

SINGER

GLASILO ZAPRTIH TEKSTILNIH TOVARN NA SLOVENSKEM
A Newsletter for Closed Textile Factories in Slovenia

Elektronska izdaja prvega natisa iz 2003 / The digital edition of the printed edition from 2003



Beseda urednice

Pričujoče glasilo spremlja umetniški projekt Singer. Projekt tematizira tekstilno tradicijo od rokodelstva do današnje tehnološke družbe. Ime projekta si sposojam pri popularni znamki šivalnih strojev in se igram s pomenom, ki izhaja iz prevoda besede "singer" - v angleščini in nemščini se ime nanaša na petje oziroma pomeni pevca ali pevko. Idilična transformacija šivalnega stroja v orodje, ki "poje" pod (ženskimi) rokami, temelji na tem, da je bila pesem nekdanj pogosta spremljevalka pri delu, pa tudi metafora za zvok strojev. Pesem da telesu ritem in počloveči proizvodni proces.

V projektu se prepleta več plasti: amorfni zvok, ki je vezan na stroj in mehaniko, slovensko glasbeno izročilo, ki se nanaša na šivanje, predenje in tkanje ter tekstilno-industrijska polpreteklost.

Ročno izdelovanje oblek je bilo nekdanj eden od temeljev ženske spolne vloge in velja za izrazito "žensko" tehnologijo. Obleke so včasih zrastle na domačih njivah: naše babice so doma sejale lan, predle in šivale. Pozneje so obleke prihajale iz domačih tovarn, kamor so hodile na delo naše mame. Danes nosimo oblačila z blagovnimi znamkami mednarodnih korporacij, ki jih za nas izdelujejo ženske in otroci v neznanih vzhodnoevropskih in azijskih delavnicah. Tja se stekajo poti do cenene delovne sile, ki so v preteklih petdesetih letih vodile tudi čez slovenske tekstilne tovarne. Intimen stik z oblačilom je povzročila porabniška stvarnost. Nič, ki nas je čez obleke povezovala z lokalnim prostorom, se je pretrgala.

Čeprav je nit tanka, je močna in vzdržljiva - ponazarja čas in življenje. Od tu podoba pajka, ki prede čas in skoraj svečeniški položaj predice oziroma tkalke v mitologiji starih Egipčanov in Grkov. "V vsaki nitki je vtakano nekaj človeške duše. Obleka ni mrtva stvar," povzema sodobna tekstilka. (1)

Šivalni stroj stoji na koncu linije oblačilnega rokodelstva, vendar pa ni več del njegove kulturne zgodbe. Stroj, ki je sprva obljubljal, pa tudi omogočil enonomsko neodvisnost za ženske, je potem milijone teh žensk po vsem svetu pospremil v prihodnost slabo plačane delovne sile. Za veliko domačih tekstilnih delavk pa se je tudi ta zgodba že končala.

Z množičnim zapiranjem slovenskih tekstilnih tovarn, ki se je začelo pred desetimi leti, je ostala brez dela armada ženske delovne sile. Žensk ponavadi od časov, ko so jim zaprli tovarno, ni več dosti videti, saj z zapiranjem tovarn izginjajo tudi socialne vezi med njimi. Takih "ugaslih" krajev v Sloveniji, kjer stojijo ali so nekoč stale tekstilne tovarne, je veliko več, kot si lahko mislimo glede na odzivnost javnosti in medijev. Na obronkih vasi ali na robu mest, pa tudi v središčih naselij stojijo z različnih fazah pozabljenja in zapuščenosti. Zarasla s travo, naseljena z začasnimi najemniki, prodana ali po kosih razprodana novim lastnikom. In skoraj vedno se v bližini najde kdo, ki pove zgodbo o "njihovi" tovarni, o času, ko sta v tovarni našli delo tudi po dve generaciji ene družine. O letih, ko je tovarna cvetela, pa o mučnem propadanju in brezposelnosti sedanosti.

Marija Mojca Pungerčar

Opomba 1: Izjava Dragice Nenadić iz intervjujev Nine Vodopivec s tekstilnimi delavkami; arhiv Tehničnega muzeja Slovenije.

Marija Mojca Pungerčar

Singer

Spremljivalna publikacija umetniškega projekta Singer / A supplemental publication for the art project Singer

Slovenski etnografski muzej SEM / The Slovene Ethnographic Museum (SEM)

Od 1. 10. do 12. 10. 2003 / October 1 - 12, 2003

V sodelovanju z mednarodnim festivalom sodobnih umetnosti Mesto žensk / In conjunction with City of Women International Festival of Contemporary Arts

Avtorica projekta, video, petje / Project author, video, singing: Marija Mojca Pungerčar

Oblikovanje zvoka / Sound design: Borut Savski

Raziskovalna sodelavka / Researcher: Maša Gedrih

Na otvoritvi so zapele tekstilne delavke in njihove kolegice iz Mirne Peči / A woman's chorus made up of Slovene textile workers performed at the opening: Anica Slak, Ivanka Rozman, Franja Avsec, Milena Verbič, Anica Parkelj, Ivanka Kastelic, Janja Klemenčič, Anica Galič, Vera Primc, Marina Rajšelj

Vodstvo / Conducted by: Milka Obrekar

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Projekt posvečam svoji mami, upokojeni tekstilni delavki Mariji Pungerčar. / I would like to dedicate this project to my mother, Marija Pungerčar, a retired textile worker.

Hvala/Thanks to:

Slovenskemu etnografskemu muzeju, Mednarodnemu festivalu sodobnih umetnosti Mesto žensk, Tehniškemu muzeju Slovenije, Tekstilni tovarni Prebold, Sanji Simič, Daretu Čekelišu, Davidu Verbuču, Milki Obrekar in pevkam iz Mirne Peči.

Marija Mojca Pungerčar deluje na področju sodobne likovne umetnosti (instalacija, video, performans) in gledališke kostumografije. V letih 1982-84 je bila kot modna oblikovalka zaposlena v tovarnah Novoteks in Labod v Novem mestu. Leta 1989 je diplomirala na oddelku za slikarstvo Akademije za likovno umetnost v Ljubljani, kjer je v letih 1989-91 nadaljevala specialistični študij slikarstva. Leta 2001 je magistrirala na oddelku za nove žanre v likovni umetnosti na San Francisco Art Institute v Kaliforniji. / *Marija Mojca Pungerčar works in the areas of contemporary fine art (installation, video, performance), and theatre costume design. From 1982 to 1984 she was employed as a fashion designer at the Novateks and Labod factories in Novo Mesto. In 1989 she graduated in painting from the Academy of Fine Arts in Ljubljana, where in the period 1989-1991 she continued her specialist course in painting. In 2001, she received her MFA in new fine art genres from the San Francisco Art Institute in California, USA.*

Borut Savski raziskuje svet t. i. estetskih strojev oziroma algoritmičnih avtonomnih elektronskih naprav, ki so zunaj estetskega prostora nefunkcionalne, kar pomeni, da gradi 'inštrumente', ki proizvajajo napake. / *Borut Savski researches the world of 'aesthetic machines'—algorithmic autonomous electronic devices that are non-functional outside the aesthetic realm. In other words, he builds 'instruments' that make mistakes.*

Maša Gedrih je samostojna novinarka. Svoje prispevke objavlja v številnih slovenskih medijih. / *Maša Gedrih is a freelance journalist, whose work frequently appears in the Slovene media.*

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CHARLES DICKENS O ŠIVALNEM STROJU: TA ŠIVILJA IZ TRDEGA ŽELEZA, KI VČASIH NI HOTELA DELATI, ZDAJ OPRAVLJA SVOJO NALOGO NA NEOBIČAJEN, VENDAR ZELO ZADOVOLJUJOČ NAČIN. TA ŠIVILJA VERJETNO NI DOBRA PRIJATELJI- CA S PRITOŽEVANJEM ALI DRUGIMI STVARMИ, KI SO SKRITE ZA ROČNIMI DELI, SAJ OB ENOSTAVNI NALOGI NAREDI VEČ KOT 500 ČVRSTIH VBODOV V MINUTI.

