



# Threads Crossing the Warp

## MODULE 7

### Textiles



Partners



ΧΑΡΟΚΟΠΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ  
HAROKOPIO UNIVERSITY



## What are textiles? Terminology

### THE TEXTILE FABRIC



it is a flexible material created by the interconnected network of threads (of natural or synthetic source), produced by twisting/spinning raw fibres (by manual or mechanical processes) into long, twisted lengths.



## What are textiles? Terminology

- in the specialized literature and textile trades (tailoring, assembly) synonymous terms are used to define the same thing: **CLOTH; FABRIC; MATERIAL**
- When used technically there emerge subtle differences between the terms, for example a textile fabric can be any material made of intertwining threads, including carpets and geotextiles\*, but it cannot be used necessarily to create textile goods, such as clothing or tapestry



Geotextil sand bag

\*Geotextiles are permeable fabrics which when used in association with soil, have the ability to separate, filter, reinforce protect or drain. They are usually made of polypropylene or polyester and come in three shapes: waved, needle perforated or thermally glued..

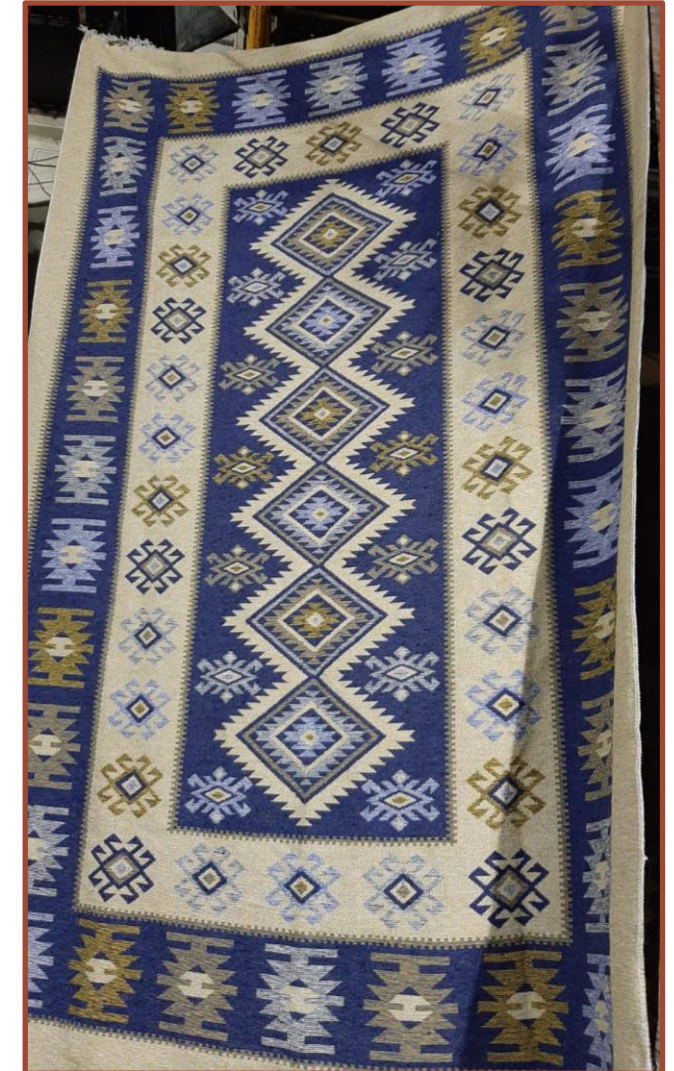
Source: <https://en.wikipedia.org/wiki/Geotextile> (accesat 17 iunie 2021)



Ceremonial carpet, used to adorn the wedding horse. ASTRA Museum's collection

What, we call today **TEXTILES** belongs to the vast category of „**flexible solids**” as Leroi-Gourhan calls them, that is the materials chosen and used for their flexibility, arranged either lengthwise, by twisting or weaving, to bind or fix ( cords, weaves) or horizontally in order to wrap, cover or dress (interior decorations, clothing, jewels)\*.

\*Bonte –Izard 1999, 668



Typically Greek carpet. Foto by Elena Gävan, Athens, 2020.

# What are textiles? Terminology

## CONCLUSION



the term TEXTILES can refer to:

The fibers used for weaving.



Textiles/ cloths used to create clothing/ interior design objects

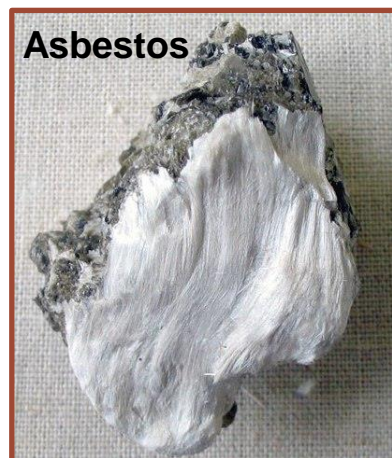


Textiles as finite products



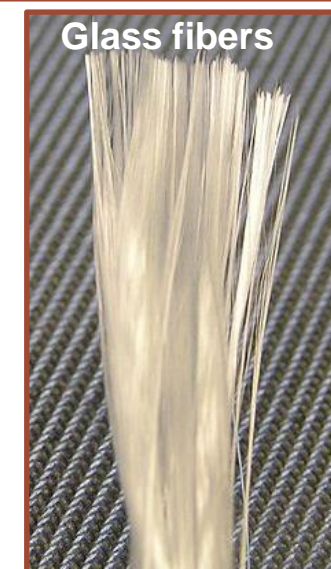
# What are textiles? Sources

## TEXTILES



Can be made of fibers of different source:

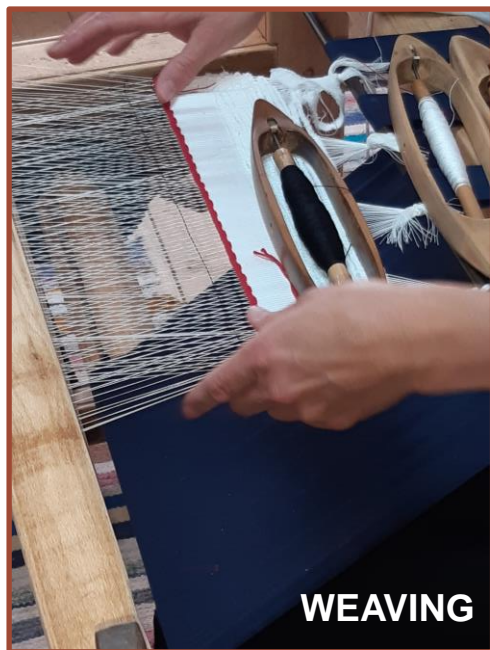
- **natural** which come from: **animals** (wool, silk, hair); **plants** (flax, hemp, jute, cotton, bamboo); **minerals** (asbestos, glass fiber)
- **synthetic**: acetate, acrylic, nylon, synthetic silk, spandex (that appeared after the 20<sup>th</sup> century)



## What are textiles? Techniques

**Textiles** as we know them today can be created through various techniques:

- weaving, braiding, knotting, crocheting, felting, pressing, embroidering



# What are textiles? Techniques



Creating a piece of clothing by manually operating a knitting device. Photo by ASTRA Museum

## ... And still:

- **Braiding** involves the use of wires hard enough to be assembled by hand
- **Knitting** is achieved by weaving flexible yarns using electrical devices or sizing tools, which can be operated manually or mechanically
- **Weaving** represents the intertwining of two types of threads, warp and weft, with the help of a complex device – the weaving loom, that can be operated manually or mechanically\*



Creating a textile object in a horizontal loom. Photo by ASTRA Museum



## What are textiles? Characteristics

From the prehistory textile products play a vital role in satisfying the basic human needs. Although they are often seen as clothing objects their purpose surpasses that of only covering the body, thus having a utilitarian basic purpose (supporting, covering, wrapping), later decorative (embellishing, beautifying both the human body and the interior of households) and not lastly a ceremonial purpose (gift, interior design or fashion)



Romanian traditional interior, mountain area.  
The photograph belong to ASTRA Museum's Photo collection

## What are textiles? Characteristics

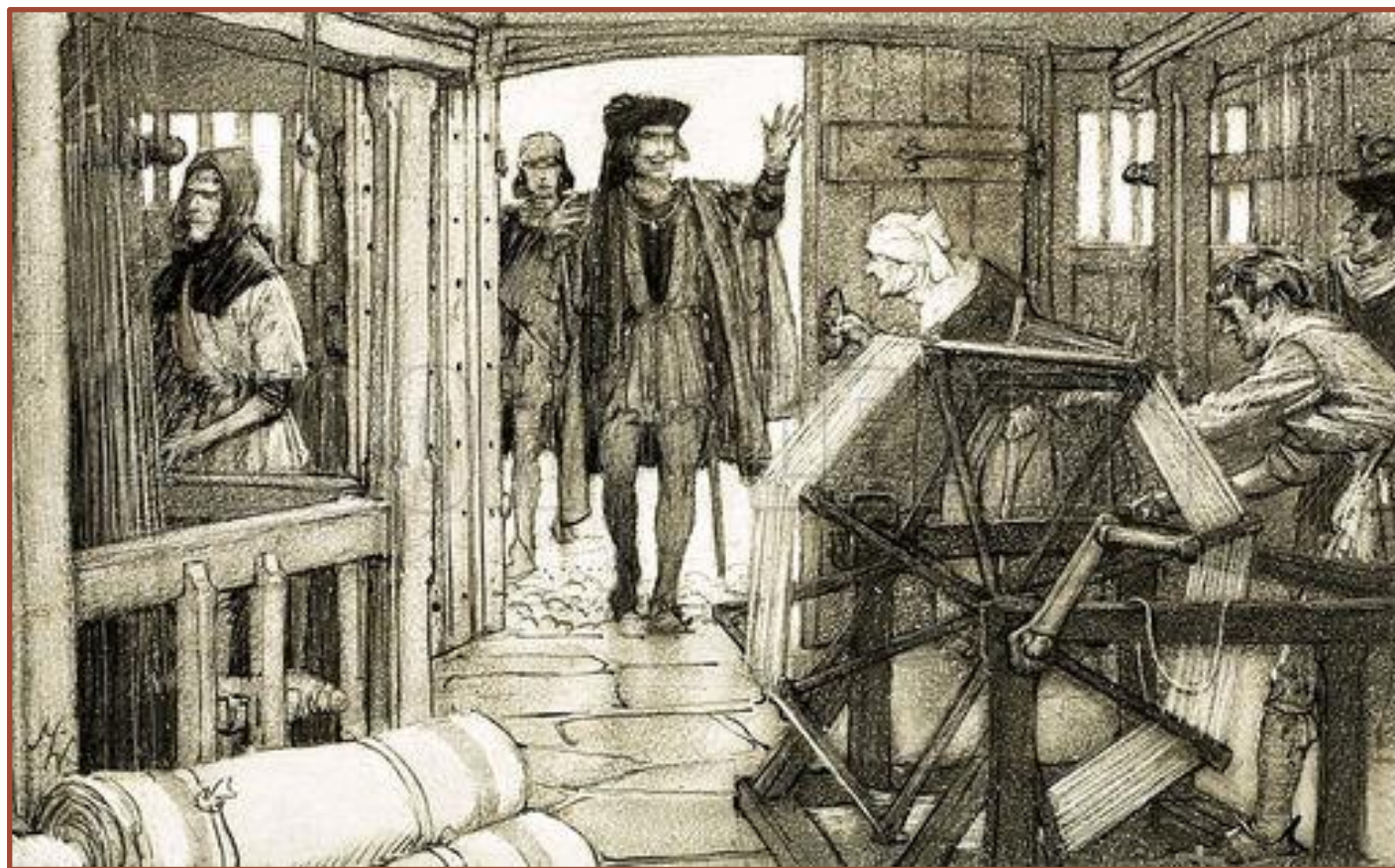
- Textiles play a major role in our life, they express who we are, our taste, our social belonging and ideals;
- The textiles must have certain properties that vary according to the purpose for which they are created, for example the pieces designed to be clothing objects are more flexible, stretchy, skin friendly (should not irritate the skin) but at the same time they should be insulating.



