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1 Evaluation of the Keys from the Traditional Romanian Costume

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6 Abstract

7 Rezumat-The paper presents the result of the study focused on the analysis of the structural
8 elements of the traditional Romanian costume -the join points called "keys" that ensure the
9 processing of the edges of the components of the pieces of the traditional costume, their
10 combination and the increase of the artistic value.The diversity, aesthetic and technical
11 complexity of making the keys that combine the pieces of traditional shirts, both for women
12 and for men, denotes the creativity and aesthetic taste of the creators. In addition to the
13 structural variety of the keys, the functional characteristics are equally representative. Thus,
14 the last part of the study is directed to the evaluation of the durability of the keys,
15 demonstrating high strength and long service life.The study was done within the State Project
16 20.80009.0807.17. "Education for the revitalization of the national cultural heritage through
17 traditional processing technologies used in the Republic of Moldova in the context of
18 multiculturalism, diversity and European integration," running at the Technical University of
19 Moldova.

21 *Index terms*— keys, cotton, linen, aesthetics, strength, traditional costume.

22 1 Introduction

23 he traditional Romanian costume of Dacian origin is represented by various constructive solutions with an impact
24 on its aesthetics, complemented by the implications of the technical solutions of decoration with a great diversity
25 of ornamental systems found on the elements of the costume, but also in the joints between them. Combining the
26 elements of the traditional Romanian costume has excelled over time, from the most straightforward solutions
27 for integrating through manual techniques to the most complex ones. Among the methods of combining the
28 elements of a difficult aesthetic revelation are those generically called "keys."

29 The keys are the techniques of combining the elements of the pieces of the traditional costume of different
30 complexity found especially in all the constructive types of traditional Romanian shirts with an aesthetic
31 character. They are used from the most straightforward techniques of their reproduction to the complex forms
32 generated by the imagination, and creativity of our predecessors, developed in new aesthetic, functional and
33 sustainable structures.

34 2 II.

35 3 Types of Keys

36 The shirt represents the most essential piece of the traditional Romanian costume, the constructive lines of which
37 are accentuated by contrasting colors by the joints through the keys of the elements (fig. 1) or being made with
38 the thread of the same type from which the textile is made, giving a remarkable elegance and refinement to the
39 pieces.

40 The most extraordinary diversity of the keys is attested in the shirts made in the XIX th century-XX.

41 Maria Hedving Fromagiu [1] had to remark that "among the most archaic forms of ornamentation and
42 highlighting of the silhouette using a special artistic effect, there is the great variety of stitches that assemble

43 the parts of the piece, materialized in the beautiful "keys" ... important also in the decorative composition of
44 men's shirts. They emphasize the shape of the cut while delimiting the spaces for the development of ornamental
45 compositions. The presence of these orderly but particularly beautiful lines is often enough to recognize the
46 play's artistic value."

47 In the same context, the researcher Seco?an Elena mentioned that "characteristic for each type of shirt is
48 a certain arrangement of decorative stitching, taking different appearances within the numerous ethnographic
49 areas, according to local traditions, "canons" shaped over time by social factors," ". we find a surprising ingenuity
50 and variety in the systems of joining the pieces of cloth, either through the "keys" sewn on the line of joining the
51 elements or through the lace keys.... which have become the most precious achievements in the art of textiles"
52 [3].

53 Thus, trying to structure the keys according to the principle of realization, they were structured in keys?:
54 uncrossed; ? crossed/lace.

55 Each of these groups includes a wide range of keys according to the realization technique. To the uncrossed
56 keys, refer those:

57 ? simple; ? with chain; ? "piglets"; ? beams type; ? with alternate legs; ? etc.

58 4 Crossed keys include those:

59 ? knotted insertion stitch; ? twisted insertion stitch; ? from multiple knots, etc. The diversification of the keys
60 can be performed depending on the size of the seam point pitch, the number of points per surface unit, and the
61 visibility of the keys (visible in contrasting colors, with low perceptibility achieved in the primary color of the
62 product).