From the Editor

This newsletter is intended to supplement the art project Singer. The project thematises the tradition of textile production, from the time when clothes-making was a household handicraft to today's technological society. The title of the project comes from the name of the well-known sewing machine, but I also want to play with the meaning of the English and German words for 'one who sings'. This idyllic transformation of the sewing machine into an instrument that 'sings' at the touch of a (woman's) hand derives from the fact that work was once usually accompanied by song; also, singing is a common metaphor for the whirl of machinery. Song brings rhythm to the body and helps to humanise the process of production.

The project interweaves several layers: amorphous sound, which is connected with machinery and mechanics; the Slovene musical tradition relating to sewing, spinning, and weaving; and the recent history of the textile industry.

The practice of making your own clothes was once a fundamental part of the female gender role; clothes-making was considered to be an explicitly 'feminine' technology. At one time, clothes 'grew' in Slovene fields: our foremothers would sow flaxseed, weave cloth, and make dresses. Later, clothes came from local factories, where our mothers went to work. Today, the clothes we wear carry the brand names of international companies and are made for us by women and children in unknown East European and Asian workshops. This is where cheap labour can now be found, just as for the past fifty years it could be found in Slovene textile factories. The intimate connection we once had with clothing has been overtaken by the realities of consumerism. Broken now is the thread that tied us through our clothes to the fields and factories around us.

Thread may be slender, but it is strong and durable, a metaphor of time and life. This is why, in the mythologies of the ancient Egyptians and Greeks, we find the image of the spider that spins the thread of time and the almost sacred role of spinstresses and weaver-women. As a modern textile worker summed it up, 'Something of the human soul is woven into every thread. Clothes are not dead things.' (1)

The sewing machine stands at the end of the line in the handicraft tradition of clothes-making, but no longer is it part of that cultural narrative. The machine that first promised, and also made possible, economic independence for women, has led millions of women all around the world into a future of poorly paid work. For many of Slovenia's textile workers, the story has already come to an end.

With the mass closing of Slovene textile factories, which started ten years ago, an army of women workers have lost their jobs. And as a rule, once the local factory shuts down, these women largely disappear from view, the social ties between them unravelling with the closing of the factory doors. The number of places in Slovenia that are now 'extinct' - places where there once was a thriving textile factory - is far greater than public and media reaction might lead us to believe.

Standing on village hillsides, the outskirts of a city, or even, perhaps, in the centre of a community, these factories are to varying degrees now forgotten and abandoned-overgrown with grass, occupied by temporary tenants, or sold whole or in pieces to new owners. But there is almost always someone in the vicinity who will tell you the story of 'their' factory, of the time when two generations of their family found work there. They will speak of the years when the factory flourished, but also of its painful collapse and today's unemployment.

Marija Mojca Pungerčar

Note 1: Stated by Dragica Nenadić in Nina Vodopivec's interviews with women textile workers, from the archives of the Technological Museum of Slovenia.

PO SLEDEH ZAPRTIH TEKSTILNIH TOVARN

Universale, Domžale

Po pripovedovanju moškega, morda skvoterja, ki ima v tovarniškem posloju delavnico:

Universale je šel v stečaj novembra 2002. Vsi delavci, okrog 100 zaposlenih, je šlo na borzo dela, posloplje pa se prodaja. Še pred desetimi leti je bilo v podjetju zaposlenih 250 delavcev. Do zdaj so si večinoma že poiskali nove službe. Nekateri so šli v pokoj, ostali so se znašli na druge načine. Posloplje nekdanje tovarne je pod spomeniškim varstvom. Zaščiteni sta dve posloplji: prvi tovarniški objekt in stavba, ki je bila prvotno domovanje avstro-ogrskih lastnikov. Zaščiten je tudi park pred njihovo rezidenco, ki je - čeprav preraščen s plevelom - posajen z redkimi rastlinami. Zaščiteni stavbi namerava občina obnoviti in ju nameniti za kulturne dejavnosti, ostalo posloplje pa bodo porušili.

From a conversation with a man, possibly a squatter, who keeps a workshop in the factory complex: Universale filed for bankruptcy in November 2002. All the workers, around 100 employees, had to find new jobs, and the factory building is now for sale. Only 10 years ago, there were 250 workers employed in the company. Most of them have found new jobs now. Some have retired, and the rest are just doing whatever they can to get by. The factory buildings are considered cultural heritage sites. Two buildings are protected: the original factory building and a house that was the first residence of the Austro-Hungarian owners. The park in front of this residence is also protected; although it's now overgrown with weeds, there are some rare plant species there. The municipality is planning to renovate the two protected buildings and use them for cultural activities; the rest of the factory will be demolished.

Rašica, Horjul

Po pripovedovanju Julke Zelnik, upokojenke:

Posloplje nekdanje tovarne Rašica je sprva pripadalo cerkvi, po vojni pa je z denacionalizacijo tu dobila svoje prostore Rašica. Julka je se je v Rašici zaposlila leta 1958. Danes se šteje za srečno, ker se je upokojila, preden so tovarno zaprli. Horjul je bil v preteklosti znan po pletiljah in klekljaricah; vsaka hiša je imela svojo pletiljo ali klekljaričo. Podružnica Rašice v Horjulu je slovela po pridnih delavkah. Da bi dosegle normo, so na delo pogosto prihajale zjutraj pol ure pred šest. Takrat so govorili: če katerega obrata ne bodo zaprli, potem ne bodo zaprli njihovega.

Tovarno so zaprli pred sedmimi leti. Od tedaj je posloplje prazno, notri je le športno društvo. Spredaj se zbirajo mladi; ta navada se je ohranila še iz časov tovarne. Dolgo se je

na tej lokaciji obdržala tudi navada prirejanja pustovanja. Maškare so se zbirale pred tovarno, od koder je pustni sprevod krenil po vasi. Pustovanje, ki je v Horjulu pomemben dogodek, so lani preselili v osnovno šolo.

Julka največkrat obuja spomine na lepe trenutke, kot so bila pustovanja in praznovanja. Ob takih priložnostih so delavke rade delale v popoldanskem času, saj so se jim po delu pridružile še ženske iz dopoldanske izmene in fantje iz vasi. Poleg dela in praznovanj so se v tovarni dogajale tudi ljubezni. Fantje so hodili delavke čakati pred tovarno; če so katera dekleta radi videli, so hodili za njimi. Prišli so tudi iz drugih krajev, čez hribe, s kolesom ali peš.

Tovarna v Horjulu je izdelovala jopice, puloverje in druge pletenine. Večina izdelkov je bila namenjenih izvozu: v bivšo Jugoslavijo, Rusijo, največ pa v ZDA in Nemčijo. Na začetku so v tovarni pletli, kasneje pa samo še šivali pletenine, ki so jih pripeljali v tovarno. Skoraj vse delavke in delavci so bili iz Horjula. Največje število zaposlenih je bilo 140 ali 150, od katerih je na koncu ostalo med 40 in 60 delavk. Delo je potekalo v dveh izmenah. Na vsakem pletilnem stroju sta se na dan izmenjali dve delavki. Snažilka je skrbela za čistočo obrata in tudi za nasad za hišo, kjer so imeli rože in svoj vrt.