Juan Pantoja de la Cruz, *The Somerset House Conference*, 1604

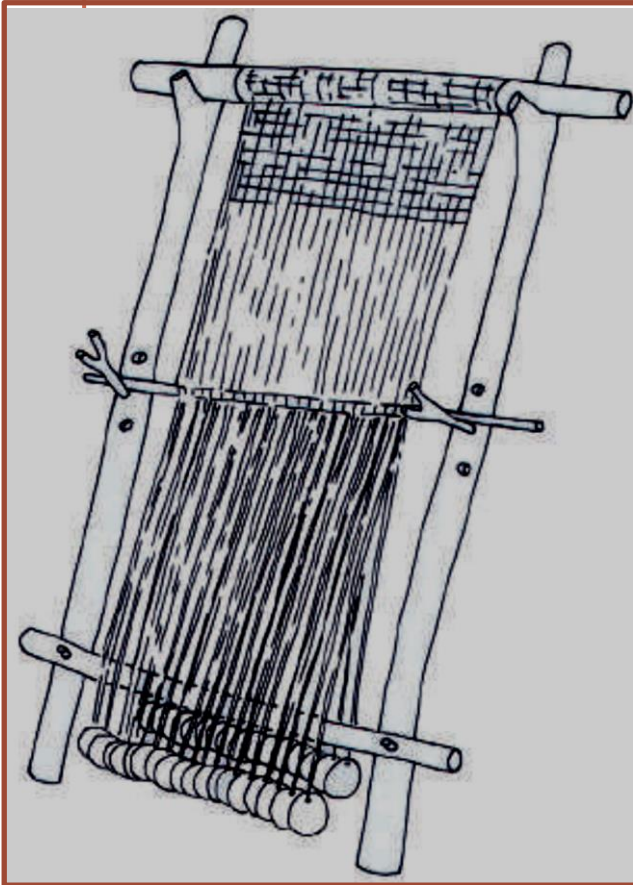
## What are textiles? Characteristics

- The textile crafts are some of the oldest human technologies that played a crucial role for societies across the world during our history starting with the prehistory;
- The textile production was always a fundamental part of the economy and trading (from the prehistory) and played a crucial part in the industrialization of Europe in the 18<sup>th</sup> century;



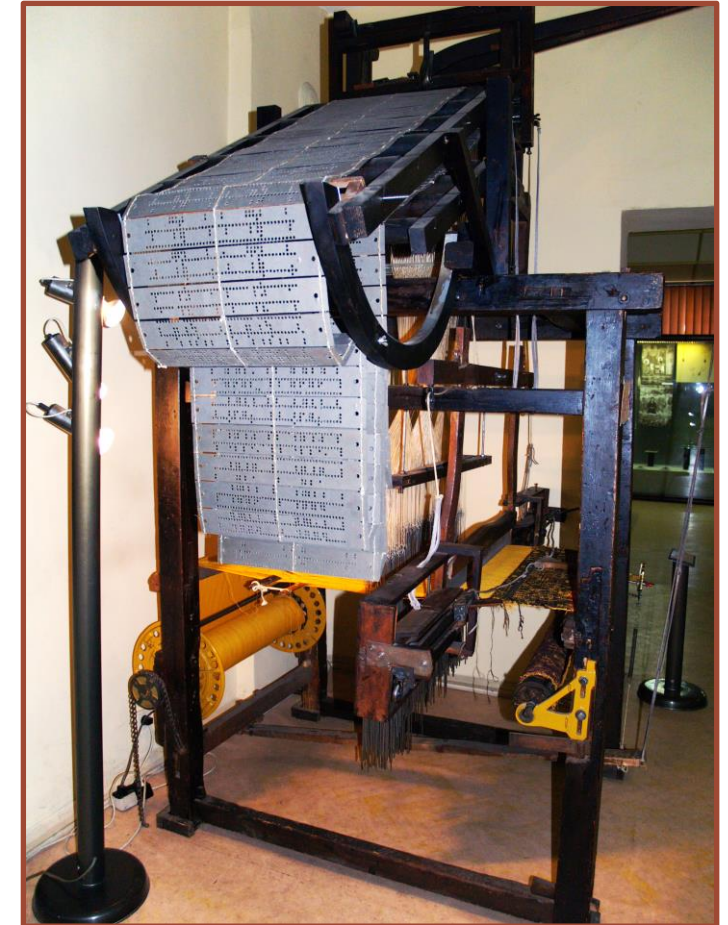
Weaving workshop Flanders, Belgium, 11<sup>th</sup> century.

# What are textiles? Characteristics



The prehistoric weighted loom, (after Cutler 2016, 96)

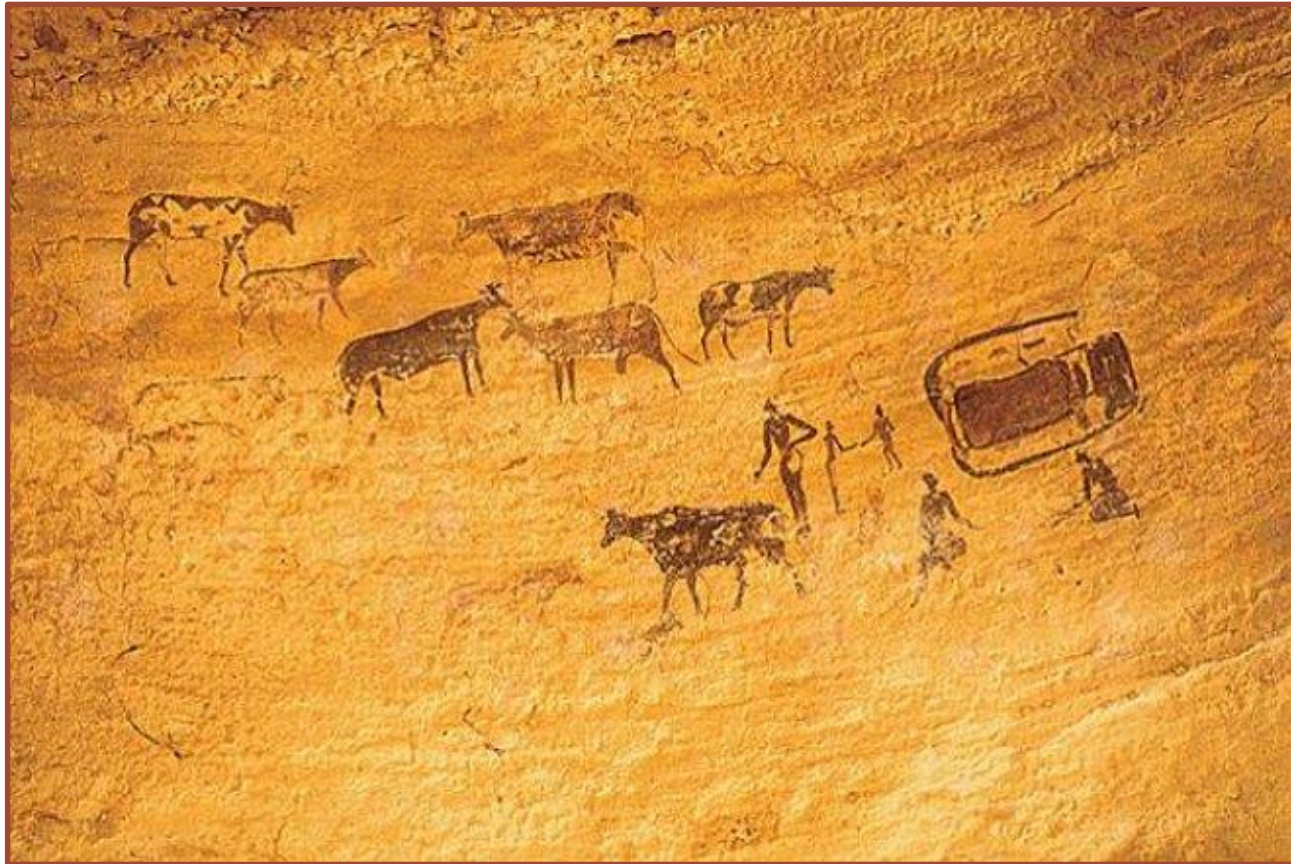
- Also the textiles play a major role in today's globalization process because they constitute one of the most standardized and traded goods worldwide;
- The vertical or the horizontal loom used to create the textile or the cloth was used from the Stone age until today;
- From the 18<sup>th</sup> century for the mass production of textiles were used mechanical machinery, which were the precursors of the traditional horizontal loom



The Austrian Jacquard mechanical loom

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- At first the human being was a gatherer and hunter and took shelter in caves (the Paleolithic Era);
- He becomes farmer and animal breeder, makes the first technical revolution, the first communities which will later become the great civilization appear, the arts of spinning, weaving and dying are defined (the Neolithic era)



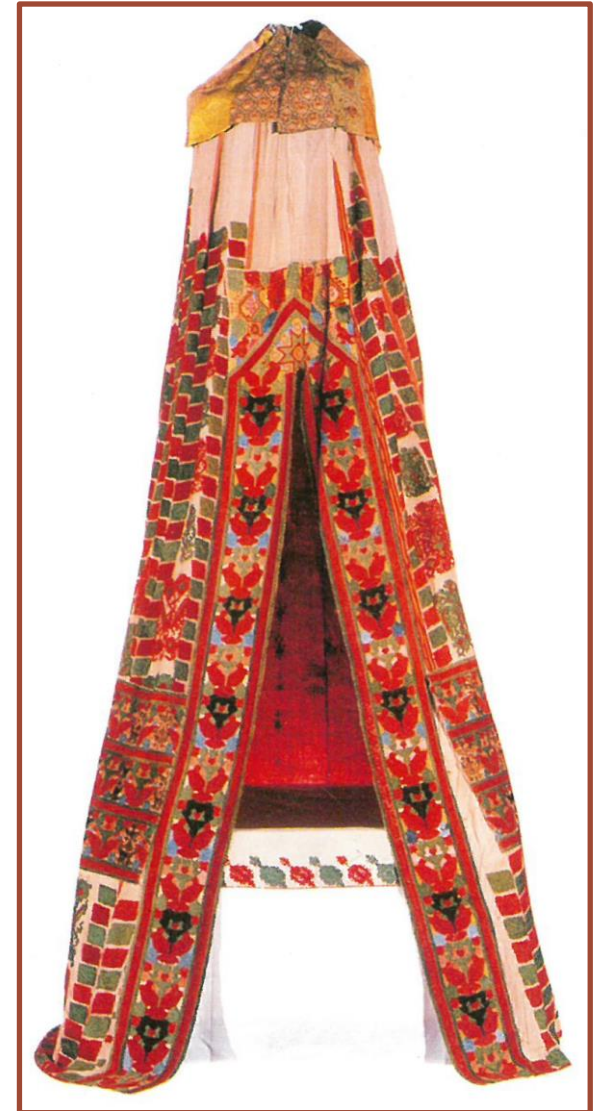
Cave painting, Coliboaia Cave, Romania.  
Dating: the Superior Paleolithic (35.000 B.C.)

Sursa: <https://www.timpul.md/articol/picturi-rupestre-de-35-000-de-ani-in-romania-12149.html> (accesat 22 iunie 2021)

- Later on the human discovers the metal and smelting, transportation and trading are developing (the Bronze Age);
- New metals, like iron appear and the society becomes patriarchal, the beginning of the written history (Iron Age)

## A short history of textiles/ ORIGIN AND DEVELOPMENT

Probably the moment when the human being becomes a stable being the textiles become more important in their life always creating new types: clothing cloths, from the daily utilitarian one to the costumes of the Antiquity's society; pieces of furniture, like linens, tapestries, carpets and covers, table cloths and also textiles used for a variety of other purposes as bags and sacks or tents.



Canopy (*sperveri*),  
Rhodos, Greece.  
(after Harris 2004, 244)

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- The households crafts tied to preparing and making textiles (spinning, weaving, sewing) are attested, following the archeological discoveries on European and extra-European soil, since the Paleolithic Era (bone tools used as piercers for sewing or leather cleaners) and continue their development from braiding, twisting and sewing to spinning and weaving during the Iron Age through continuous upgrades.



Source: <https://www.metmuseum.org/art/collection/search/55522>  
(accessed 23 iunie 2021)

Thread from the Memphite Region, Egypt,  
ca. 1295–1070 B.C. MET Museum's collection.

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- **The natural sources**, at first found in nature, accessible through picking and hunting: leafs, tree barks, raffia, wild plants, animal skins, hair, fur and later cultivated or domesticated and processed depending on the desired textile object (flax, hemp, sheep wool, goat hair): all of them are **perishable** → that is why very few physical evidences from the past, that can answer the questions HOW/ WHEN/ WHERE they appeared? ... THE SHAPES/ ...TYPES/ ... SIGNIFICANCE?, survived in limited areas defined by either extreme dryness (desert), extreme humidity (swamp) or extreme cold in higher areas;



Ball of flax warp. the Memphite Region, Egypt, cca. 1295–1070 B.C. METMuseum's collection.