63 5 Source: Cahul County Museum

64 6 a) Functions of keys

65 The keys as elements of joining the components have a functional, informative/communication, and decorative
66 role. Regarding to the joining techniques [2], "the researchers Elena Seco?an and Ortnasa Dogaru mentioned
67 that the seam points, both those with practical function and decorative role, constitute a precious documentary
68 material in the study of ethnographic aspects, regarding the origin and evolution of the techniques practiced in
69 the manufacture and ornamentation of the port pieces, all the more so as the being of the seam point cannot
70 be isolated from the content of the ornament, given that the seam point is organically related to the ornamental
71 structure and motif, being in relation and dependence on the shape and material of the ornamented object."

72 Undoubtedly, the aspirations and the aesthetic sense of the creators determined the generation of a great
73 diversity of keys with implications on the image of the traditional Romanian costume unrepeatable and distinct
74 from the decorativeness and capitalization of the lines of the cut of the pieces [5,6]. Their diversity is determined
75 by the technique of realization, the number of steps per surface unit, the type of threads used at the joint, the
76 thickness of the threads, the number of threads, the chromatics and the number of colors used, their arrangement
77 on directions of orientation, etc.

78 The ornamental structure of the reproduction of the keys is inscribed in wide lines with few white spaces,
79 continuous.

80 From the aspect of the communication/ information function, the "keys" distinctly suggest the ethnic and
81 zonal identity mark of the costume, the age, the social status, the civil status, and the material condition of the
82 wearers.

83 The functional character of the keys is determined by ensuring the following:

84 ? the flexibility of the joints; ? elongation of joints;

85 ? durability through tensile strength;

86 ? protection of the edges of desirability.

87 7 b) Durability of the keys

88 Durability of the keys is one of the objectives of this study, aimed at evaluating the keys? functionality. Starting
89 from the above-mentioned, nine types of keys were selected, made, and evaluated by tensile strength, both at
90 their arrangement a horizontal direction and in a transverse direction. The experimental tests were carried out
91 on samples of 4 types of materials: 2 cotton materials of different finesse, cotton mixed with linen-50%+50%,
92 and linen-100% (Table 1). The step of the seam points was identical in all types of keys. The same is the type
93 of thread with which the keys were reproduced: crochet thread, nr. 60/2x3, cotton-100%.

94 The types of keys included in the study were those presented in fig. 2 The results of the sustainability
95 assessment of the keys included in the study are presented in Table 2, fig. 3-6.

96 From the data presented in Table 2, it is obvious the durability of all types of keys, from the simplest to the
97 most complex, indicates their long service life. The durability values of the keys increase directly proportional
98 to the complexity of the keys. Thus, the double-knotted keys, those with double, doubleknotted legs, denote
99 a high resistance to tearing, ensuring an excellent resistance to the stresses determined by the dynamics of the
100 movements of the human body, in the case of their use in traditional shirts.

101 The durability of the wrenches assessed by the tensile strength denotes their high resistance far beyond the
102 strength of the textiles, which is contrary to the requirements according to which the resistance of the joints of
103 the clothing elements must not exceed the strength of the textiles. It is necessary that the tensile strength of
104 textiles be higher than that of the joints, thus keeping the elements of the products intact. In case of breaking
105 the threads from the joint, they can be restored again.

106 Analyzed from an aesthetic point of view, the keys denote an elegant and fine presence that fits perfectly in
107 the ornamental repertoire of the pieces of the traditional costume, assigning them personality, emphasizing the
108 lines of the wearer's silhouette and those of the costume.

109 **8 Conclusions**

110 The keys present techniques of processing and combining the elements of the traditional costume pieces that have
111 implications on the aesthetics of the traditional costume pieces, functionality, and communication.

112 The keys are made by manual techniques involving the needle and the thread.

113 The reference criteria in the diversification of the keys are related to: the complexity of the keys conferred
114 by the technique of realization, the number of steps per surface unit, the type of threads used at the joint, the
115 thickness of the threads, the number of threads, the chromatics and the number of colors used, their arrangement
116 on directions of orientation.