Delo v tovarni je bilo težko, a Julki delati ni bilo težko. Čeprav je živela čez cesto, ni v delovnem času nikoli skočila iz službe, tudi med odmori ne. Domov je odhitela le, če je v tovarni zmanjkalo kave, sladkorja ali kakšno orodje. Malico so dobivali iz Iskrinega obrata Martel; najprej so jo v Rašico vozili s cizami, potem pa z avtom. Horjulski podjetji sta bili med seboj dolgo povezani, ko pa sta se vodstvi sprli, je Rašica dobivala malico iz osnovne šole. Jedilnice v tovarni niso imeli, delavke so jedle vsaka za svojim strojem. Kadar so v podjetju kaj praznovali, so spekli piščanca, postregli so z vinom in sokovi, vsaka delavka je prinesla kaj od doma. Za osmi marec so dobile delavke ob malici tudi tortico ali kaj podobnega, pa še drobno darilce, enkrat pa so jih peljali v Portorož. Na izlete so jih vozili z avtobusom, ko pa tega ni bilo več, so ga delavke same najele in so se še naprej vozile na izlete, ali pa so šle na sosednji hrib Urh ali kam drugam.

Delavke so v prostem času niso družile med seboj, saj prostega časa ni bilo; vsaka je imela doma še polje in družino.

Tovarno so vodile večinoma ženske. Prva direktorica ni imela ustreznih izobrazbe, bila pa je zelo dober gospodar. Za podjetje je dobro skrbela, le preveč se je vtikala v bolniške. Za njo je postal direktor neki Makedonec, za njim pa sta bili direktorici še dve ženski; zadnja je

zbolela na živcih.

Po zaprtju tovarne so delavke najprej vozili na delo v Rašičin obrat v Gameljnah, nekatere so se upokojile, štiri delavke pa niso našle službe in so ostale brezposelne.

Stavbo bodo drugo leto porušili in na njenem mestu zgradili dom za ostarele. Poleg doma za ostarele nameravajo na tem mestu narediti tudi fitness center za mlade. Horjul ima 90 starih ljudi, pa še od drugod jih bodo pripeljali. Zaradi bližine mrliške vežice in pokopališča domačini imenujejo bodoči dom za ostarele 'predjamski grad'.

From a conversation with Julka Zelnik, retired:

The building of the former Rašica factory originally belonged to the Church; in the nationalisation after the war, Rašica acquired the place for its operations. Julka started working at Rašica in 1958. Today she considers herself lucky because she retired before the factory shut down. In the past, Horjul was famous for its knitters and lace-makers; every house had its own knitter or lace-maker. The Horjul division of Rašica was known for its hard-working employees. In order to meet their norm, the women would often come to work at 5:30 in the morning. They used to tell themselves, if any factory would remain open, surely it would be theirs.

The factory was shut down seven years ago. Since then, the building has been empty, except for a sports club that uses it. Young people gather in front of the building; this custom goes back to the time of the factory. For a long time, too, the Mardi Gras festivities - pustovanje - used to be organised on this site. People would gather in front of the factory wearing their costumes, and then the Mardi Gras parade would go from there through the village. Last year, pustovanje - which is very important in Horjul - was moved to the primary school.

Mostly, Julka recalls wonderful times like pustovanje and other celebrations. On these occasions, the women liked working the afternoon shift, since they would be joined after work by women from the morning shift and boys from the village. Apart from working and the celebrating, there were also love affairs in the factory. Boys would wait in front of the factory for the girls to come out; if they liked any of the girls, they would walk after them. Boys would even come from other places, from across the hills, by bicycle or on foot.

The factory in Horjul made jumpers, pullovers and other knitted goods. Most of the products were for export: to the former Yugoslavia, Russia and, most of all, the USA and Germany. At the beginning, they would do the knitting at the factory, but later they only sewed the knit material, which was delivered to the



UNIVERSALE DOMŽALE



RAŠICA HORJUL



KROJ KRKA



SUKNO ZAPUŽE



factory. Almost all the workers came from Horjul. There were once around 140-150 people working there; at the end there were only 40-60 workers. The work ran in two shifts. Every day two women, one following the other, would work on one knitting machine. A cleaning woman was responsible for keeping the workroom clean and she also tended the garden behind the building where they had flowers and vegetables.

Work in the factory was hard, but Julka did not find it hard to work there. Although she lived right across the street, she would never run home during working hours, not even during breaks. She would only make a quick trip home if they ran out of coffee or sugar, or needed some tool at the factory. They would get their lunch from the Iskra's Martel factory; originally, they would bring it to Rašica in pushcarts, then it came by car. The two Horjul factories had deep ties between them, but whenever the two administrations quarrelled, Rašica would get its lunch from the primary school. There was no dining hall in the factory, so the workers would eat their lunch right at their workstations. Whenever there was a celebration of some sort at the factory, they would fix chicken and serve wine and juice with it, and all the women would bring things from home. On International Women's Day, the Eighth of March, the women would get cake or something similar with their lunch, and also some little gift; once they were even taken on a trip to Portorož. They would take trips like this on the bus, but when there was no longer a factory bus, the women themselves would hire one. They would always go on such outings, or they would go to nearby Mount Urh or somewhere else. The women did not socialise with each other in their free time, since there wasn't any free time; at home they all had to take care of their fields and families.

The factory was mainly run by women. The first woman director did not have the right education but was still a very good manager. She did a good job looking after the company, only she interfered too much with people's sick leave. The next director was a Macedonian man, but he was followed by two more women directors; the last of these had a nervous breakdown.

After the factory closed, the workers were first driven to the Rašica factory in Gameljne, and a few took early retirement. Four of the women couldn't find new jobs and are still unemployed.

Next year they are going to tear

down the factory and build an old people's home in its place. Along with this, they also plan to build a fitness centre for young people. There are only about 90 old people in Horjul, but others will come from other places.

Kroj, Krka

Po pripovedovanju dveh domačinov:

Posloplje nekdanje tekstilne tovarne je bilo zgrajeno leta 1958 za šolo. V vasi je bilo tedaj dosti otrok. Domačini so za gradnjo prispevali les in udarniško delo. Vendar pa hiša nikoli ni zaživela kot šola; šolske klopi in stole so znosili ven in jo spremenili v tovarno. Spremembo namembnosti je podpisal tedanji predsednik krajevnne skupnosti Nace Sadar. Odločitev za tovarno je bila pametna, ker je ogromno domačinov na ta račun ostalo doma ali pa študiralo. V tovarni je najprej delalo samo 6 ljudi, potem pa je število naraslo do 186 zaposlenih. Tekstilna podjetja so se pogosto menjavala. Na začetku so bila tu Modna oblačila iz Ljubljane, potem Tip top, potem Kroj Škofja Loka, nazadnje pa je imel posloplje v najemu neki privatnik iz Grosuplje. V tovarni so bile zaposlene predvsem ženske. Moški so bili zaposleni v glavnem kot čuvaji in mojstri. Po besedah enega od sogovornikov, katerega oče je v tovarni delal kot mojster, "moški morajo biti šefi".

V tovarni so delali samo dopoldne, včasih pa so delali tudi nadure in ob sobotah. Delavke so rade delale. Malico so imeli urejeno, več let so jo kuhali v tovarni, nazadnje pa so jo vozili od drugod. V tovarni so imeli tudi proslave. V bivši Jugoslaviji so delavke in delavci dobro zaslužili. Nazadnje, ko je bila tovarna v krizi, pa so prejemale le 40.000 SIT plače. Preden se je tovarna zaprla, je delalo le še 30 delavk. Potem so šle na borzo dela, vendar nimajo nobene možnosti za delo. Opuščene delavke preživljajo možje, nekatere imajo tudi majhne kmetije.

Od družabnih dogodkov, povezanih s tovarno, se eden od sogovornikov najbolj spominja izleta, na katerem se je priključil delavkam, ki so šle v Trst. To je bilo v 60-ih, ko so veljale stroge carinske omejitve. Ženske so si nemške marke zašile v obleke, v rute, v jakne. Ko so prišli čez mejo, so pa trgale obleke, da so denar dobile ven. Ko so prišli do zlatarne, so šle vse ženske vanjo, da se je lastnik trgovine kar ustrašil. Kupovale so zlato.