Source: <https://www.metmuseum.org/art/collection/search/551920> (accesat 23 iunie 2021)



## A short history of textiles/ ORIGIN AND DEVELOPMENT



Textile fragment made of tree bark. the Neolithic village of Egozwil, Switzerland. Dating: cca. 4260 BC. After Médard, 2012, 367.



Textile material made of wool discovered in Castione dei Marchesi, Italy. The second half of the Bronze Age. After Gleba 2014, 147.

# A short history of textiles/ ORIGIN AND DEVELOPMENT



Leg wrapper made of goat wool. The early years of the Iron Age. Riesenferner/Vedretta di Ries (Bolzano/Bozen – Italy) Glacier. The Archeological Museum of Southern Tyrol, Italy.



The reconstruction of a Thorsberg cloak from the Iron Age. After Harris 1993, 67.

## A short history of textiles/ ORIGIN AND DEVELOPMENT



Source: [http://www.textiledates.unibonn.de/textile\\_list\\_star\\_t.php?textile\\_id=309](http://www.textiledates.unibonn.de/textile_list_star_t.php?textile_id=309) (accessed 23 iunie 2021)

A textile for furniture  
made of flax and wool.  
Dating: 30 BC–641 AD.  
Katoen Natie Museum,  
Anvers, Belgium

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- starting with the late Iron Age and Classical Antiquity the archeological, architectural and written evidences are more and more numerous;
- Interior textiles and especially those created for clothing are more and more elaborate and adorned;



# A short history of textiles/ ORIGIN AND DEVELOPMENT

- textile crafts became more and more important as new inventions appeared which perfected spinning and weaving; new fibers (silk, cotton), materials and finished products as a result of the continuous development of trade supported by new trade routes; the emergence of market demands which led to increased production and thus to leaving the home and setting up workshops/manufactories (Middle Ages);  
Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator) (free version)



Piece of silk fabric of Chinese origin. Birka, Sweden;. Late 10th century. After Andersson Strand p.79.

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- a century before the Christian era, Europe was connected with the Far East, China, Japan, Central Asia and India, the Near East\* thanks to overland routes but when in 1498 the Portuguese managed to find the direct maritime route between Europe and India, it marked the beginning of a new era in the history of trading ( the Indian printing technique, the painted fabrics or embroidered cottons) represent the main trading products brought from India to satisfy the increasingly exuberant tastes of European aristocracy\*\*



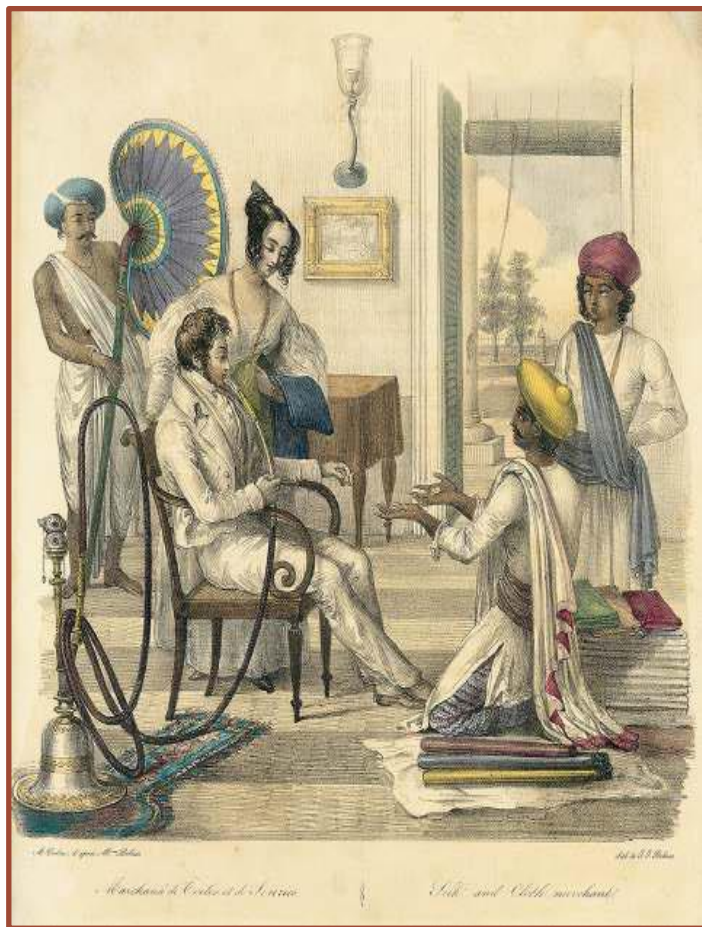
Giovanni Bellini,  
*Portrait of Doge  
Leonardo Loredan*,  
1501-1502. The  
clothing is made of  
silk imitating the  
Middle eastern  
pattern. (After  
RIELLO 2015, 96)

\*Harris J. 2004

\*\* MARTENS 2015 159

## A short history of textiles/ ORIGIN AND DEVELOPMENT

- in Europe and in all strata of society, throughout the 17th century, there was a great increase in the demand for Indian cotton furniture textiles or interior pieces, for example: palampores, bedspreads or wall hangings;



Hand painted  
lithographs 1832.  
(after Martens 2015,  
162)



Hanging bed or  
wall cover  
(palampore) made  
of cotton, weaved  
on the Coromandel  
Coast for the  
European market,  
the middle of the  
18<sup>th</sup> century. (after  
Martens 2015, 161)

# A short history of textiles/ ORIGIN AND DEVELOPMENT

- the 18<sup>th</sup> and 19<sup>th</sup> centuries witness a considerable development of the textile industry and commerce:
  - ✓ new markets with the new Spanish colonies are opened;
  - ✓ the growth in the trade of Indian cotton – the slave trade is a side effect;
  - ✓ silk mills emerge and are developed in Europe, for example in Venice velvet was woven with silk;
  - ✓ new technical inventions which represent the beginning of the industrialization: the flying shuttle (John Kay, 1733); the spinning loom (Arkwright, 1767); the spinning wheel (spinning Jenny) (James Hargreaves, 1765); the chain loom (Josiah Cranes`s, 1768 and Samuel Crompton, 1775); the knitting machine (1768); the steam engine (James Watt, 1774); the first cotton factory is opened by Robinson in Papplewick in 1785; the first cotton device (1793, Eli Whitney, USA); 1801 the mechanical weaving loom, with punch cards (1801, Joseph Marie Jacquard, France) etc.
  - ✓ the advent of mechanization leads to lower textile prices and the concentration of capital;
  - ✓ social and mentality changes occur: the middle class becomes financially stronger as a result of the active involvement in trade and industry, which will affect all aspects of economical life, including the textile industry.



# A short history of textiles/ ORIGIN AND DEVELOPMENT



The spinning wheel (spinning Jenny) invented by James Hargreaves, 1765.

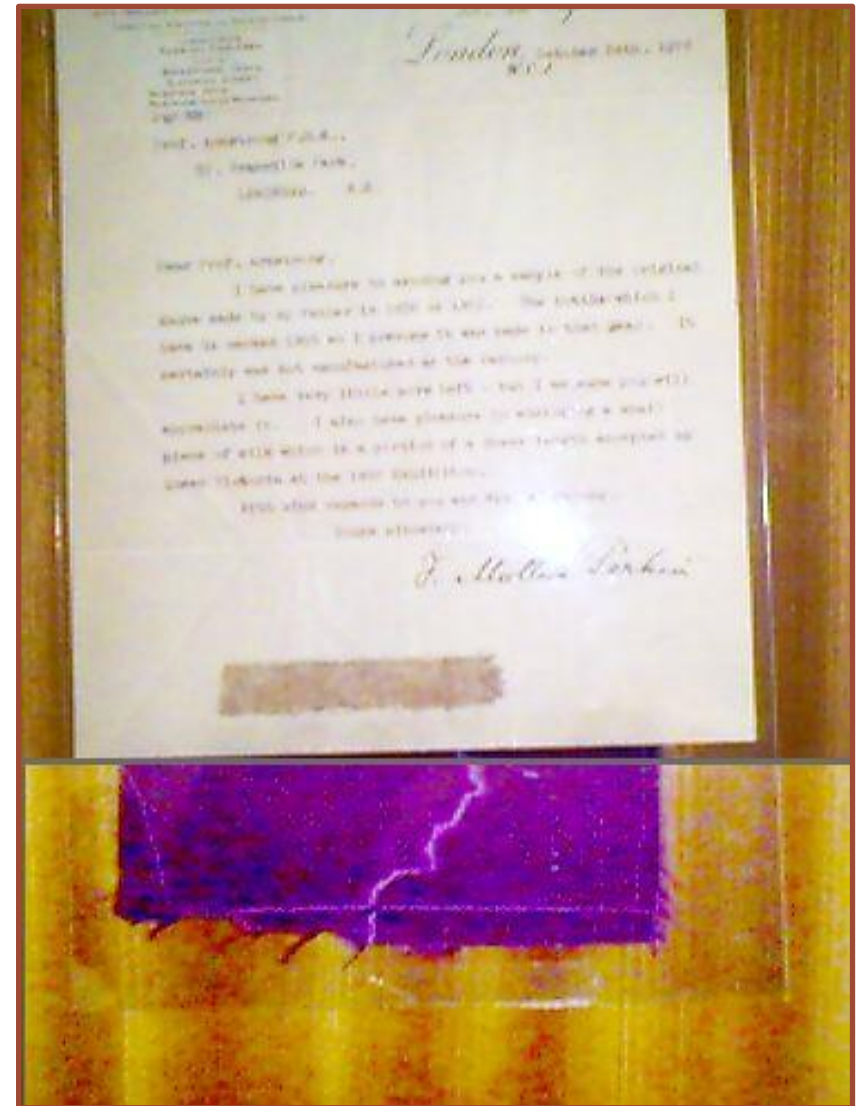


Bevilacqua Manufactory, Venice, Italy. (after Riello 2015, 102)

# A short history of textiles/ ORIGIN AND DEVELOPMENT

- the 19<sup>th</sup> and 20<sup>th</sup> centuries continue the industrial revolution and the social changes
  - ✓ in 1856 Sir William Perkin, Greenford, England invented the first synthetic dye, later known as purple, a blue substance and creates the first synthetic dyes factory which will revolutionize the textile industry
  - ✓ specialized shops are opened (*Belle Jardiniere*, 1824, Paris);
  - ✓ technical texts on clothing production are published
  - ✓ vocational schools are set up for shoemakers, tailors, sewing
  - ✓ fashion and textile exhibitions are organized, the first one under the name of the Great Exhibition of the Works of Industry of All Nations was opened in London in 1851

Imaginea unei scrisori a  
fiului lui Perkin, cu o mostră  
de mătase vopsită



# A short history of textiles/ THE 19<sup>TH</sup> CENTURY

Surse: <https://gallica.bnf.fr/ark:/12148/btv1b6936129c/f1>  
(accesat 28 iunie 2021)



Textile samples. The Rouen Manufacture, 1737



„Siamoise” textile samples book that belonged to the Duke of Richelieu, 18<sup>th</sup> century. (After Thépaut-Cabasset 2015, 169)

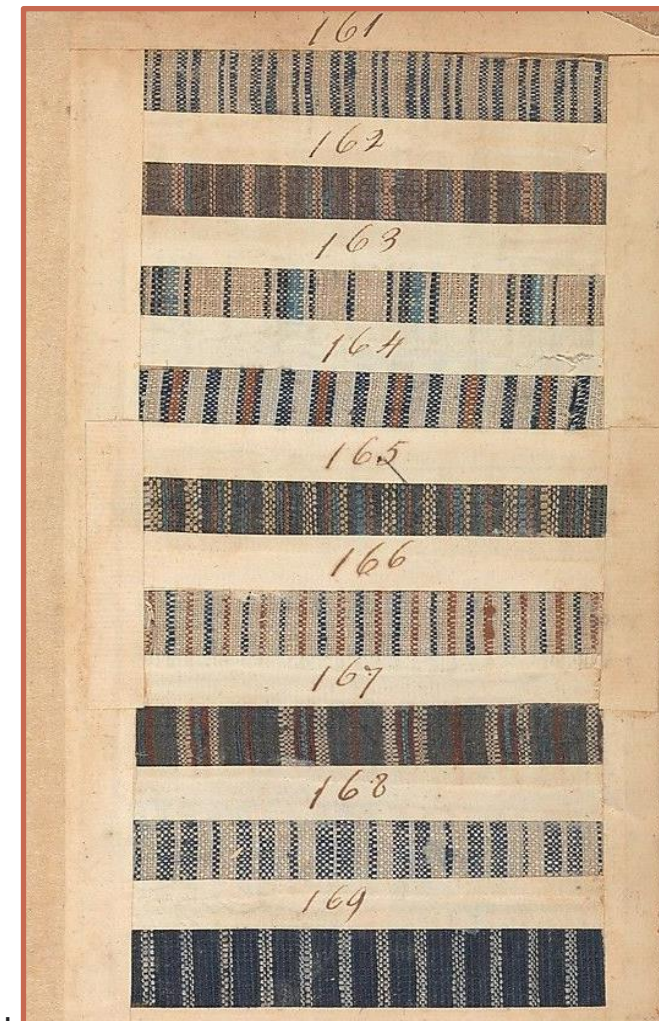


Image of textile fabrics samples. Manchester manufactory, 1771.

