



“बेटी बचाओ, बेटी पढ़ाओ”

JAYOTI VIDYAPEETH WOMEN'S UNIVERSITY, JAIPUR

Faculty of FEM

Faculty Name- **JV'n Daksha I (Assistant Professor)**

Program- B-Des [FD]7th Semester

Course Name - World Textile and Conservation

Session No. & Name – 2023-2024/ Floor coverings and Shawls of India

Academic Day starts with –

- Greeting with saying 'Namaste' by joining Hands together following by 2-3 Minutes Happy session, Celebrating birthday of any student of respective class and National Anthem.

Lecture Starts with-

Review about previous lecture- Marketing philosophies and Advertising

Topic to be discussed today- Floor coverings and Shawls of India

Introduction & Brief Discussion about the Topic.

University Library Reference-

- E-notes, hand made notes.
- E- Journal
- Online Reference if Any.
- Suggestions to secure good marks to answer in exam-
- Explain answer with key point answers
- Questions to check understanding level of students-

- Small Discussion About Next Topic-
- Academic Day ends with-
National song 'Vande Mataram.'

Floor coverings and Shawls of India

Shawls of India

A shawl is a simple item of clothing, loosely worn over the shoulders, upper body and arms, and sometimes also over the head. It is usually a rectangular or square piece of cloth, which is often folded to make a triangle, but can also be triangular in shape. Other shapes include oblong shawls. It is associated with the inhabitants of the northern Indian subcontinent—particularly Kashmir and Punjab—and Central Asia, but can be found in many other parts of the world.

History (India)



Kashmir was a pivotal point through which the wealth, knowledge, and products of ancient India passed to the world. Perhaps the most widely known woven textiles are the famed Kashmir shawls. The Kanikar, for instance, has intricately woven designs that are formalized imitations of Nature. The Chinar leaf (plane tree leaf), apple and cherry blossoms, the rose and tulip, the almond and pear, the nightingale—these are done in deep mellow tones of maroon, dark red, gold yellow and browns. Yet another type of Kashmir shawl is the Jamevar, which is a brocaded woollen fabric sometimes in pure wool and sometimes with a little cotton added.

The floral design appears in a heavy, close embroidery-like weave in dull silk or soft *pashmina* (Persian, meaning "woolen"), and usually comprises small or large flowers delicately sprayed and combined; some shawls have net-like patterns with floral ensemble motifs in them. Still another type of Kashmir shawl is the double-sided *Dourukha* (Persian, meaning "having two faces"), a woven shawl that is so done as to produce the same effect on both sides. This is a unique piece of craftsmanship, in which a multi-coloured schematic pattern is woven all over the surface, and after the shawl is completed, the *rafugar* (expert embroiderer) works the outlines of the motifs in darker shades to bring into relief the beauty of design.

The most expensive shawls, called shahtoosh, are made from the under-fleece of the Tibetan antelope or Chiru. These shawls are so fine that even a very tightly woven shawl can be easily pulled through a small finger ring.

As early as 1803, Kashmiri needlework production was established to increase and hasten output of these shawls, which had been imitated in England since 1784 and even in France. By 1870, the advent of the Jacquard loom in Europe destroyed the exclusivity of the original Kashmir shawl, which began to be produced in Paisley, Scotland. Even the characteristic Kashmiri motif, the mango-shape, began to be known simply as the paisley.

The paisley motif is so ubiquitous to Indian fabrics that it is hard to realize that it is only about 250 years old. It evolved from 1600s floral and tree-of-life designs that were created in expensive, tapestry-woven Mughal textiles. The design in India originated from Persian motif called *butta-jeghgha* which represents a stylized cypress tree, the symbol of Iranians.

Silk shawls with fringes, made in China, were available by the first decade of the 19th century. Ones with embroidery and fringes were available in Europe and the Americas by 1820. The importance of these shawls in fashionable women's wardrobes declined between 1865 and 1870 in Western culture. However, they became part of folk dress in a number of places including Germany, the Near East, various parts of Latin America, and Spain where they became a part of Romani (*gitana*) dress especially in Andalusia and Madrid. These embroidered items were revived in the 1920s under the name of Spanish shawls. Their use as part of the costume of the lead in the opera *Carmen* contributed to the association of the shawls with Spain rather than China.