From a conversation with two local

residents:

The building of the former textile factory was originally built in 1958 as a school. There were plenty of children in the village then. The local residents contributed wood and worked on the shock work brigade. But the building never made it as a school; the school desks were taken out and it was turned into a factory.

This was a good decision because it kept a large number of local residents in the village. At first only six people worked in the factory; later the number of employees grew to 186. The textile companies that ran the factory would often change. At the beginning, the Ljubljana-based Modna Oblačila was here, then Tip Top, then Kroj Škofja Loka; most recently the building was leased to some private company from Grosuplje. Mostly women were employed at the factory. Men were hired primarily as watchmen and foremen. According to one of the men I spoke with, whose father had worked in the factory as a foreman, "The bosses should be men."

At the factory, they only worked mornings, though sometimes they would work overtime and on Saturday. The women enjoyed working there. Lunch was arranged for them; for many years lunch would be prepared at the factory, but later it was brought in from the outside. The workers earned good pay in the former Yugoslavia. But recently, when the factory was in crisis, they received a salary of only 40,000 SIT (about 170 EUR) a month. Before the factory was shut down, there were still 30 women working here. Then they all had to look for jobs, but there was no chance of getting work. The women who were laid off are being supported by their husbands; some of them also have small farms.

As for social events connected with the factory, one of the people I spoke with recalled especially one occasion when he joined a group of women workers on a trip to Trieste. This was in the 1960s, when there were very strict customs controls. The women sewed German marks in their dresses, kerchiefs, and jackets. Once they had crossed the border, they ripped their clothes open to get the money out. When they came to a jewellery shop, all the women went in and just about terrified the owner. But they bought gold jewellery.

Sukno, Zapuže

Po pripovedovanju treh domačinov iz Begunj in okolice:

V Begunjah in okolici je bila od nekdaj doma tekstilna tradicija; pridelovali

so volno in sadili lan. S to tradicijo je povezano tudi ime tovarne Elan, po kateri so bile Begunje najbolj znane. Ime je nastalo tako, da so imenu predvojne predilnice Lana, kamor se je po vojni naselilo mizarsko podjetje, dodali nekoliko športnega duha. Predilnica in tkalnica Sukno v bližnji vasi Zapuže je nastala iz dveh predvojnih obratov, Kristanovega in Boletovega, ki so ju leta 1948 nacionalizirali. Dva sogovornika sta v zadnjih razredih osnovne šole v Suknu hodila na počitniško prakso; to je bilo običajno za otroke, katerih starši so delali v tovarni. Od prakse v Suknu sta jima najbolj ostala v spominu ropotanje in slaba malica.

Tovarna Sukno je zaprta že dobrih štiri ali pet let. Na cesto je šlo 300 ali 400 delavcev, mnogi od njih niso dobili odpravnin. Nekateri so se upokojili, kdor je mogel, je šel delat drugam. A zapiranje v teh krajih se je kar vrstilo: Sukno, Elan, Alмира.

Po pripovedovanju upokojene delavke Helene Resman in odpuščene delavke Meri Jereb: Helena Resman se je v Suknu zaposlila leta 1953 in je že 20 let v pokojju. Njena hči Meri Jereb je v Suknu delala, dokler ga niso zaprli, zdaj pa se preživlja s priložnostnim delom. V Suknu je delal tudi njen brat.

"V tovarni smo pustile najboljše leta," pravi Helena. Večino let od 35 letne delovne dobe je Helena preživela na stoječem delu, šele nazadnje na sedečem. Delala je v predilnici na fazi mikanje preje. Čeprav so blago 'na roke vlekli', to ni bilo težko delo. Meri je bila klasterka 'gotovega blaga'. Delala je na fazi dekatiranje in kosmatenje, ki je zadnja faza po likanju. Kljub temu, da je delo opravljala stoje, delo ni bilo pretežno. V prostoru vsaj ni bilo prahu kot v predilnici ali hrupa kot v tkalnici, kje so ženske glušele. Meri je bila 'deklica za vse', saj je znala delati na vse stroje in je tudi pričevala nove delavke.

Delo je v Suknu potekalo v dveh izmenah, razen v predilnici in tkalnici, kjer so imeli tudi tretjo izmeno. Nočni šiht so imeli predvsem poleti, ko je bila sezona za blago. Delavke so se med sabo dobro razumele. Delavke, ki so živele daleč, je na delo vozil delavski avtobus. Helena je bila znana po jutranjem prihajanju na delo. Ker je stanovala blizu tovarne, je vedno zadnja prihajala na šiht, tako da so se v tovarni šalili: "Helena gre, ura je šest!" Doma so bili pač majhni otroci in vedno je bilo treba veliko postorit.

Delavci iz Begunjskega Elana so delavce iz Sukna zaničevali, cunjarji so jim rekli. V Suknu so bile delavke slabše plačane kot v Elanu, zato je

LABOD LIBNA KRŠKO



šel marsikdo raje delat v Elan. V Suknu je bilo veliko starih strojev, nekateri še ostali tam še iz predvojnje Boletove tovarne. Sčasoma so stroji zastareli, dela je bilo vedno manj. Sukno je izgubilo tudi dva velika odjemalca, Labod in Muro, za preživetje so delali dodelave oz. 'lohn posle' za Nemčijo. Nemci so jim plačevali s starimi stroji. Plače so bile zmeraj slabše, nazadnje pa jih ni bilo več. Leta 1983 je Helena ob upokojitvi še dobila odpravnino, za katero si je kupila pralni stroj. Meri je ob zaprtju tovarne dobila 50.000 SIT od Jamstvenega sklada. Iz stečajne mase niso delavci dobili nič. Novejše stroje so pobrali vodilni delavci, druge so odpeljali v Romunijo in v Makedonijo.

From a conversation with three residents from the Begunje area:

There has been a textile tradition in Begunje and the surrounding area for a long time; people would process wool and grow flax here. The Sukno spinning and weaving factory in the nearby village of Zapuže developed from two pre-war factories, Kristan and Bole, which were nationalised in 1948. The Sukno factory has been closed a good four or five years. Some 300-400 employees found themselves on the street; many of them did not get their redundancy pay. Some took retirement, and whoever could, went somewhere else to work. From a conversation with retired worker Helena Resman and laid-off worker Meri Jereb:

Helena Resman started working at Sukno in 1953 and has been retired for 20 years now. Her daughter, Meri Jereb, worked at Sukno until it was shut down; now she earns what she can doing odd jobs. Her brother also worked at Sukno.

'We left our best years behind in the factory,' Helena says. For most of her 35 years there, Helena worked standing up; only in the last years did she have a job where she could sit down. She worked on the spinning mill where the yarn was shifted back and forth. Although the material had to be drawn by hand, it was not hard work. Meri sorted the 'finished material'; she worked in the shrinking and carding phase, which was the last one before ironing. Although she did the job standing up, the work was not too hard. At least the room did not have a lot of dust, like in the spinning mill, or noise, like in the weaving mill, where women would go deaf. Meri was a kind of 'all-purpose' girl; she knew how to work all the machines and would also train new workers.

Work at Sukno took place in two shifts, except in the spinning and

RAŠICA MORAVČE PRI DOMŽALAH



weaving mills, where there was also a third shift. The night shift took place mainly in the summer, which was the high season for their goods. The women got along well with each other. Those who lived far away were driven to work on the factory bus. Helena was known for coming to work in the morning. Because she lived near the factory, she was always the last one to arrive on her shift, and the others would make jokes like, 'Helena's arriving, so it must be six o'clock!' But she had young children at home and there was always a lot to do.

