.

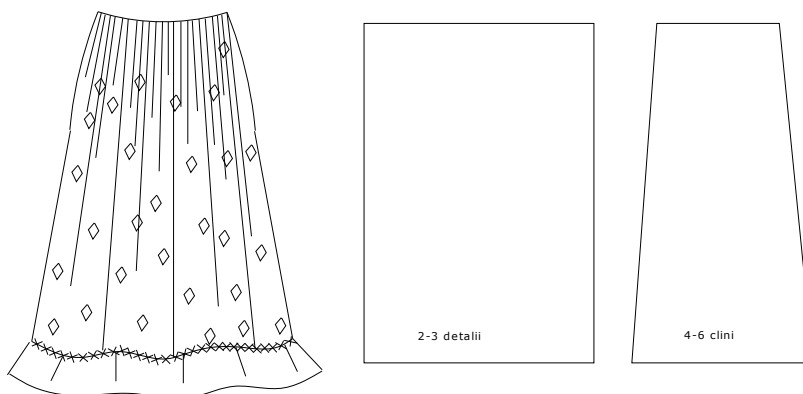


Figure 7: External appearance and cut of seamed skirt

Actually, for the execution of a certain type of skirt there is a wide variety of basic templates (figure 8). These do not differ much from the contours of popular skirts. Depending on the shape and volume of future product

one may choose a template and then apply the constructive modeling techniques in order to diversify the models.

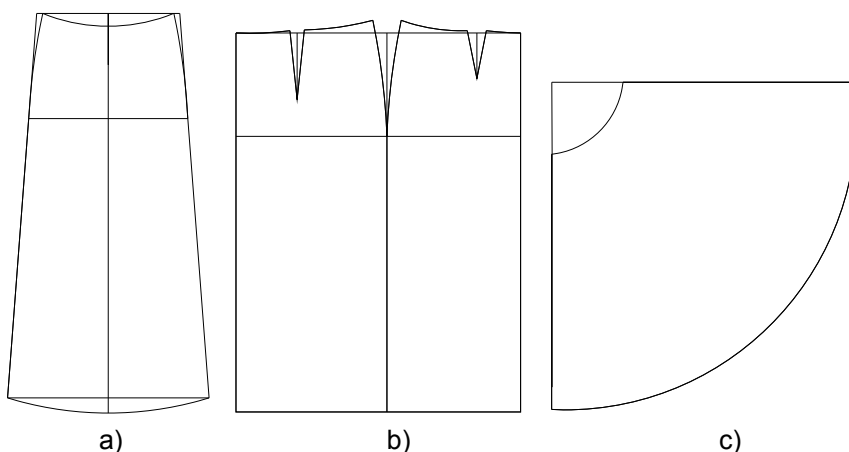


Figure 8: Main contours for contemporary skirts. a) wedged; b) straight line skirt; c) conic skirt.

CONCLUSIONS

The modern cut is influenced by the quite large width of woven fabric. The secular experience of making garments of locally available primary materials, in accordance with the accepted traditions, has accumulated and perpetuated a rich set of techniques and abilities that are integral parts of immaterial cultural patrimony. The modernization process resulted in the simplification of techniques of manufacturing garments.

The harmony of elements, the motifs, the ornamental compositions of the popular Moldavian suit are objects of interest for the contemporary fashion designers. The suit represents a unitary vision of the world where the elements, components and ensembles mutually supplement themselves. The basic elements of the popular suit nowadays appear in the modern garments in that or another form. New models with an added spiritual, aesthetic and semantic value may be obtained by maintaining the connection between traditions and modern fashion.

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