117 The evaluation of the durability of the keys confirmed their high resistance to various requests, as well as
118 excellent elongation properties.

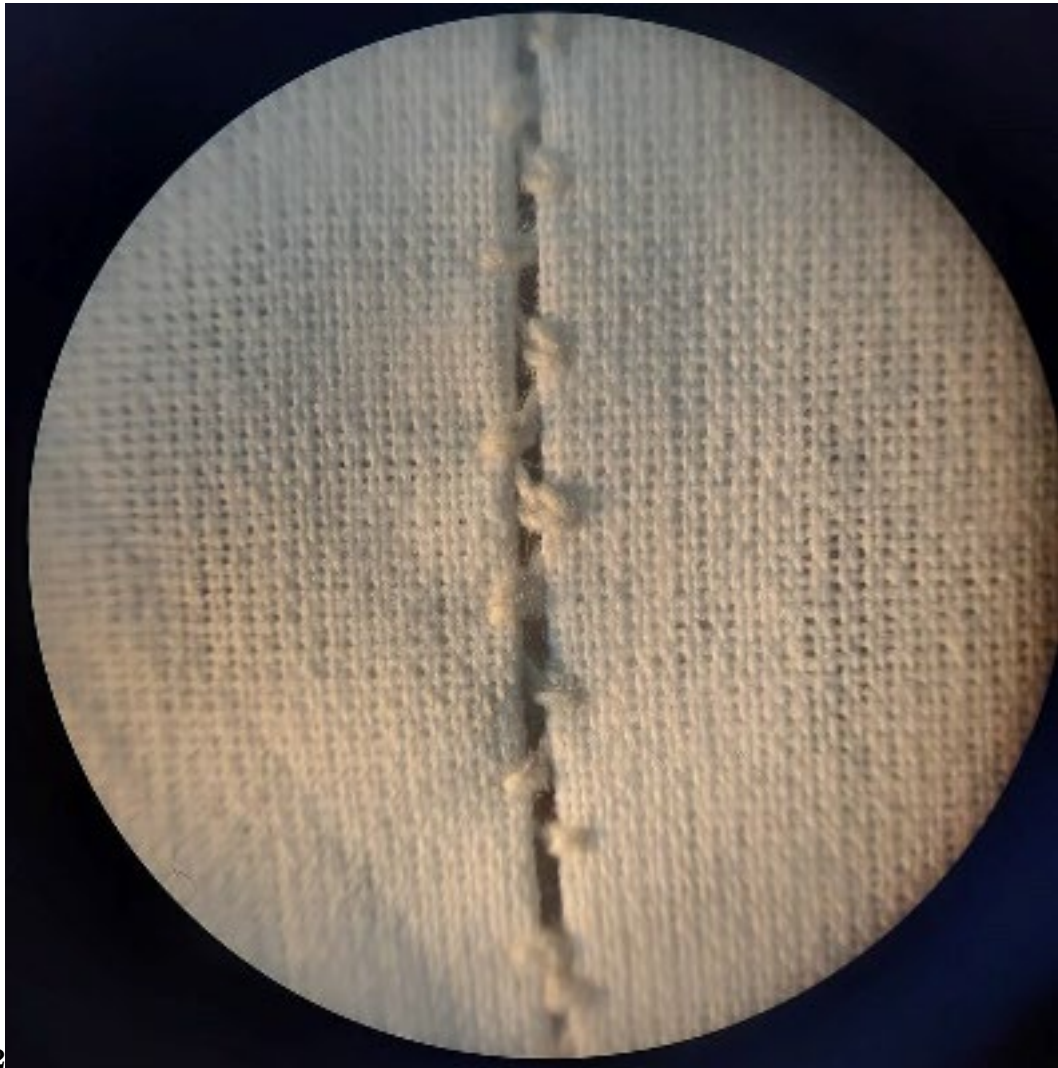
119 The techniques of making the keys allow aesthetic customization and diversification selected concerning the
120 communication with the shape, the material of the ornamented piece, the ornamental concept, and the chromatics.