There was a lot of old machinery at Sukno, and some of the machines were still there from the pre-war days of the Bole factory. The machines gradually became obsolete, and there was less and less work. To survive, the factory took on fini-

MAHATMA GANDHI O ŠIVALNEM STROJU: TO JE ENA IZMED MALOŠTEVILNIH KORISTNIH NOVOTARIJ.

shing work, 'out-source' jobs, from Germany. The Germans paid for the work with old machines. The pay kept getting worse and finally there wasn't anything anymore. In 1983, when Helena retired, they were still giving out redundancy pay, and she used it to buy a washing machine. When the factory finally closed, Meri got 50,000 SIT (about 215 EUR) from the Security Fund. None of the workers got anything from the bankruptcy estate. The management came and took away the newer machines, and the rest of the equipment was sent to Romania and Macedonia.

Labod Libna, Krško

Po pripovedovanju prodajalke v tovarniški trgovini Labod Libna:

V posloplju tovarne Labod Libna deluje samo še trgovina. V glavnem je prazna, le tu in tam pride kdo kaj kupit. Ko kupci vidijo visoke cene, se kar ustrašijo, potem pa le razmislijo o kvaliteti in tudi kaj kupijo. Je pa hudo delati v prazni trgovini, če si bil prej navajen drugače.

Tovarna je zaprta od septembra lani. Na cesto je šlo 160 delavk. Šle so na borzo, saj ni nobene možnosti za zaposlitev v teh krajih. Nekateri delajo začasno pri privatnikih, oziro-

IPOS - A GRAD TRBOVLJE



ma, kakor se je katera znašla. Tiste, ki imajo kaj zemlje, spet kmetujejo, tako da se vse vrti v krogu. Če imaš zemljo, še gre. Že prej so šla v stečaj nekatera moška podjetja: kovinarsko, mizarsko. V marsikateri družini je bila edina plača ta od Laboda, zdaj pa še te ni več. Nekaj strojev so prodali, Labod je delo prenesel v cenejše države, a zdaj se vodilnim menda že Bosna zdi predraga.

Včasih so imeli v tovarni lep običaj, da so ob rojstnih dnevih dali čestitke na oglasno desko, slavljenka je dobila tudi šopek. Odkar je tovarna zaprta, se delavke med sabo ne dobivajo več, saj so raztresene po okoliških vaseh.

From a conversation with a saleswoman in the factory store at Labod Libna:

The only thing still operating in the building of the Labod Libna factory is the store. Usually it is empty; only now and then does someone come in to buy something. When the customers see the high prices they are taken aback, but then they think about the high quality of the merchandise and usually buy something. But it's terrible to work in an empty store when you've been used to something else.

The factory has been closed since last September. A hundred and sixty women lost their jobs. Those who had some land are farming again, so it's all come full circle. If you have some land, things are still OK. Before this factory closed, some of the men's factories - metalworking, carpentry plants - went bankrupt. In many families the only salary came from Labod, and now they don't have that anymore. Some of the machines were sold. Labod moved the work to cheaper countries, and now they say even Bosnia seems too expensive for the company executives.

They used to have a nice custom at the factory: they would put birthday congratulations up on the announcement board and the birthday girl would get a bouquet. Since the factory closed, the women who worked there no longer get together, since they are spread out through the surrounding villages.

Rašica, Moravče pri Domžalah

Po pripovedovanju domačina: V Moravčah sta delovala dva obrata Rašice. Domačini enega imenujejo zelena Rašica, drugega pa nova Rašica. Prva je dobila ime po zeleni fasadi. Zelena Rašica je bila zgrajena leta 1964. Domačini so pri gradnji prispevali precej udarniškega dela, tudi oče sogovornika je tesal grušt. Les so ženske same doma napro-

BAČA PODBRDO



sile, samo zidarska dela so plačali. V dveh izmenah je delalo več kot 100 delavk, same domačinke iz Moravč in okoliških vasi. Bila sta samo dva moška, čuvaj in vzdrževalec. Tovarno so zaprli leta 1983. Da bi delavke lahko delale v eni izmeni, so v vasi zgradili novo tovarno, poslopje zelene Rašice pa dali v najem nekemu privatniku. Ta je 2 ali 3 leta delal, potem pa odšel, ker ni več zmožal plačevati občini najemnine. Od takrat je poslopje prazno in propada.

Nova Rašica je zaprta približno 5 let. Nazadnje je v njej delalo okrog 40 delavk. Ko je šla tovarna v stečaj, je šlo nekaj delavk na cesto, druge pa se še vozijo v Rašico Gameljne. Nove službe dobijo težko. Hipoteko je imela ljubljanska banka, ta jo je prodala podjetju IMP, ki zdaj tam izdeluje kovinske polizdelke.

From a conversation with a local resident:

Two Rašica factories used to operate in Moravče. Local residents called one 'the green Rašica', the other 'the new Rašica'. The first got its name from its green façade. The green Rašica was built in 1964. During the construction local residents worked on the shock brigade, and the father of the man I spoke with cut beams for it. The women asked the men at home for wood. Only the masons got paid for their work. At the factory, more than 100 women worked in two shifts, all local women from Moravče and the surrounding villages. There were only two men, a watchman and a maintenance man. The factory shut down in 1983. They built a new factory so the women could work all in one shift and the old green Rašica building was rented out to a private business. This business operated for two or three years and then left because it couldn't pay the rent to the municipality anymore. Since then the building has been empty.

The new Rašica factory has been closed about five years. In the end around 40 women were working there. When the factory went bankrupt, some women were left without work but others went to work at the Rašica factory in Gameljne. It's hard to find a new job.

Ipos - A Grad, Trbovlje

Po pripovedovanju dečka (domačina):

Tovarna je zaprta kakšni dve leti. V njej so izdelovali zaščitna delavska oblačila. Pred tovarno se zdaj ob večerih zbirajo okoliški fantje in skačejo s kolesi čez skakalnico. Prav zdaj iz tovarne odvažajo opremo na odpad, po dva kontejnerja na dan.

MIK PREBOLD



Samo obešalnikov je bilo toliko, da bi jih bilo dovolj za celo Ljubljano. Ker so ljudje veliko pokradli - odnesli so računalnike in opremo - so v tovarno namestili nadzorne kamere. Tovarna je zdaj prazna, samo neki privatnik ima notri skladišče.

From a conversation with a local boy:

The factory has been closed some two years. They made protective work clothes there. Now in the evening local boys gather in front of the factory and jump off the loading dock with their bikes. They just started hauling the equipment from the factory to the dump, two containers a day. There were enough coat-hangers for all of Ljubljana. Since people were stealing a lot of things - carrying off computers and other equipment - they put security cameras in the factory. The factory is empty now, except for some private company that has storage space there.

Bača, Podbrdo

Po pripovedovanju nekdanjega delavca Bače:

Tovarno so zaprli marca 2002. V letih 1980-1987 je bilo zaposlenih 250-280 delavcev, na koncu pa 200 oziroma 180. Od tovarne je živela cela Baška grapa. Sogovornik je bil mojster v tkalnici, njegova žena pa šivilja. V Bači je delal 16 let, zdaj pa je dobil službo v nekem drugem poklicu in podjetju. Tovarna Bača je bila super, dolgo je bila tako videti tudi navzven. Ko je tovarna ob 25-letnici obstoja izdala katalog, je bila notri ena sama hvala. V zlatih časih je tovarna zgradila tudi dva stanovanjska bloka za delavce, zdaj so vsa stanovanja že odkupljena. Ko je šel sogovornik po 16 letih dela v tkalnici na zdravniški pregled, so mu ugotovili poslabšanje sluha za eno stopnjo. Vse tkalke so imele zaradi vibracij krčne žile. V tkalnici je bilo več kot 90 decibelov hrupa, v predilnici pa sta bila vlaga in brnenje.

Preden so tovarno zaprli, so v njej izdelovali samo še vzorce, ki so jih trgovski potniki ponujali naokrog, a niso nič prodali. Tovarna prodaja stroje, edini zaposleni v tovarni pa prodaja tudi zaloge blaga.