Floor coverings -

Although the exact origins of carpet weaving have not been determined, it is known that the Egyptians of the 3rd millennium BC wove carpets for the most part of linen ornamented by sewn on brightly coloured pieces of woollen cloth. Egyptian influence apparently spread throughout the Middle East and then to Mongolia and China. Some investigators credit Central Asia, Turkestan, and China with the origination of carpets, and in the early 1950s a rug dating back 2,400 years, made with Turkish knots, was found in Siberia.

Early Chinese carpets were made of knotted silk pile with backings of wool or cotton, but the pile of later carpets was made of wool. Wool pile was also used in Central Asia by early nomadic tribes who acquired it easily in their wanderings. Nomadic rugs were woven on simple horizontal frames that could be rolled up for travelling.

Early looms consisted of two forked branches joined by a crosspiece holding the suspended warp, or lengthwise threads, through which the weft, or crosswise threads, were woven. A wooden bar was used to flatten the binding weft threads, allowing the loose warp ends to stand out to form the luxurious pile. The early weavers used wools in their natural gray, white, cream, fawn, brown, or black colours, but eventually learned to produce fast colours with dyes made from vegetable, flower, and insect materials.

During the Middle Ages, Italian merchants imported Oriental rugs to Europe, where they were usually hung on the walls; Europeans continued to cover their floors with rushes and straw. Moorish weavers were probably taken from Spain in the 13th century to set up the looms at Aubusson in France. Eleanor of Castile introduced Spanish rugs to England in 1255, and carpets imported from Turkey in the 15th century encouraged the development of an English rug-weaving industry.

By 1600 French carpet weavers had formed a strong guild, and in 1608 Henry IV set up looms in the Louvre. During the reign of Louis XIV, carpet manufacture was revived at Aubusson, where it had suffered from the religious wars of the 16th century, and was established at Beauvais, in Normandy. The revocation of the Edict of Nantes, that had guaranteed religious and civil freedom to French Protestants, drove French and Walloon Protestant artisans into England and Germany, where they contributed to the development of spinning and weaving techniques.

English carpet weavers were chartered at Wilton and Axminster in 1701, and in 1740 the Earl of Pembroke brought weavers from France to perform Brussels and Wilton weaving. At about the same time, carpet weaving was also established at Kidderminster, and the trade extended to northern England and Scotland. In 1830 a Parliamentary paper noted that carpet wool comprised one-twenty-eighth of the wool produced in the United Kingdom.

In the 18th century Richard Arkwright and others invented machinery that radically improved textile manufacture and together with the steam engine led to the development of the power loom, first applied to carpet making in 1839. The so-called Jacquard mechanism, which employed punched cards to control the warp yarns, gradually began to replace the complicated harness of the hand loom for the production of designs. The tapestry process of printing patterned carpets was evolved in Edinburgh in the 1830s, and in 1839 a chenille Axminster process, which was patented by James Templeton of Glasgow, gave increased colour range to carpet designs.

The U.S. carpet industry began by adapting the British system on a modest scale. Largely a cottage industry, it was organized by agents who marketed the small amount produced, until the first half of the 19th century. By 1830, the use of carpets had become popular throughout the eastern U.S., and factories were being established in New England, New York, and Pennsylvania. The continued dominance of the U.S. market by British carpets led U.S. manufacturers to encourage the development of power equipment, and a power loom first appeared in 1841. In 1876 an Axminster loom was invented. This development stimulated the carpet industry by permitting an unlimited range of colour and design with an economy of pile.

Loom widths increased from the formerly conventional 18, 27, or 36 inches (46, 69, or 91 centimetres), to the broadloom, usually 12, 15, or 18 feet (4, 5, or 6 metres) wide, resulting in large economies in weaving costs and producing larger and more convenient unseamed areas for laying. After World War II, needle tufting developed, employing a prewoven backing for the basic construction, and the major portion of carpeting manufactured in the U.S. was produced by this system. Some tufted carpet manufacturers even began to produce outdoor carpets and imitation lawns.