Surse: <https://www.pinterest.ca/pin/64035625926099290/>; <https://www.metmuseum.org/art/collection/search/212227?exhibitionId> (accesat 29 iunie 2021)

# A short history of textiles/ ORIGIN AND DEVELOPMENT

- the continuous development of the textile industry/trade and advertising, the emergence of new synthetics and the increasing diversity of fabrics have resulted in an egalitarian evolution of home textiles and clothing towards mass production and standardization of designs on a global scale from the second half of the 20th century to the present day



Source: <https://www.google.com/search?q=textiles+shop+in+europe> (accessed 29 June 2021)

# A short history of textiles/ ORIGIN AND DEVELOPMENT

The screenshot shows the Nootboom Textiles website interface. At the top, there is a navigation bar with 'FABRICS', 'SPECIFICATIONS', 'COLLECTIONS', 'HIGHLIGHTS', and 'SALE' menus. A search bar contains the text 'what are you looking for?'. Below the navigation, a grid lists various fabric types under the heading 'FABRICS (A-Z)'. The list includes: Alphen Fleece, Bamboo, Bengaline, Blackout, Boiled wool, Bouclé, Canvas, Chiffon, Chenille, Coat Flannel, Cotton, Corduroy, Crêpe, Cretonne, Denim, Faux fur, Faux suede, Tubular and Cuffs, Fleece, Foil jersey, French terry, Cabardine, Georgette, Imitation leather, Jacquard, Jersey, Lace, Lacquer, Linen look, Lining material, Loneta, Molton, Muslin, Nicki velour, Organza, Ottoman, Panama, Polyester Mix, Poplin, Power stretch, Punta di Roma, Linen, Ribbed, Satin, Seersucker, Semi-linen, Sequinned, Silk Dupion, Soft shell, Sweatshirt, Taffeta, Tencel, Towelling, Tricot, Tule, Twill, Velour, Viscose, and Voile. Below the list, a 'COLLECTION' section shows '1-40 out of 45 results found in 0.017s' with thumbnails for 'Children Fabrics' and 'vascript:void(0); + Base'. At the bottom right, an 'ECO FRIENDLY' banner features three categories: 'ORGANIC', 'BAMBOO', and 'RECYCLED'.

The types of textiles sold by a shop today

## Home textiles

Textiles, such as home textiles and clothing originate in the Prehistoric period and their continuous development is determined by the same factors, like the industrial revolutions or events that have impacted the social, political or religious history of nations.

However until today, clothing and home textiles developed individually, which is why in the following chapters called fashion and tapestry, we will present certain aspects which were only named until now but which are particular to the two elements; the following slides will focus on **home textiles, on weaves.**

# Home textiles

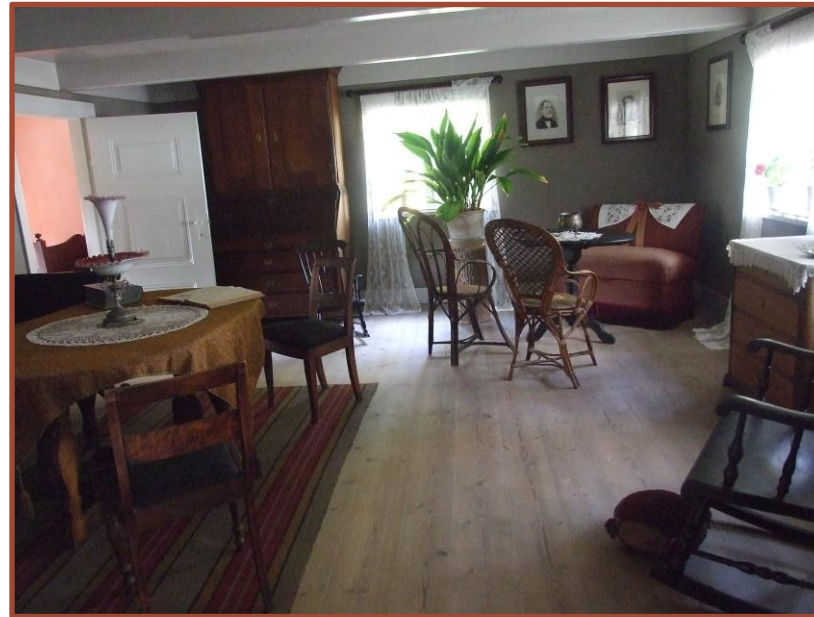
Researchers from different fields of activity, such as sociologists, anthropologists, ethnologists, philosophers, psychologists etc, have tried to explain the motivation that determined the human being to wear clothes and they have issued different theories: protection and shelter; seduction; utility; hierarchy; beliefs and rituals; personal identity; beautifying; modesty; social differences and belonging; communication. Probably, in the case of home textiles the motivation was the same: protection and shelter, functionality, utility, comfort and embellishing the living space, beliefs and rituals, personal identity, social differences and belonging, communication.

Our living or working space is as important to us as are the pieces of clothing we chose to represent our Self.

## Home textiles



Traditional interior, ETAR Museum, Bulgaria



Traditional interior, Frilandsmuseet, Denmark



Traditional interior, Sverres Borg Trondelag Folkemuseum, Norway



# Home textiles

Textiles have evolved gradually in two directions:

## 1. Inside the households

Common people were practically forced, in the second half of the 20<sup>th</sup> century, to grow and produce the threads, to weave and make their own clothes and objects needed to decorate the interiors or for their daily use thus maintaining unchanged what they have inherited from the previous generations. Before the industrialization of textile production in the 18<sup>th</sup> and 19<sup>th</sup> century, the cost of textiles was very high which caused for the majority of people to find themselves financially unable to have access to certain types of products or materials and thus they possessed a limited numbers of textiles.

During the 19<sup>th</sup> century the whole of Europe sees a development of the household economy which is defined by specialists as household textile industry that sees the selling of excess cloths and weaved objects at fairs.

The nationalist movements of the early 19th century made Europe's peasantry serve as a model for all that seemed authentic and desirable in the struggle to define identities and establish national states.

## Home textiles



French craftsman Living Human Treasure,  
Pierre Meyer „Maître d'art”

Surse: <https://ich.unesco.org/en/living-human-treasures>  
(accesat 29 iunie 2021)

Today's textiles are weaved by the so called craftspeople who are most of the times awarded the honorific title Living Human Treasure in their quality *as persons recognized as creators and teachers of immaterial heritage elements in the form and by the unaltered traditional means they have inherited from their followers\**.



Romanian craftswoman Living Human Treasure,  
Silvia Tecoață, weaving. Photo from the  
personal archive of the Tecoață family.

## Home textiles

### 2. In workshops/ manufactures/ factories

- ✓ Right from the classical Antiquity weaving was practiced in more or less organized workshops under the direct coordination and funding of European rulers, of great churches, of powerful medieval guilds etc., their products being designed mainly to satisfy the need to praise the social elites or as expensive gifts between them.



Coat of arms of the Weavers  
Guild from Sibiu, Romania



St. Margaret Monastery's Guild ,  
13<sup>th</sup>-14<sup>th</sup> century

# Home textiles

- ✓ In the 18<sup>th</sup> and 19<sup>th</sup> centuries, the industrialization of cloth production in Europe gradually led to the emergence of a new middle class from which small producers, merchants and civil servants, the so-called bourgeoisie, would emerge, leading the struggle for the emancipation of nations in the early 19<sup>th</sup> century;

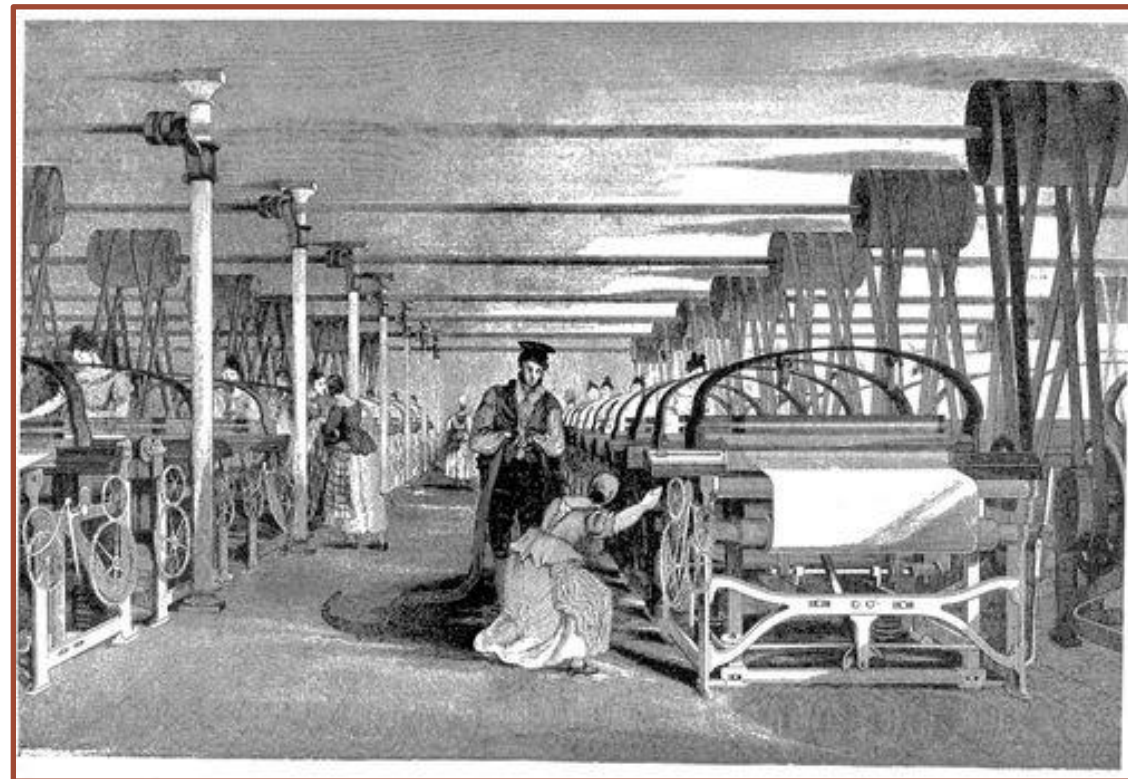


Illustration of power loom, Great Britain, 1835



The Bourgeoisie, painting by R. Cortés, 1855

# Home textiles

- ✓ from a cultural point of view, the dominant trends of the centuries: Romantic and Gothic (Middle Ages); Rococo and Enlightenment (18<sup>th</sup> century); Realism and Romanticism (early 19<sup>th</sup> century) or Impressionism and Post-Impressionism (second half of the 19<sup>th</sup> century) can be seen both in the evolution of textiles and in the organization of interiors, furniture and architecture;

Surse: [https://www.wikiwand.com/en/Galleria\\_Vittorio\\_Emanuele\\_II](https://www.wikiwand.com/en/Galleria_Vittorio_Emanuele_II) (accesat 29 iunie 2021)



Classical Renaissance architecture, Galleria Vittorio Emanuele II, Italy



Empire style furniture, the 19<sup>th</sup> century

Surse: <https://essenziale-hd.com/2018/12/17/history-of-styles-empire-style-at-a-glance/> (accesat 29 iunie 2021)



Rococo furniture, 18<sup>th</sup> century

Surse: <http://www.homedecomag.ro/stiluri-si-modele-de-amenajari-interioare-folosind-mobilierul-antic/> (accesat 29 iunie 2021)