Domačini zdaj delajo tu in tam, na delo se vozijo v Novo Gorico, Tolmin, v Škofjo Loko, celo v Kranj. Zdi se jim, da je iz Bače odšlo vse življenje. Nimajo nič kulture, še kina ne. "Kregajo se z Bosanci", oziroma z naraščanjem delavcev iz bivših jugoslovanskih republik, ki so se kot poceni delovna sila nekdanj naselili v Bači.

From a conversation with a former



Bača worker (a man):

They closed the factory in March 2002. In the period 1980-1987, there were 250-280 people working there; in the end there were only 200 or 180. All of Bača Ravine lived off the factory. The person I spoke with had been a foreman in the weaving mill, and his wife was a seamstress. He worked for 16 years at the Bača factory, but now he has found work in another profession and at another company. The Bača factory was great, and from the outside it looked that way for a long time. When the factory published a catalogue to mark its 25th anniversary, there were nothing but thank-yous inside. When the man I spoke with went for a physical examination, after 16 years of work in the weaving mill, they discovered a one-degree deterioration in his hearing. All the weavers suffered from varicose veins because of the vibrations. The noise in the weaving mill was more than 90 decibels; in the spinning mill, there was always dampness and a buzzing sound. Right before they closed the factory, they were only making samples, which travelling sales people would show around, but no one bought anything. The factory sold its machines, and there is only one employee now in the factory who is selling of the remainder of the stock. Now local residents work wherever they can. It seems like all the life has gone out of the Bača region. There is no culture, not even a movie theatre.

MIK, Prebold

Po pripovedovanju nekdanje delavke, ki je iz MIK-a odšla še pred stečajem, je z zaprtjem tovarne konfekcije MIK novembra lani delo izgubilo 145 delavk: "Nihče jih ni vzel v službo." *According to a former worker who left MIK before it went bankrupt, when the factory that made MIK clothes shut down last November, 145 women were left unemployed: 'No one has given them a job.'*

Tekstilna tovarna Tabor, Maribor

Po pripovedovanju delavca podjetja za klimatske naprave, ki ima prostore v poslopiju nekdanje Tekstilne tovarne Tabor:

Tovarna je zaprta 3 ali 4 leta. Prej je bila ponos, zdaj pa je žalost. V tovarni, kjer je delalo okrog 1500 delavcev, so izdelovali, barvali in plemenitili tkanine. Zapuščeno poslopje imajo zdaj v najemu različna podjetja, med njimi tudi mož Simone Weiss, ki tam dela plošče. Celega poslopja pa noče nihče kupiti, tako da ga bodo sčasoma verjetno podrli.

TEKSTILNA TOVARNA TABOR MARIBOR



Posloplje hitro propada.

Pred kratkim so se v tovarni zglasile nekdanje delavke, ki so jim poslali dopis, naj pridejo po denar za nazaj. Stare in betežne ženske / nekatere so se opirale na palice / so spršaevale, kam naj se postavijo, ker ni več nobenih oznak na tovarni. Dobile so od 3.000 do 5.000 sit.

Sogovornik sicer bolje pozna razmere v MTT-ju, kjer je včasih delal. Propada tudi MTT in vse, kar je bilo vrednega v Mariboru. Tudi tovarna Boris Kidrič nasproti Tekstilne tovarne, ki je nekdanj popravljalna vlake iz cele Jugoslavije, med njimi tudi Titove vlake, je propadla. V hišo, ki je last železnice, so se vselili Romi.

From a conversation with a man who works for an air-conditioning company that leases space in the former Tabor Textile Factory:

The factory has been closed for three or four years. People used to be proud of it; now it's just sad. Around 1,500 people worked in the factory, producing, colouring and enhancing woven goods. Now there are various companies that have space in the abandoned complex. No one wants to buy the complex as a whole, so eventually it will probably be torn down. The buildings are rapidly deteriorating.

Not long ago, some of the former workers received a letter saying they should come to the factory to pick up some money. These old and infirm women, some of them with canes, showed up wondering where they should go, since there aren't any more signs on the factory. They each got from 3,000 to 5,000 SIT (about 13-21 EUR).

Beti, Mirna Peč

Po pripovedovanju Marije Pungerčar, upokojenke:

Odkar ni več v službi, je minilo že 23 let. V Beti se je zaposlila okrog leta 1966, po rojstvu drugega otroka. Takrat je imela tovarna že tretje ime. Prej je bila Pletenina, potem še nekaj drugega, ves čas pa je bila podružnica Metlike. Tudi šefi so bili skoraj vsi iz Metlike. Večkrat je v tovarno prišel tudi metliški humorist Toni Gašperič. V Beti je delala 12 let, dokler ni resno zbolela in se invalidsko upokočila.

Ko se je šla Marija prijaviti za delo, jo je upravnik vprašal, kam bi šla rada. Odgovorila je, da bi najraje šla za stroj, če je kakšen prazen. Rekel je: saj za stroj pa vas rabimo. Lahko pridete že čez dva dni. Zaradi dveh majhnih otrok ji je bilo prekmalu, ampak je vseeno sprejela delo. In tako je prišla na overlock mašino. Potem je delala še na drugih strojih,

BETI MIRNA PEČ



na elastičarki, na troigelnem stroju, tudi trakove je rezala. Ko je zanosila, so ji zdravniki povedali, da se plod ne razvija, da potrebuje več gibanja. V tovarni so jo začasno prestavili na pregled, kjer je ostala do konca delovnega razmerja.

Takrat je šlo tovarni dobro, upravniki so bili v redu, dela je bilo več kot preveč, prodajali so dobro, večji del izdelkov je šel v izvoz. Delavke so rade hodile v službo, čeprav so bile določene zelo visoke norme. Takoj ko so jih dosegale, so norme povišali. Iz Metlike so prihajale stroge moštrice. Ko so začeli izdelovati moške srajce, nobena delavka ni zmogla ovratnikov, nobeni ni šlo od rok. Marija je bila ena prvih delavk, ki so pravilno delale ovratnike in dosegle normo. Mojstrica Lojzka jo je pohvalila, rekoč: edino Pungerčarjeva je že prišla na zeleno vejo. Norme so zelo poviševale, ampak delavke so se potrudile. Če drugače ni šlo, so prihajale na delo pol ure prej.

Drugače je bilo pa lušno, posebej od takrat naprej, ko so začeli v tovarni kuhati malico. Delavke so lahko dobile tudi kavo. Za malico je bilo določeno pol ure, ki jih je Marija večkrat izkoristila tako, da je skočila domov k otrokom. Tiste delavke, ki so kadile, so šle lahko na kakšen čik, ker ni bilo tako strašansko strogo, da ne bi smele. Samo to je bilo že v škodo delavki, nobena ni hotela 'odskakovati' od stroja, vse so se trudile narediti čimveč. Kadar je bilo mogoče, so v skladišče same hodile po 'komade': gate, majice. Vsaka se je trudila, da bi dobila čim manjše številke, da je več naredila. Delo je bilo sedeče, stale so samo likarice in krojilje ter mojstrice, ki so tekale gor in dol po tovarni.

Upravniki so bili vsi moški, samo ena je bila ženska. Moški so bili tudi skladiščniki in vratarji, sami mimopeški fantje in možje. Tudi delavke so bile domačinke iz Mirne Peči in okoliških vasi, pa naj so imele doma grunt ali pa ne. Zaposlenih je bilo več kot sto delavk. Takrat so kar dobro zaslužile. Včasih so katero od delavko tudi dobili pri krajji, eno so zaradi goljufije odpustili.