121 We are grateful the museum representatives, the beautiful people of the country who had the openness to
122 share with us valuable information with reference to the predetermined objectives.



1

Figure 1: Fig. 1 :



2

Figure 2: Fig. 2 :D

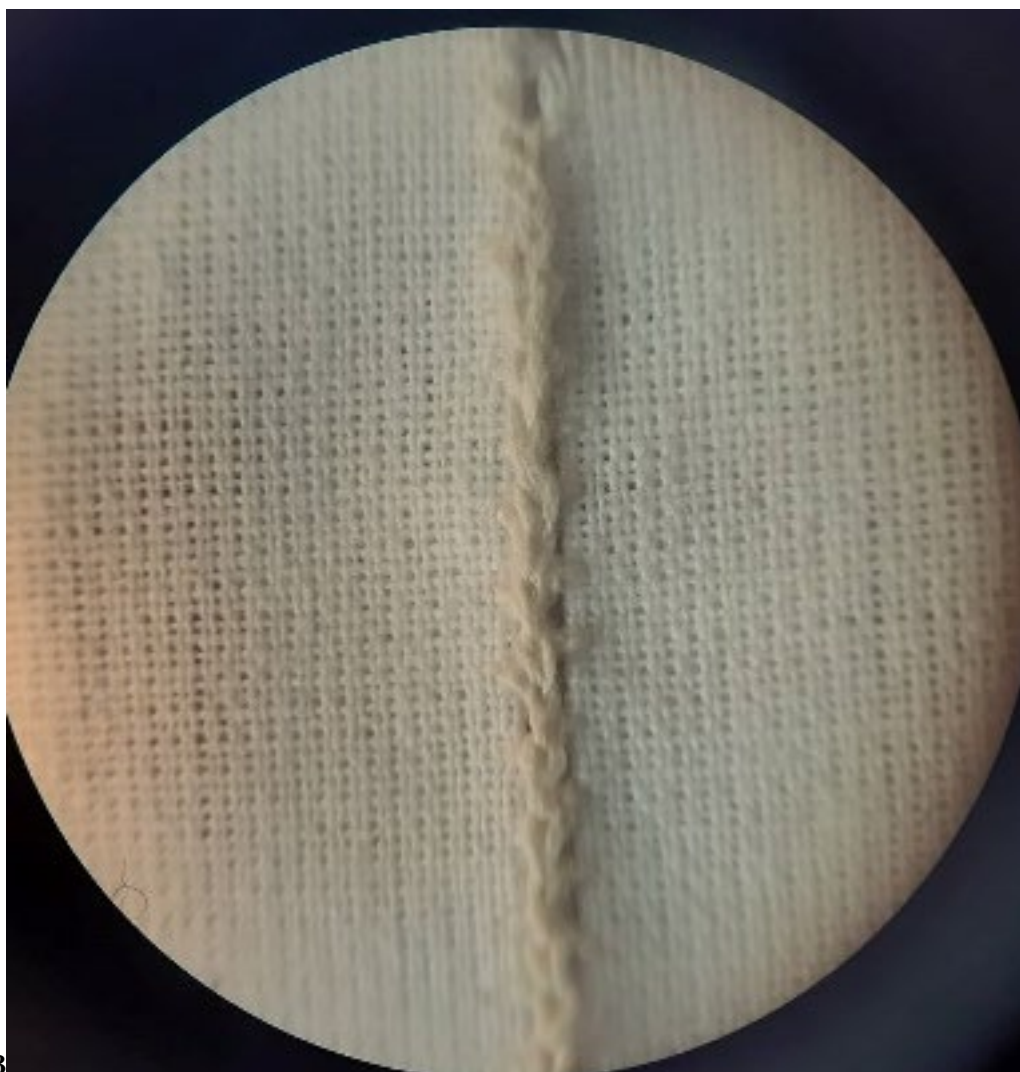
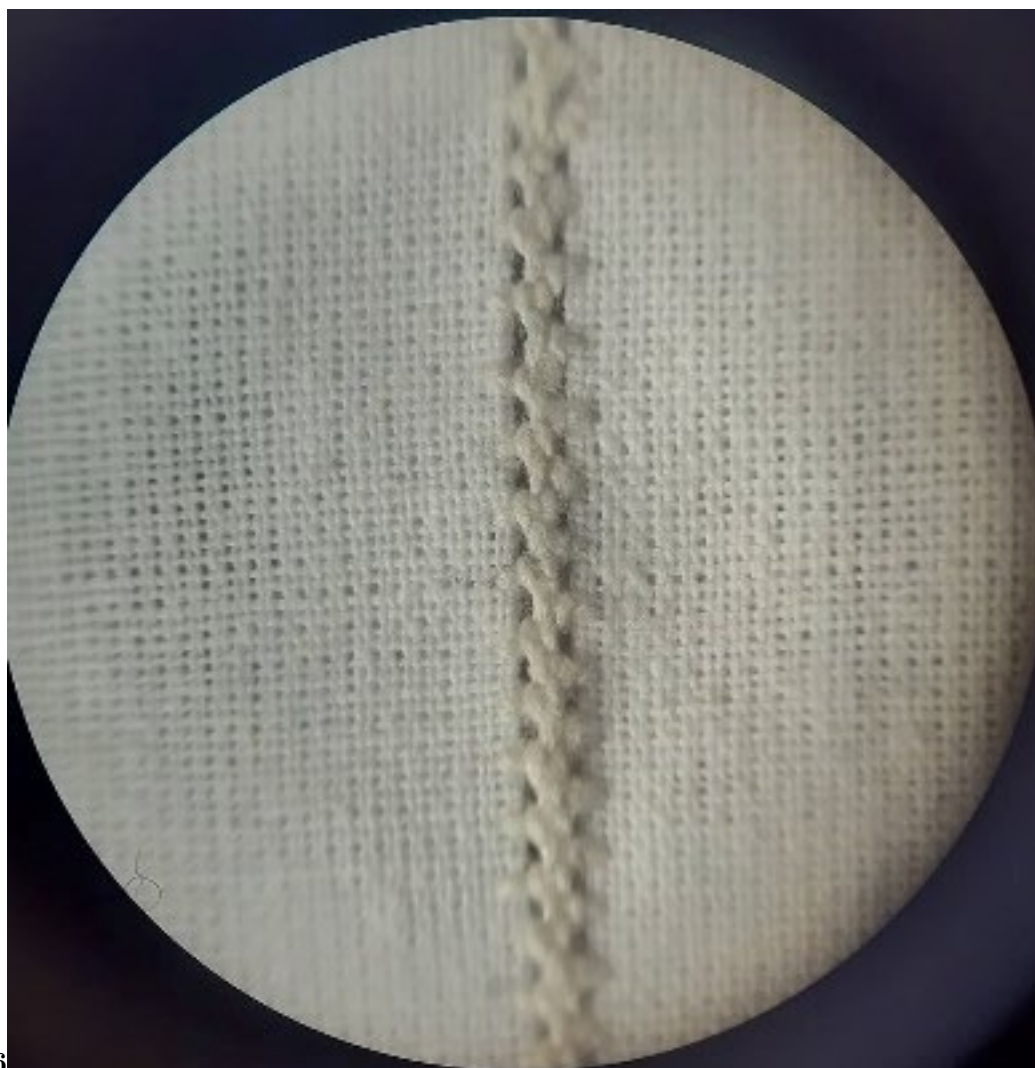


Figure 3: Figure 3 :



456

Figure 4: Figure 4 :Figure 5 :Figure 6 :

1

Nr. crt	Fabric width, L, m	Thickness of textiles	Surface density, g/m ²	The desiness of the threads		No wires /10cm U B	Linear density
I1	1,5	0,35	159,6	140	220	30	3
I2	1,7	0,4	160,4	190	140	48	2
B6	2,1	0,3	140,4	190	240	32	3
B8	1,5	0,3	90,4	150	220	10x2	2

Figure 5: Table 1 :

2

Indices for
evaluation of
breaking
strength

Figure 6: Table 2 :

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