## Home textiles/ Interior design

- ✓ During the industrial and post industrial period (1750-1920) textiles, tapestry, tableware, glass and furniture are made in increasing quantities, moving towards mass production and at prices that many people can afford;
- ✓ In the same period silk and velvet are introduced in upholstery and craftsmen, artisans and upholsterers are employed in the furniture industry and to decorate the interiors of buildings, thus laying the foundations for the future profession of interior designer;



Interior type, the period between 1872-1889

## Home textiles/ Interior design

- ✓ At the beginning of the 1900s in America is used for the first time the term “interior decorator” while the term “interior designer” was used in 1930 by „Interior Design and Decoration” Magazine;
- ✓ Elsie de Wolfe is considered to be the first interior decorator that received a design “commission”. In 1913 she published the first book on interior design called “ The Tasteful House”;
- ✓ Europe’s influential extremes are divided in two: the French and the English (especially in fashion), each European country adapted the foreign tendencies to their own national tastes
- ✓ 1926 the advent of colored television and later after 1976 the broadcasting of television commercials strongly influenced the fashion, textile and interior design industries;



Source: [https://en.wikipedia.org/wiki/Elsie\\_de\\_Wolfe#/media/File:Elsie\\_dewolferoom.jpg](https://en.wikipedia.org/wiki/Elsie_de_Wolfe#/media/File:Elsie_dewolferoom.jpg) (accesat 29 iunie 2021)

The room designed by Elsie de Wolfe, colored photograph from the book “The Tasteful House” 1913

# Home textiles/ Interior design

- Design developed in an industry dominated by classical, modern or eccentric designers

The screenshot shows the BOCA DO LOBO website's 'INTERIOR DESIGNERS' page. The header includes the brand logo and navigation links: HOME, INTERIOR DESIGN, INTERIOR DESIGNERS, ART + ARCHITECTURE, TRENDS, LIFESTYLE, DESIGN AGENDA, EBOOKS. Below the header, the main title 'INTERIOR DESIGNERS' is centered. A grid of eight project cards is displayed, each featuring a photograph of an interior space, a title, a category, and a date. The first card is for Nina Campbell, the second for Spinocchia Freund, and the fourth for Nahawi Design Studio. A vertical URL on the right side of the page reads: <https://bocadolobo.com/en/inspiration-and-ideas/interior-design/interior-designers/> (accesat 19 iulie 2021). At the bottom left, a partial URL is visible: <https://bocadolobo.com/en/inspiration-and-ideas/nahawi-design-studio-interior-design-projects/>.



# Home textiles/ Interior design



*The evening prayer* (Sophia the Archduchess of Austria with the kids), 1839. Artist Fendi Peter\*.

- ✓ The house/household is that space designed firstly to shelter the family, which makes it more humane and transforms it in a social space with a strong technical or lifestyle impact;
- ✓ The evolution of interior organization of houses can be observed on two main levels: urban and rural, the last one being always influenced by the first one but it keeps an archaic mark until today when we observe the growing tendency to transform it into an urban one, a more minimalist one

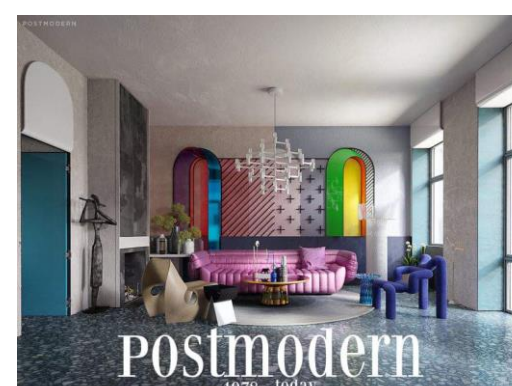
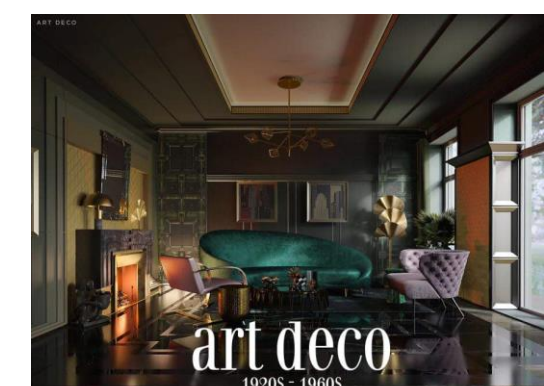
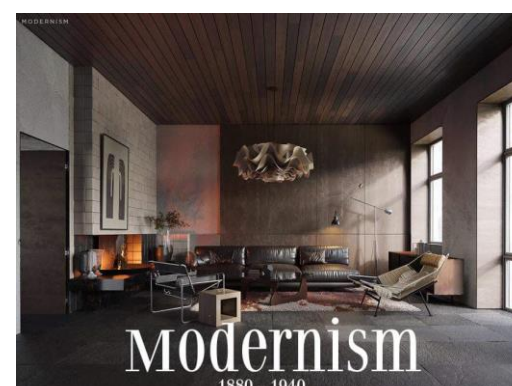


The Lacemaker, cca. 1656. Artist Nicolaes Maes. Interior rural din Olanda\*\*.



Rural interior, Sibiu area, Romania. Photo: Elena Găvan, 2003

# Home textiles/ Interior design



Source: <https://www.facebook.com/ForArchitectsOnly/posts/birth-of-great-designs-renders-lumion/> (accesat 8 iunie 2021)

✓ The social poles of the household have changed in time mostly due to technology's influence and also due to social changes:

❖ Until the 1920's the kitchen was the heart of the house, the woman was a housewife



Traditional interior Sibiu Area, Romania, 1930

❖ After the discovery of radio and television, around the 1930s the living room becomes the most important social space of the house, the woman assumes new roles and responsibilities



Urban interior 1930-1940

❖ After the 1990s, the post internet world, the social spaces desintegrated

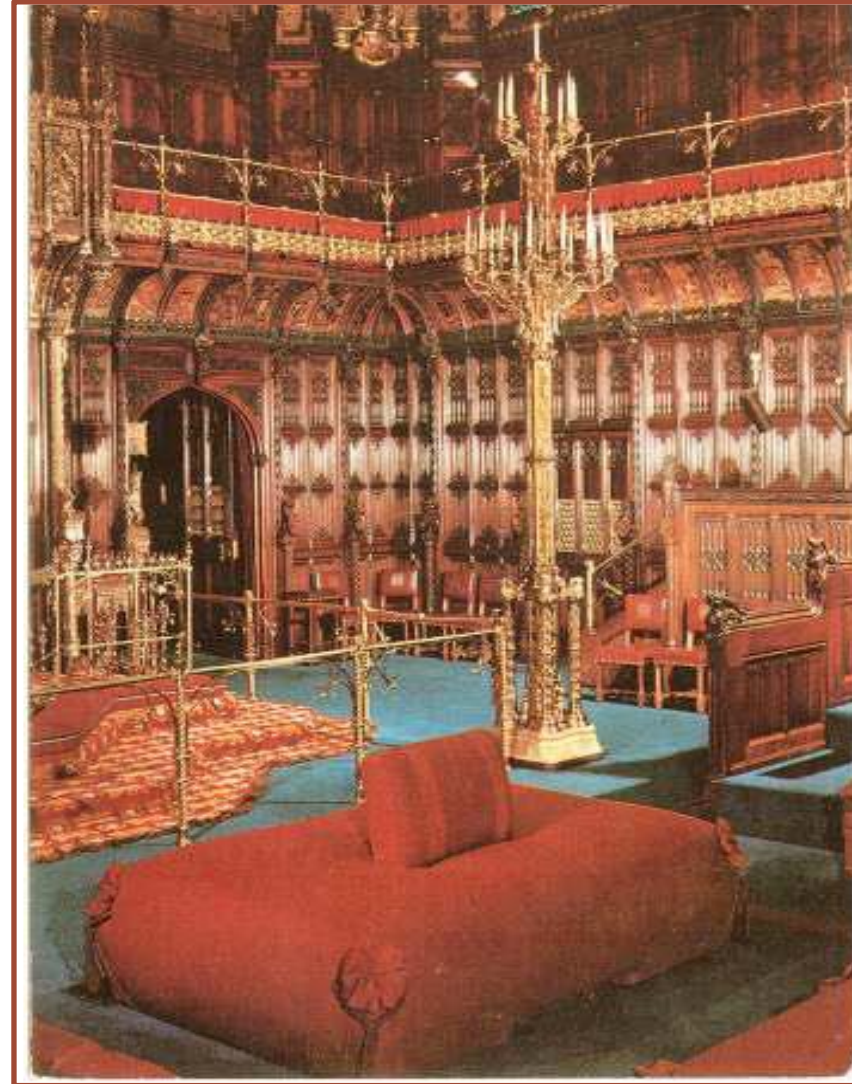


Modern minimalist interior

# HOME TEXTILES/ FUNCTIONALITY

From the point of view of their functionality, purpose inside the house/household, textiles can be divided in three large categories:

- utilitarian
- decorative
- ceremonial



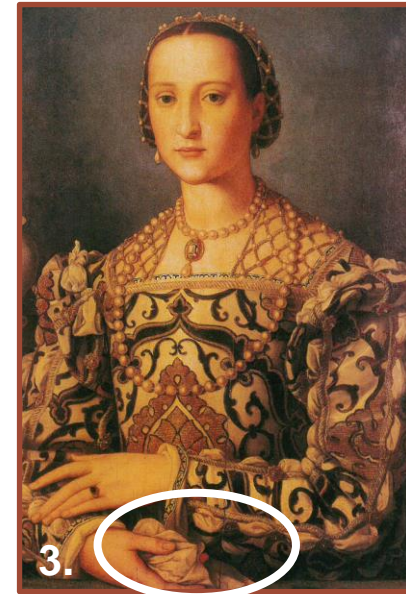
Wool “bag” found in the British Parliament.  
After Riello, 2015 .

# HOME TEXTILES/ FUNCTIONALITY

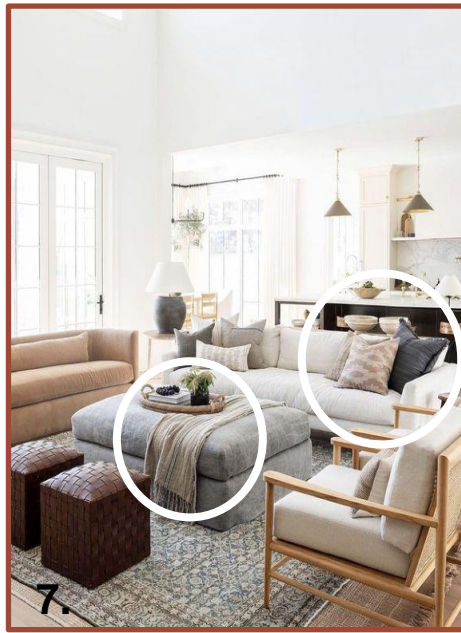
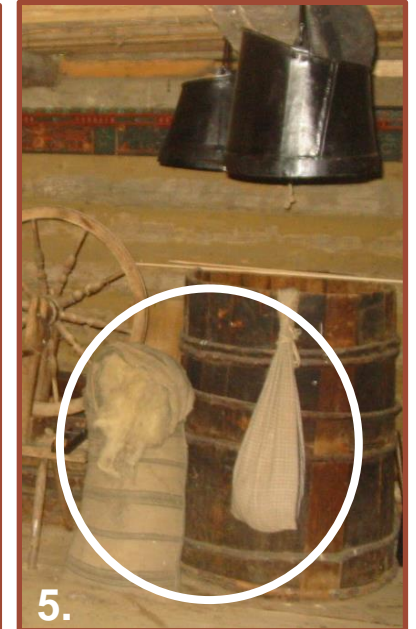
**UTILITARIAN/ FUNCTIONAL TEXTILES:** table cloths, bed/floor carpets, cloths, linen, pillow cases, towels, tote bags, bags, mats

## Traits:

- Were found in the space designed as a kitchen, the day room (for sleeping), rooms or annexes with a storage or functional purpose
- Made of accessible, cheap and sometimes coarse threads (hemp, flax, wool, cotton, recycled threads)
- The weaving technique was adapted to the textile's purpose: 2 shaft weaving for the towels used to cover food, cloths, pillow cases and table cloths; 3 shaft weaving for bed linens; 4 shaft weaving for wiping towels, bags (used to carry), storage bags (used to store flour), and carpets (made of wool)
- the simple picking, striped picking was the one used the most
- As for colors, the background of textiles was usually a combination of two colors



1. Palm and finger protection from the Iron Age. Grömer, 2013;
2. Fragment of a hunting scene. Thracian tomb fresco, Alexandrovo, Bulgaria, secol IV B.C. După Bela, 2016;
3. *Portret of Eleonora de Toledo*, by Angolo Bronzino, 16<sup>th</sup> century. Source: [https://ro.wikipedia.org/wiki/Eleonora\\_de\\_Toledo](https://ro.wikipedia.org/wiki/Eleonora_de_Toledo) (Accessed July 16th 2021);
4. *The birth of the virgin*, by Jan de Beer, Flanders, 1520. Source: <https://www.museothyssen.org/> (accessed July 19<sup>th</sup> 2021);
5. *The expulsion of Hagar*, by Jan Mostaert, the Netherlands, 1520-1525. Source: <https://www.museothyssen.org/> (accesat 19 iulie 2021);
6. *A paesant girl from the South of the Danube*, caring her baby, in a landscape, by Carol Popp de Szathmari, Romania, 1879. Source: <http://www.artnet.com> (Accessed July 19<sup>th</sup> 2021);
7. Traditional Dutch interior, Museummolen. Photo by Elena Gävan, 2008.