Mojstri so morali biti strogi, delavke na končnem pregledu pa tudi. Če je bilo kaj raztrgano ali umazano, so morale vrniti v popravilo, drugače so izdelke poslali nazaj iz Metlike, delavko pa ošteli. Čeprav je bil tekoči trak, niso bile delavke nikoli celih osem ur pri enem delu, zmeraj je bilo treba iti kam drugam, kjer delo ni bilo zasedeno. Ker je Marija stanovala blizu tovarne, je morala velikokrat popoldne nazaj v službo, da je rezala obrobe, elastiko ali kaj drugega.



Delavke so bile večinoma nekvalificirane. Bilo je obdobje, ko so imeli obvezni tečaj, ki pa so ga opravile v glavnem mlade delavke. Takim, ki so imele doma družino, so pogledali skozi prste. Po drugi uri so delavke imele včasih tudi kakšno žurko ali praznovanje rojstnega dne. Enkrat na leto so v tovarni organizirali srečanje, vedno so povabili tudi upokojence.

Potem pa je začel tekstil šepati. Z Beti se je zgodilo tako kakor z drugimi tovarnami. Dela je zmanjkovalo, na koncu so delavke zaslužile od 50.000 do 60.000 SIT. Lansko leto so tovarno dokončno zaprli. Veliko punc je šlo ven že prej, nekatere so ostale doma, nekatere so se upokojile, tiste, ki so še ostale v tovarni, pa se zdaj vozijo z avtobusom na delo v Beti v Metliko. Ampak ne računajo, da bo to dolgo trajalo. Tiste delavke, s katerimi tovarna nima profita, ki jim mora tudi vožnjo plačati, bodo najbrž odpustili. Potem se bo pa morala vsaka sama znajti, lahko jim ne bo.

From a conversation with Marija Pungercar, retired:

It has been 23 years since she worked at the factory. She started working at Beti in 1966, after the birth of her second child. She worked in Beti for 12 years, until she became seriously ill and took a disability pension.

When Marija went to apply for work, the manager asked where she would like to go. She said that she would most like to work at a machine if there were any free places. He said, 'That's just where we need you. You can start working in two days.' That was too soon for her, since she had two little children, but she took the job anyway. And so she went to work with the overlock machine. Then she worked with other machines, on the elastic machine, the three-needle machine, and she also cut ribbons. When she got pregnant again, the doctors told her that the foetus wasn't developing properly and she needed to move around more. The factory transferred her temporarily to inspections, and she stayed there for the rest of her working life.

Things were going well in the factory then; the managers were OK, there was more than enough work, sales were good, and most of their products were exported. The women liked going to work, although norms were set very high. And as soon as they met them, the norms were raised even higher. Women from Metlika worked there as forepersons

and they were very strict. When the factory started making men's shirts, none of the women workers could do the collars; they all had trouble with it. Marija was one of the first workers who did the collars correctly and met the norm. The foreperson, a woman named Lojza, praised her and said, 'Pungerčar is the only one who has come out on top!' The norms were very high but the women tried very hard to meet them. If they had to, they would even come to work half an hour early.

Otherwise, things were fine, especially after they started fixing lunch at the factory. The women could get coffee, too. They were given a half-hour for lunch, and Marija usually used the time to run home and check on her children. Women who smoked could go out for a cigarette, since things were not so terribly strict. But that would be bad for the woman herself: no one wanted to leave their workstation, and everyone tried to do as much as possible. When they could, they themselves would go to the warehouse for a 'piece' to work on: underpants or T-shirts. They all tried to get the smallest possible sizes so they could do more. The work was done sitting down, only the ironers and tailors worked standing, as well as the forepersons, who would run up and down the workroom.

The managers were all men; only one of them was a woman. Men also worked in the warehouse and as doormen - all were boys and men from Mirna Peč. The factory workers, too, were local women from Mirna Peč and the surrounding villages, whether or not they had a farm at home. More than 100 women were employed there. At that time, they earned good money.

Later, the textile industry started to go downhill. The same thing happened at Beti that happened at other factories. There wasn't enough work to go around, and in the end the women were making only 50,000 to 60,000 SIT a month (215 - 255 EUR). Last year they finally closed the factory. Many of the girls had already left; some of them just stayed home, while others retired. The ones who stayed on in the factory are taken by bus to work at the Beti factory in Metlika. But they don't count on this to last. Workers who aren't making a profit for the factory, and whose transportation has to be paid for, will probably be let go. Then each one will have to do what she can to get by. It won't be easy for them.

GLAZBA V ŠIVALNICI

Da bi se radni elan održao, služimo se primjenom glazbe. Najpovoljnije vrijeme za davanje glazbe je četrt sata prije doručka, te četrt sata prije prekida rada, to je 3/3 na 10 i 3/3 na 14 sati za naše pogone. Pri tome treba izrečito paziti, da glasba bude vedra, mirna i ne prenaaglog tempa, to je tempo valcera ili gudalački orkestri. Govori, pjesme i slično djeluju protivno. Čovjek nastoji razabrati riječi teksta, dekoncentrira se, pa umjesto da uravnoteži tempo rada, gubi se i zakašnjava. Zato je treba izbjegavati ovakove emisije.

Music at the Sewing Mill

We use music to maintain good work morale. The most advantageous time to play music is a quarter-hour before the lunch break and a quarter-hour before the end of work. ... In doing this we must be especially careful that the music is cheerful and calm and that the tempo is not too fast, that is, the tempo of a waltz or band music. Speeches, poems and the like have an opposite effect. A person will try to understand the words, lose concentration and, rather than maintain an even work pace, will get confused and fall behind. Therefore, we must avoid such broadcasts.



OD PLATNARSTVA DO SUKNARSTVA

Osemnajsto in 19. stoletje, čas Marije Terezije in Jožefa II. Medtem ko drugod po Evropi že poganjajo prve manufakture in kasneje tekstilne tovarne, se v mali podalpski deželici šopirijo številni cehi. Rodovi obrtnikov učijo svoje sinove slarnikarstva, čipkarstva, platnarstva, svilarstva in nogavičarstva.

Pod vplivom merkantilističnih idej so vendarle tudi v Sloveniji nastale prve manufakture. Njihovi ustanovitelji so bili slovenskega rodu. Tradicija tekstilne dejavnosti je pripravila manufakturm ugodna tla, obenem pa je zakoreninjena srednjeveška cehovska miselnost močno ovirala njihov razvoj. Spreminjala se je z velikim odporom.

Zaradi izvoza v Levanto, Francijo in Španijo pa se je bilo treba prilagoditi tujemu okusu in izbirati finejšo prejo, lepše beljeno. Uvajali so bombaž in računali na uspeh na domačem trgu, vendar ga domačini niso nosili. Ljudje, vajeni cehovskih izdelkov, niso bili naklonjeni novotariji. Nad bombažem so se zmrdovali, ljubši jim je bil lan, ki so ga bili vajeni. Trajalo je celo stoletje, da je bombaž izpodrinil lan in pokopal domače platnarstvo.

Sčasoma pa je na Gorenjskem le vzcvetelo suknarstvo in s tem se je začela zgodba o domači tekstilni industriji. Mnogi so vanjo vnesli svojo inovativnost. Čedalje večji liberalizem pa je zahteval nenehen razvoj, ki ga pri nas nismo mogli zagotoviti. Tako se je v panogo vrnil tuj kapital in začela je nastajati prva tekstilna industrija: v Ajdovščini, Ljubljani in Preboldu.