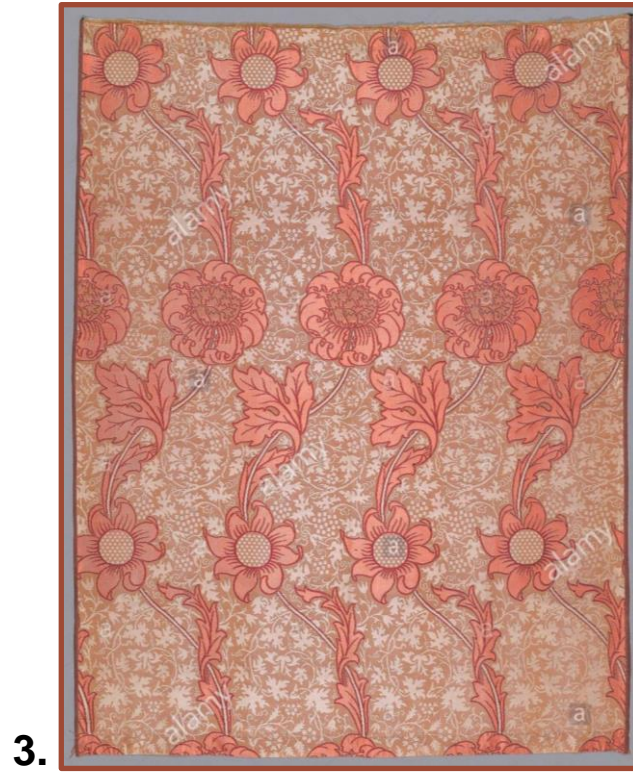
1. Traditional Bulgarian interior, ETAR Museum. Photo by Elena Gävan, 2011;
2. Traditional Danish interior, Frilands Mussets. Photo by Elena Gävan, 2013;
3. Traditional Norwegian Interior, Sverres Borg, Trondelag Folkemuseum. Photo by Elena Gävan, 2015.
4. Traditional Romanian cloth. ASTRA Museum;
5. Traditional Romanian Bags. ASTRA Museum;
6. Sibiel, Sibiu county, Romania, 1959. ASTRA Museum's photo collection;
7. Urban modern interior. Source: <https://ro.pinterest.com/pin/70437484093752/> (accessed July 19<sup>th</sup> 2021)
8. Urban modern interior. Source: <https://bocadolobo.com/en/inspiration-and-ideas/paris-deco-off-meet-favorite-luxury-fabric-brands/> (accessed July 19<sup>th</sup> 2021)

**DECORATIVE TEXTILES:** table cloths, towels for icons, bed linens, pillow cases, wall/beam hangings, towels/ curtains for windows or doors , drapes, bed/ wall or floor carpets

Traits:

- Were and still are found in the space designed to welcome guests, or where the dowry was kept\*
- Made of quality threads, carefully processed (hemp, flax, wool, etc.) some bought and made on demand ( cotton, silk)
- The weaving technique was adapted to the purpose of the textile and to its function, but the same textile could combine two or more techniques
- the decoration is complex, being made by different techniques, starting from the picking in the loom to the use of stitches and embroidery to achieve the richness of the combinations of motifs (geometric, floral, vegetal, zoomorphic, aviary, architectural, etc.).
- As for the colors, the background is very rich made of two or more background tones and a multitude of color combinations used in making the decorum





Source: \*<https://www.alamy.com> (accesat 15 iulie 2021)



Source: <https://www.artic.edu/artworks/71282/panel-furnishing-fabric> (accesat 15 iulie 2021)



1. Towel, Perugia, Italy, 15<sup>th</sup> century. After Riello, 2015;
2. Cloth printed in Paris by Oberkampf, cca. 1785. After Riello, 2015;
3. Curtain produced by Morris & Company, England, cca. 1887;
4. Panel – textile for furniture produced by Alexander Morton & Co, Scotland, cca. 1885/90
5. Italian silk table cloth, 18<sup>th</sup> century. After Harris, 1993;
6. Detail of a pillow case. Hungary. After Harris, 1993.



1.



2.



3.



4.

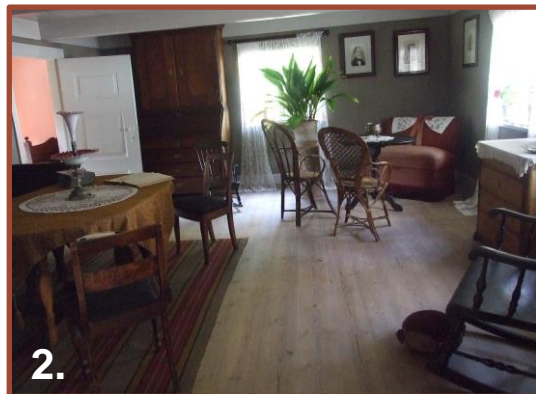


5.



6.

1. Detail on the front of a pillow case, 20<sup>th</sup> century, Romania. Photo by: Elena Găvan, 2018;
2. Shelf decorating lace, 20<sup>th</sup> century, Romania. Photo by: Elena Găvan, 2018;
3. Woven curtains, 20<sup>th</sup> century, Romania. Photo by: Elena Găvan, 2018;
4. Decorative towel for doors, 20<sup>th</sup> century, Romania. Photo by: Elena Găvan, 2005;
5. Kitchen towel, Russia, 21<sup>st</sup> century. Source: <https://www.etsy.com/listing/954143101> (accesat 20 iulie 2021);
6. Industrial furniture textiles, 1969, Great Britain. Victoria and Albert Museum, London. Source: <https://www.vam.ac.uk/articles/post-war-textiles> (accesat 19 iulie 2021).

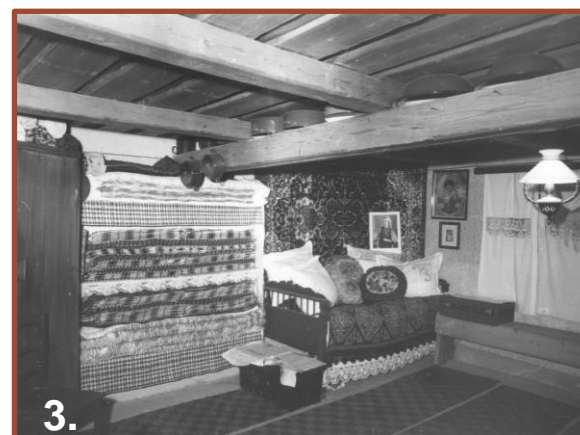


1. Traditional Albanian Interior. Source: <https://commons.wikimedia.org> (accessed 19 iulie 2021);
2. Traditional Danish interior, Frilands Musset. Photo by Elena Gävan, 2013;
3. Traditional Hungarian Interior, late 19<sup>th</sup> – early 20<sup>th</sup> century. Source: <https://gg.tigweb.org/eszter/20933> (accessed 20 iulie 2021)
4. Traditional Russian Interior, late 19<sup>th</sup>-early 20<sup>th</sup> century. Source: <https://tmora.org/currentexhibitions> (accessed 20 iulie 2021);
5. Traditional Dutch Interior, Museummolen. Photo by Elena Gävan, 2008.
6. Traditional Greek interior, late 19<sup>th</sup> century. Source: <http://www.poliouhouse.com> (accessed 20 iulie 2021);
7. Modern Urban Interior. Source: <https://www.houseandgarden.co.uk> (accessed 20 iulie 2021);
8. Modern Urban Interior . Source: <https://www.houseandgarden.co.uk> (accessed 20 iulie 2021);

Usually in Romania, the decorative textiles were found in a room, called: *the big house, the good house, the before house, the clean house*

The room sheltered the largest and divers number of textiles, which represented the dowry.

In most cases we talk about a show room which was not heated and which was not designed for sleeping but for guests.



1. Orlat, Sibiu county, Romania, cca. 1900. ASTRA Museum's documentary graphics collection;
2. Arpașu de Jos, Sibiu county, Romania, 1955. ASTRA Museum's photo collection;
3. Poiana Sibiului, Sibiu county, Romania, 1968. ASTRA Museum's photo collection;
4. Săcădate, Sibiu county, Romania, 1993. ASTRA Museum's photo collection;
5. Avrig, Sibiu county, Romania, 2001. ASTRA Museum's photo collection;

6. Săcădate Sibiu county, Romania, 2018. ASTRA Museum's photo collection;
7. Miercurea Sibiului, Sibiu county, Romania, 2019. ASTRA Museum's photo collection

# CASE STUDY: ROMANIA'S Traditional interior



Interiors in ASTRA Museum's Open Air Museum, 19<sup>th</sup>-20<sup>th</sup> centuries: Vlădești, Vâlcea county (1); Mahmudia, Tulcea county (2); Oboga, Olt county (3); Desești, Maramureș county (4); Măgura, Brașov county (5); Săpânța, Maramureș county (6); Mierța, Sălaj county (7)

*During the winter you would weave until you had enough, your finger tips would get thinner from hemp spinning*

(Ana Gabor, 48 ani, Vurpăr)

**From hemp the woman would sustain her house, her bed, her man and her children., all winter she would work in order to dress the household**

(Silvia Tecoață, 63 ani, Alțâna)

*...years ago the women were unhappy, now we are ladies*

(Ana Gabor, 48 ani, Vurpăr)

**EXERCISE: do a CASE STUDY based on  
images of traditional interior images  
specific to certain countries, dated in the  
20<sup>th</sup> century.**

**CEREMONIAL TEXTILES** are those textiles tied directly to important moments in the life of humans, like birth, marriage and funeral or used during religious or political processions: handkerchiefs, towels, linens, veils, carpets, bags, ribbons.

Traits:

- Were found in the rooms where guests were welcomed, where the dowry was kept
- Made of the best quality threads, carefully processed (hemp, flax, wool, etc.), most of the time bought from shops, custom made (cotton, silk, metallic thread, decorative ribbons, etc.)
- The weaving technique was adapted to the textiles purposes but the same textile can combine two or more techniques
- The decorum is complex being made through different techniques, starting with loom picking and ending with the usage of weaving and embroidery stitches in order to create the rich combination of motifs (geometrical, floral, vegetal, zoomorphic, aviary, architecture, etc.) or through the addition of strings/laces etc.
- chromatically, the background of the fabrics is very rich being made of one or more background tones and a multitude of nuanced combinations used in the realization of the decoration



1.



2.



3.



4.



5.



6.

1. Traditional Russian wedding towel, 1780-1820. Source: <https://www.metmuseum.org/art/collection/search/158402> (accessed July 20<sup>th</sup> 2021);
2. Detail of a wedding pillow Epir, Greece. After Harris, 1993;
3. Textile for furniture, part of the wedding kit, Sweden 1801. Source: <https://www.ikfoundation.org/itextilis/in-the-textile-dowry.html> (accessed July 20<sup>th</sup> 2021)
4. Horse *Țolică*/ Blanket, Tilișca, Romania, 1920. ASTRA Museum's Port. Textile .Embroidery Collection;
5. *Cârpă de mire*/ Groom's kerchief, Săliște, Romania, 1875-1915. ASTRA Museum's Port. Textile .Embroidery Collection
6. Chalice cover, Transylvania, Romania, 1817. ASTRA Museum's Port. Textile .Embroidery Collection



1.