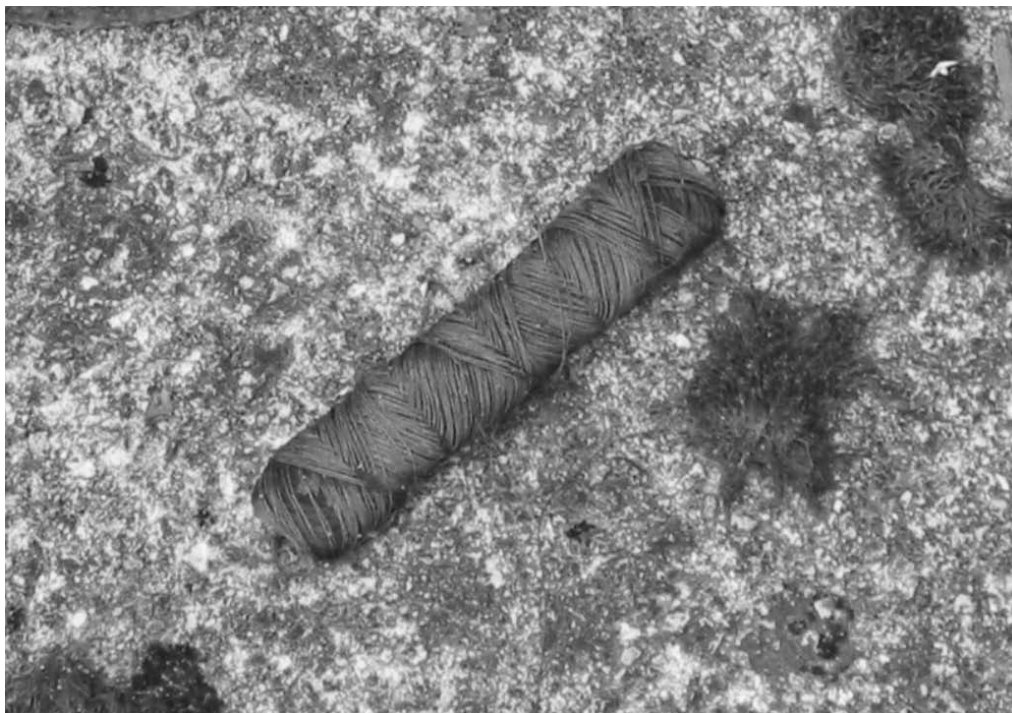
From the Linen Trade to Cotton Textiles

The eighteenth and nineteenth centuries, the time of Maria Theresa and Joseph II: while elsewhere all across Europe the first factories are springing up, in a tiny Alpine province numerous guilds still rule the day. Generations of artisans teach their sons hat-making, lace-making, the linen trade, silk-work, and haberdashery.

Nevertheless, under the influence of mercantile ideas, the first factories eventually appear in Slovenia, too, founded by ethnic Slovenes. A tradition of textile making laid the groundwork for these factories, although, at the same time, the entrenched mediaeval mindset of the guilds presented a powerful obstacle to their development. This mindset changed only with great resistance.

Exports to the Levant, France and Spain meant that foreign tastes had to be accommodated and the finest thread, most beautifully whitened, had to be chosen. Cotton was introduced and, although manufacturers hoped for success on the home market, Slovenes refused to wear the new material. Accustomed to guild products, the people were not well disposed toward innovation. They turned up their noses at cotton and preferred, instead, the linen goods they were used to. It would take an entire century before cotton supplanted flax and conquered the local linen trade.

Eventually, the cotton cloth industry blossomed in Upper Carniola, and so began the story of local textile manufacturing, which has been enriched by the innovative spirit of many different people. But an ever-greater liberalism demanded uninterrupted development, and this we could not guarantee in Slovenia. Thus, foreign capital entered the picture and our first textile industry was born: in Ajdovščina, Ljubljana and Prebold.



ČUDEŽI ŠIVALNEGA STROJA

Isaac Merritt Singer, strojnik, je leta 1850 iznašel zares prvi praktični šivalni stroj z zrnčastim ubodom. Pri njegovem stroju je material ležal na vodoravnem stojalu in se gibal izpod igle, katera se je gibala navpično in sicer na isti način kakor to še danes delajo šivalni stroji. Pri tem je bil največji napredek to, da je lahko šival nepretrgoma in vse vrste šivov (ravne, okrogle ali kotne). Ta stroj se je od drugih razlikoval po tem, da je bil zelo enostaven in ni bilo nujno potrebno, da bi mu stregel izkušen strojnik. To je Singerjevemu stroju prineslo svetovno slavo in splošno uporabo. Do tega časa so se vsi šivalni stroji poganjali z ročnim kolesom ali osjo, Singerjev stroj pa je že imel pogon z nožnim zaganjalom. Moderni stroj je pravi trijumf mehaničnega napredka. Singerjevi stroji se danes izdelujejo v 400 variantah, ki se razlikujejo po vrsti vboda, kapaciteti ali namenu. Šivalne stroje najdemo povsod in na vsakem mestu. Uporabljajo se v šolah, v vojnih ustanovah, bolnicah in kaznilnicah. Celo pri ekspediciji na Antarktiko je vzel admiral Richard E. Byrd s seboj na ladjo 6 šivalnih strojev.

Sewing Machine Miracles

In 1850 the machinist Isaac Merritt Singer invented the first truly practical sewing machine with a chain stitch. With his machine, material was placed on a horizontal stand and moved under a needle, which moved vertically, in other words, it worked the same way sewing machines still operate today. The greatest advantage of this machine was that it could sew without interruption a every kind of stitches (straight, round, or angled); its main distinction from other machines was that it was very easy to operate and did not need to be run by an experienced machinist. This brought the Singer machine worldwide fame and universal use. Previously, all sewing machines had been driven by a hand wheel or spindle; the Singer machine was operated by a foot treadle.

The modern sewing machine is truly a triumph of progress in mechanics. Today, Singer sewing machines are produced in 400 varieties, which are distinguished from each other by the kind of stitch they use, their capacity and purpose. Sewing machines can be found virtually everywhere. They are used in schools, military establishments, hospitals and prisons. Even Admiral Richard E. Byrd took six sewing machines with him on his boat when he made his expedition to Antarctica.

LUIS ANTOINE BODEY:

POLEG PLUGA JE VERJETNO IZNAJDBA ŠIVALNEGA STROJA NAJVEČJI BLAGODAR ZA ČLOVEŠTVO.

VSAKA DELAVKA POTREBUJE DELOVNO OBLEKO

Kadar izbiramo blago za delovno obleko, izberemo pralno in lahko tkanino: čefir, boljši gradelj, klot ali saten. Nepremočljivo platno ni priporočljivo, ker koža ne more dihati skozenj.

Delovna obleka je lahko enodelna ali dvodelna. Biti mora visoko zapeta. V pasu ne sme biti pretesna. V zapestjih in gležnjih zaradi varnosti ne sme mahedrati. Žepi morajo biti iz istih razlogov vsiti. Delavka lahko nosi isto delovno obleko poleti in pozimi, le da mora pozimi obleči toplo perilo.

Še dobrohoten opomin tistim delavkam, ki se vozijo na delo s kolesi. Naj opustijo kolesarjenje vsaj v visoki nosečnosti, ker je bilo zaradi tega že veliko splavov, največ pa v okolici Kranja.

Every Woman Worker Needs Work Clothes

When we select clothing as work clothes, we should choose washable and lightweight fabrics: zephyr, better-quality ticking, plain cotton cloth or satin. Water-resistant material is not advisable, since the skin cannot breathe through it.

Work clothes may be one-piece or two-piece. They must be high-buttoned. They must not be too tight in the waist. For safety reasons, they must not flap around at the wrist and ankle. For the same reason pockets should be sewn in. The worker can wear her work clothes in both summer and winter, but in winter she must wear warm underwear.

Another well-intentioned reminder to the women who ride to work on bicycles: Do not ride your bicycle during high pregnancy, for this has led to many miscarriages, especially in the Kranj region.

Singer

Glasilo zaprtih tekstilnih tovarn na Slovenskem

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Singer

A Newsletter for Closed Textile Factories in Slovenia

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Contribution: Maša Gedrih ('From the Linen Trade to Cotton Textiles', source: Katarina Kobe Arzenšek, Prvi tekstilni obrati na Slovenskem [Early Textile Crafts in Slovenia], Ljubljana: Technological Museum of Slovenia, 1968)

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