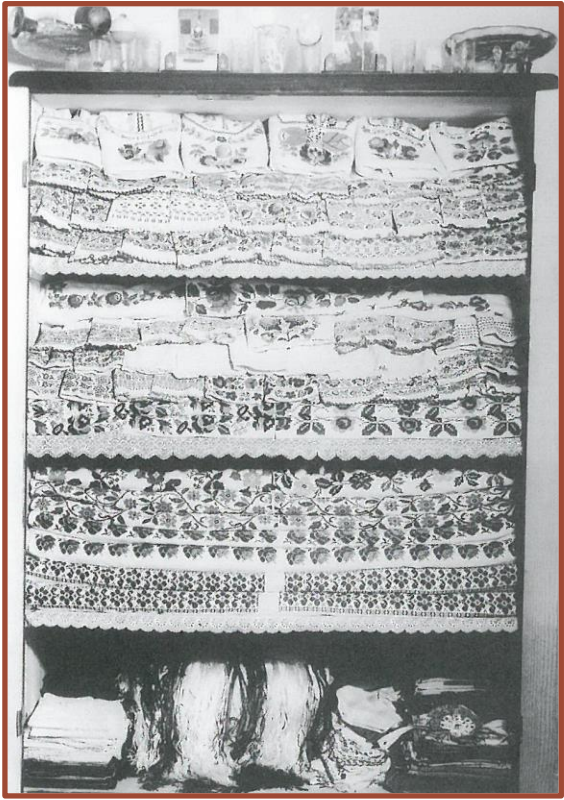


2.



3.

1. *The Story of Esther*, by Marco del Buono Giamberti, Florence, Italy, 1460-1470. Source: <https://images.metmuseum.org/CRDImages/e/p/original/DP164799.jpg> (accessed July 21st 2021);
2. *The Dowry*, by Vasili Pukirev, Russia, 19<sup>th</sup> century. Source: <https://en.wikipedia.org/wiki/> (accessed July 21st 2021);
3. Tapestry room at Croome Court, England, 8<sup>th</sup> century. Source: <https://www.metmuseum.org/art/collection/search/209329> (accessed July 22nd 2021).



1.

2.

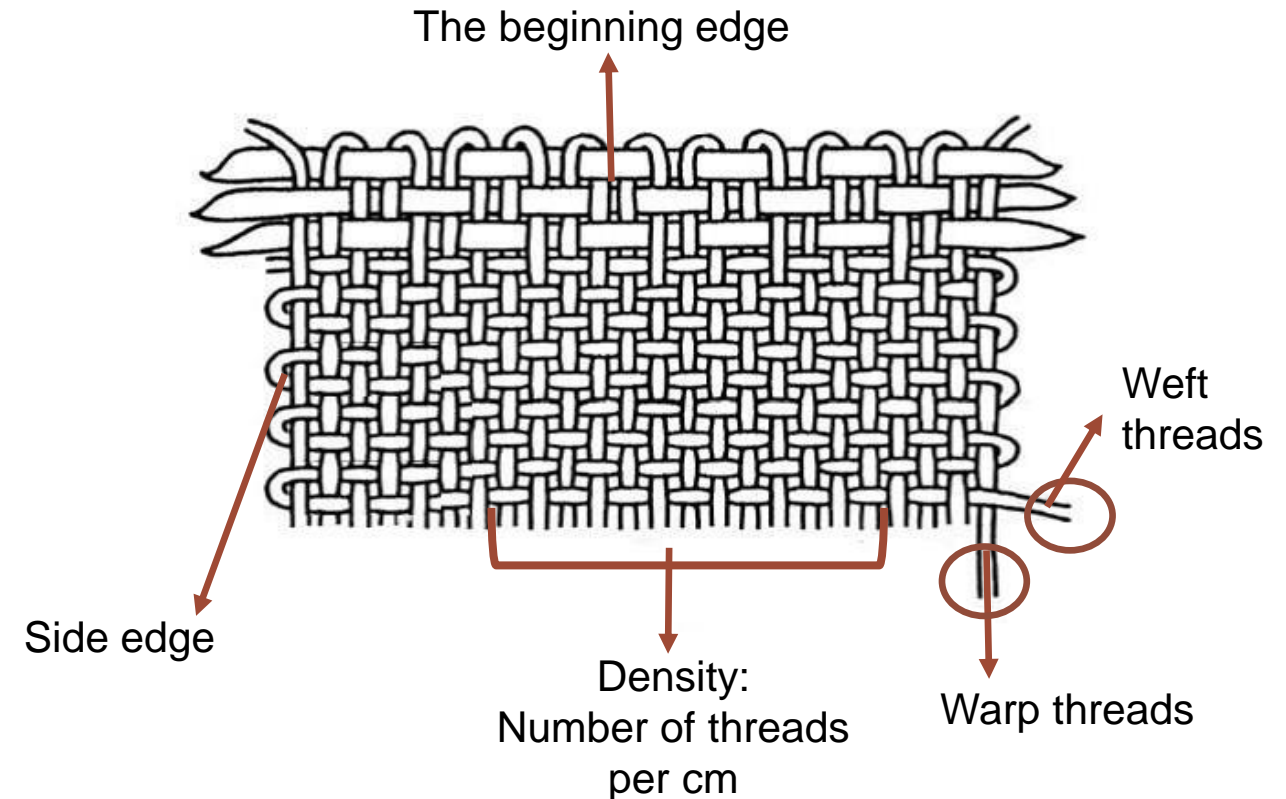
3.

4.

1. Traditional wedding dowry of a Muslim bride, Bulgaria. Source: <https://www.sbs.com.au/topics/voices/culture/article/2016/05/02/bulgarian-muslim-bride-revives-tradition-gelina-face-painting> (accessed July 21st 2021);
2. Presentation of a wedding cart and flag in ASTRA Museum, the Photo collection
3. *Trusou tradițional de nuntă, Slovacia*. After Harris, 1993;
4. Dowry textiles inside an Aussteuerschrank/ dowry closet, Hauenstein, Germany. Source: [https://en.wikipedia.org/wiki/Dowry#/media/File:Aussteuerschrank\\_fcm.jpg](https://en.wikipedia.org/wiki/Dowry#/media/File:Aussteuerschrank_fcm.jpg) (accessed July 21st 2021).

## CREATING TEXTILES

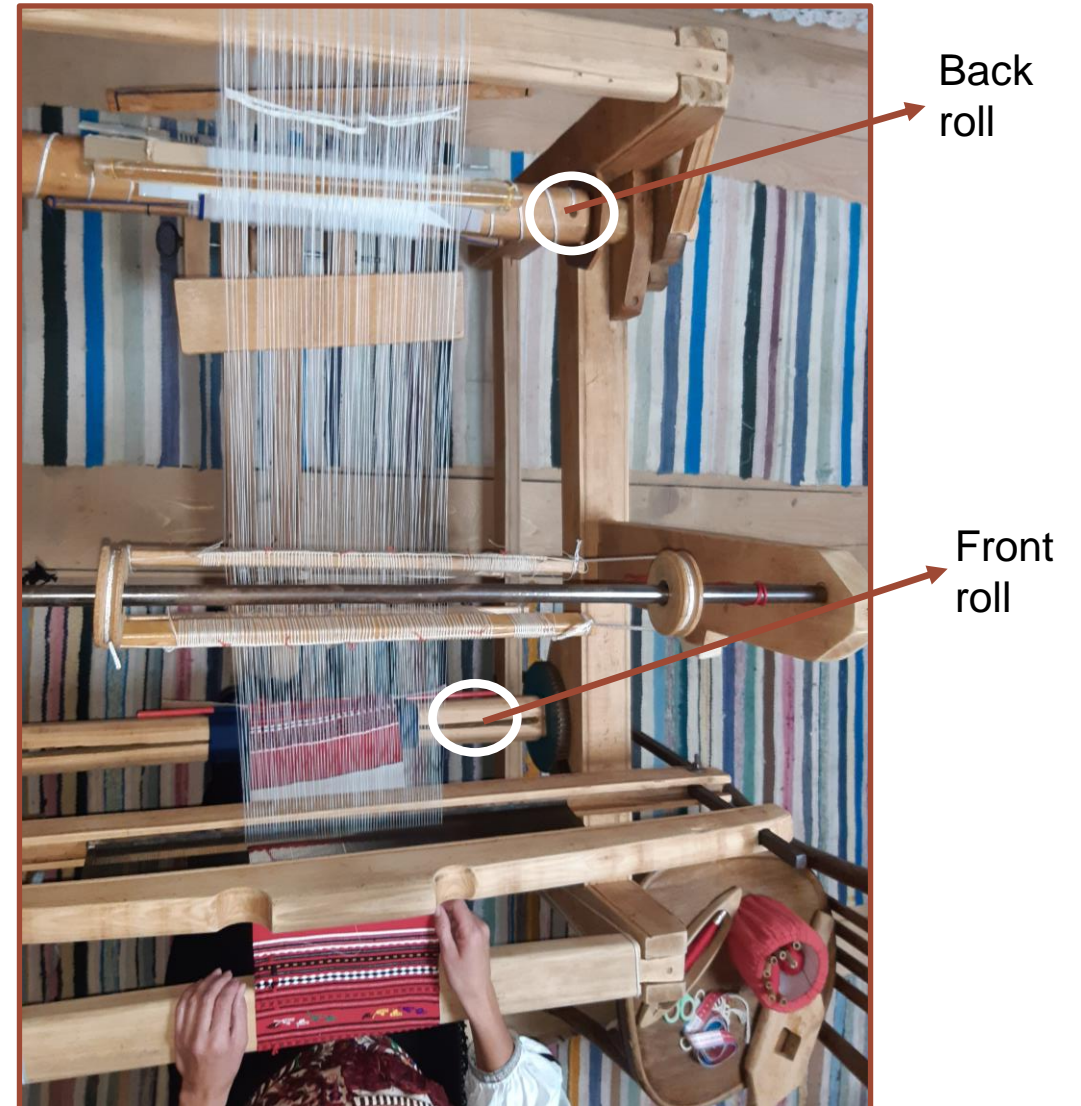
- There are different methods employed in creating textiles, but the most common one is that of interlaying two types of threads, warp and weft in a right angle;
- The warp threads are stretched across the weave (also called heads) while the weft (also named pickings) is inserted over and under the warp threads;
- The density of the weave is given by the number of threads warped per centimeter;



Graphic representation of a weave.  
After Cioară, 1998

## CREATING TEXTILES

- For weaving a cloth it is very important the process of **warping**, of stretching the warp threads resulting in the two rolls without which we could not start the weaving process: the warp roll (which is the total parallel threads wrapped around a wooden roll placed in the back of the horizontal loom, ready to transfer the warp during the weaving process and the roll placed in the front part of the loom onto which the finite product will be rolled);



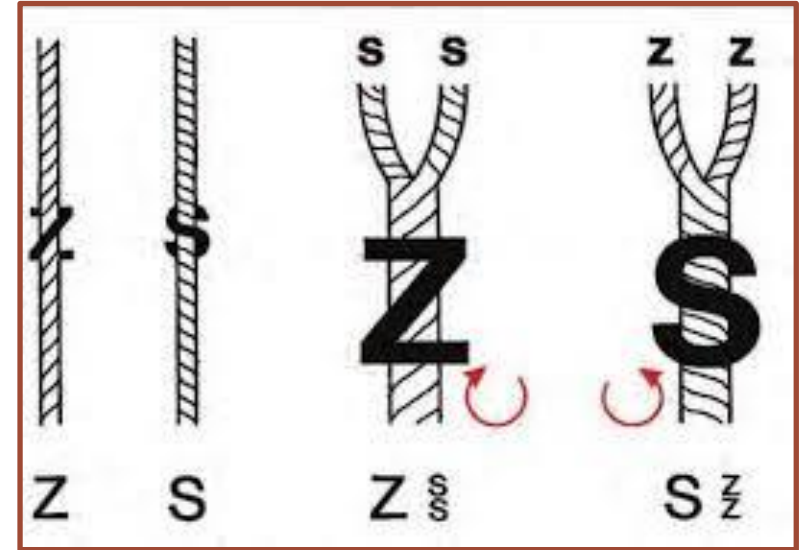
The process of loom warping.  
Photo by Elena Găvan, 2020.

## CREATING TEXTILES

- The threads are created by uniting discontinuous fibers, usually through **twisting** ( spinning) around their length in order to create cohesion between them;
- A defining element of twisted threads is the direction of the twisting or the **direction of spinning**:
  - ✓ towards the right (anti-clockwise) referred to as "S" twisted threads (with S twisting);
  - ✓ to the left (clockwise) called Z-twisted threads (Z twisting);



1.



2.

1. Twisting/ spinning threads. ASTRA Museum's photo collection
2. Graphic rendering of the direction of spinning. Source: [http://cclbsebes.ro/docs/Sebus\\_2\\_2010/01\\_Paula\\_Mazare.pdf](http://cclbsebes.ro/docs/Sebus_2_2010/01_Paula_Mazare.pdf) (accessed July 22nd 2021)

## CREATING TEXTILES

- The variations in **the aspect of the weave** are given by the usage of different fiber threads, other than those of the warp, by the counting, twisting and color;
- Each weft variation requires a separate source of threads;
- Weaving can be defined by **repetition**;



1.

Shuttles with  
different weft threads

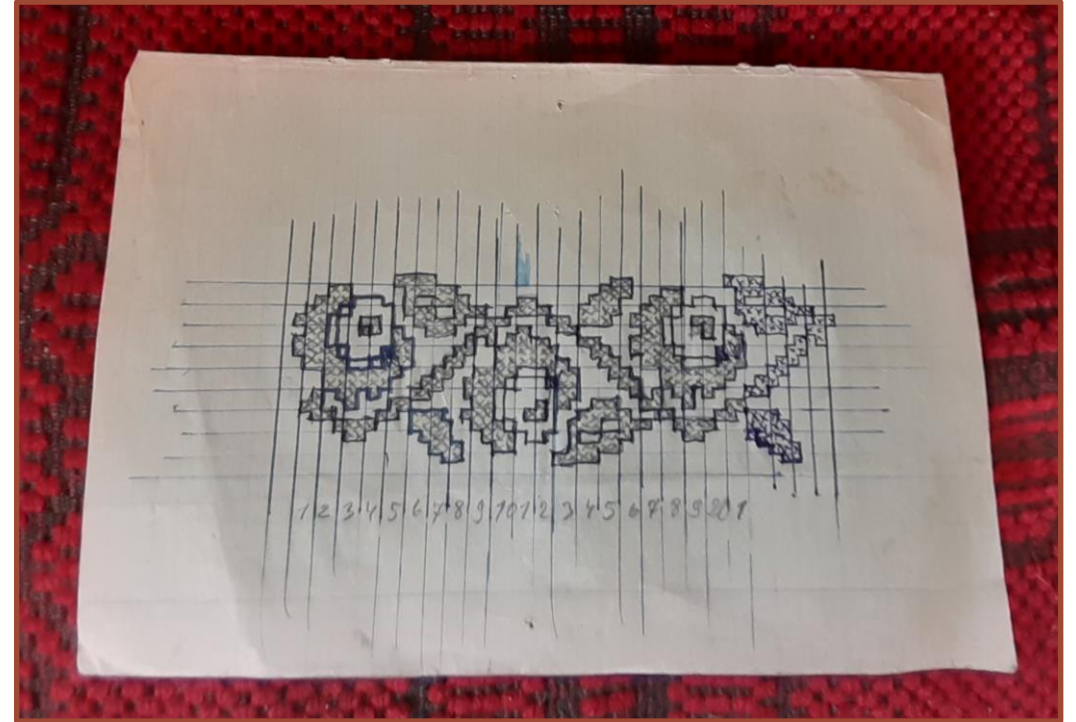


2.

1. Source of weft threads. Photo by: Elena Găvan, 2020.
2. Weaving in process. Photo by: Elena Găvan, 2020.

## TYPES OF WEAVING

- **Planning** or determining the succession of weft threads is important in creating a weave. The oldest system for patterns is the usage of signs on square or dotted paper. Each square represents a position, a point in which the weft meets the warp. In case a square is left empty, it represents a weft thread on top of a warp thread. If a vertical column is marked by two or more squares it represents a warp that creates a float over two or more weft threads. The same thing happens horizontally in the case of two or more empty adjacent, it represents the weft thread that forms a float over two or more weft threads;



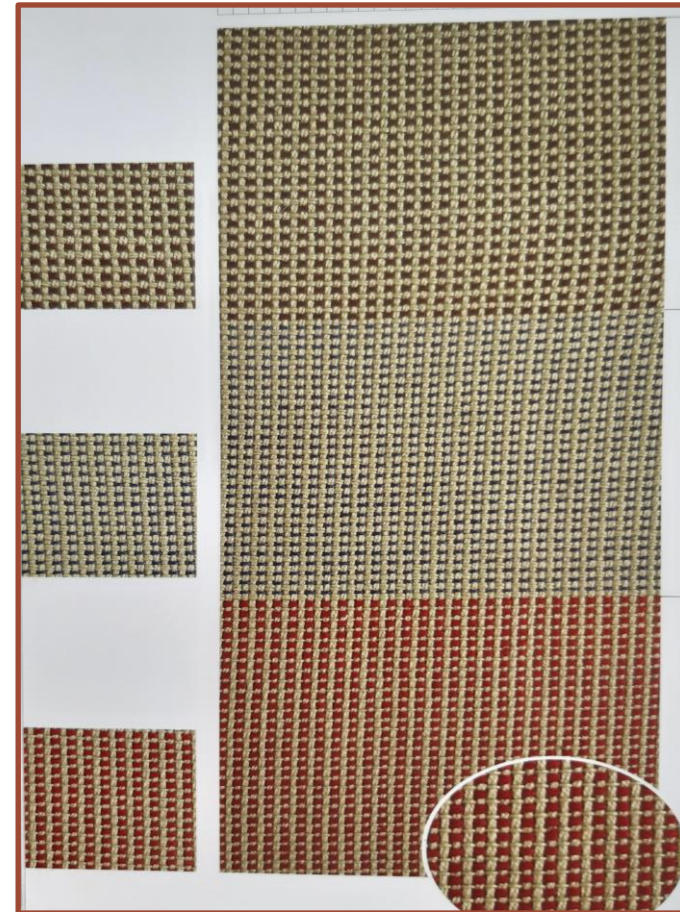
The pattern of a flower planned by the weaver Maria Tărăță, Racovița, Romania. Photo by: Elena Găvan, 2020.

# TYPES OF WEAVING

- During the weaving the warp and weft can be intertwined in a great variety of manner thus resulting in different types of weaving:

## 1. Simple weave\* known in the specialized universal literature as **TABBY** or **PLAIN WEAVE**

- It is one of the three fundamental types of weaving along side the so called twill and satin;
- It is the simplest form of weaving characterized by the general use of a single set of warp and weft threads, the pattern is created by alternatively inserting above and under the mentioned threads, thus creating a board-like pattern;
- By using warp and weft colored threads or threads of different thickness and variety a wide variety of patterns can be created;
- It is the most stable of all weaving types by creating the background or by being the base for many other structures..



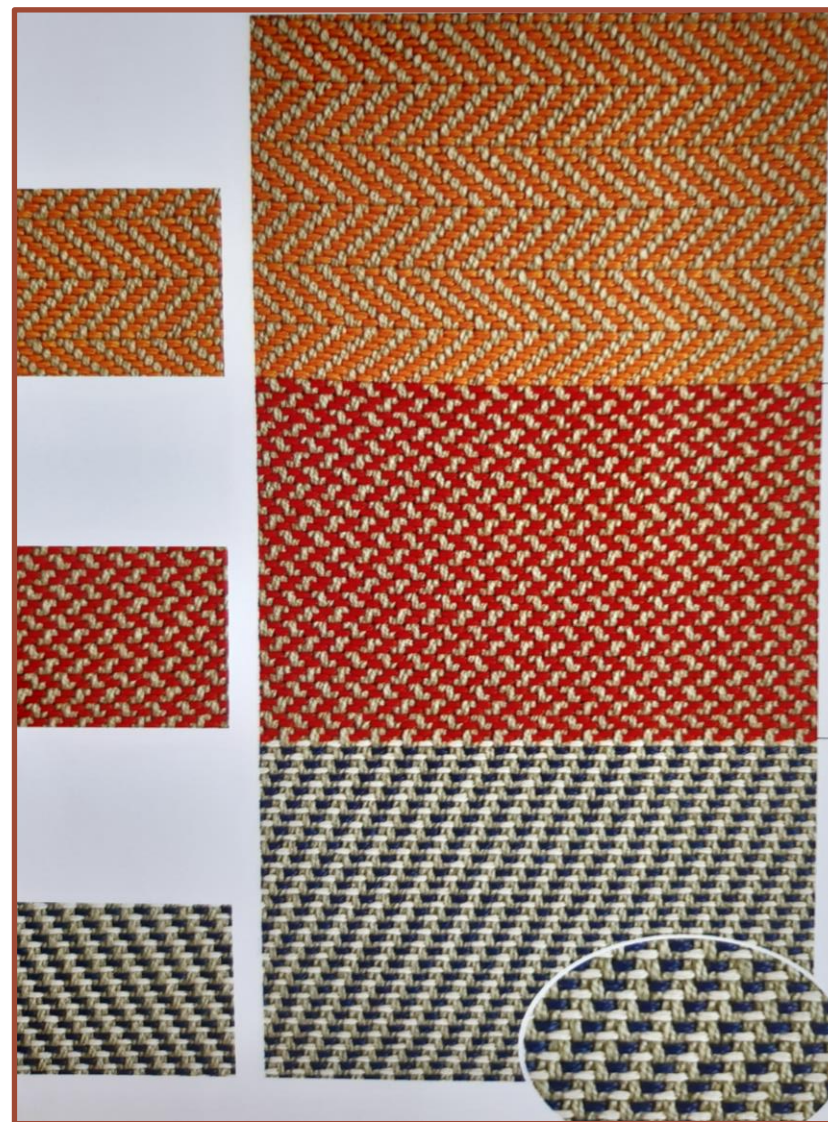
Tabby weave.  
After Nixon, 2018.

\*known in Romania as two shaft weaving



## 2. The weave is known in the specialized literature as TWILL or twill

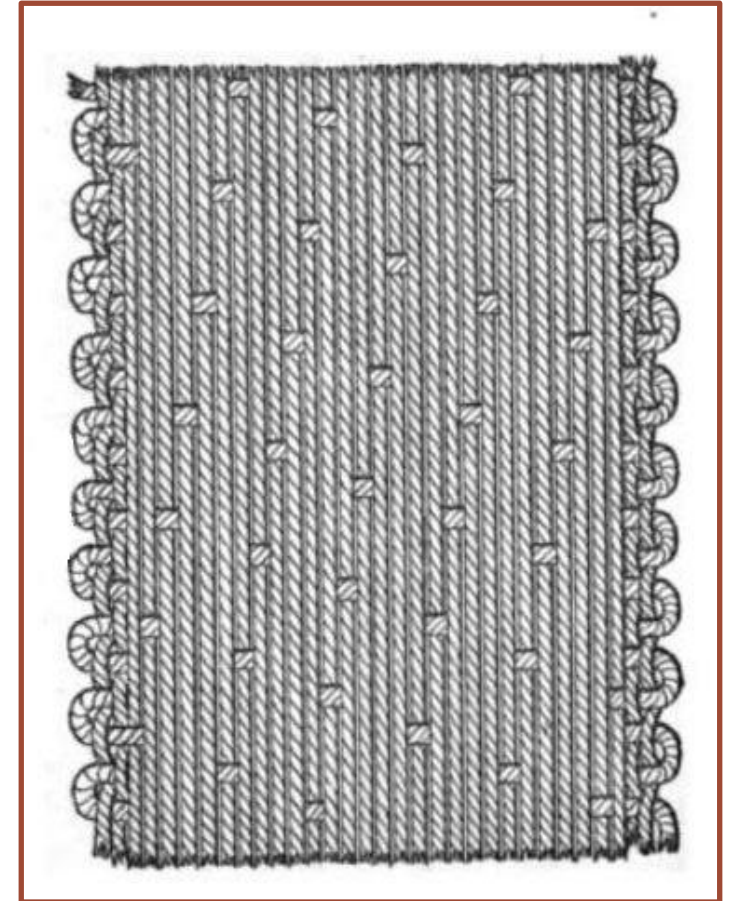
- Is one of the three fundamental weaving types along side tabby and satin;
- It is a simple weaving structure;
- It is created by passing the weft thread on top of one or more warp threads, than under two or more threads and so on, with a "step" or gap, between the rows to create a diagonal pattern characteristic of this type of weaving.



Twill weave.  
After Nixon,  
2018.

## 3.The weaving known in the specialized literature as SATIN

- It is one of the three fundamental weaving types along side tabby and twill;
- It is also a weaving structure that produces a shiny textile, smooth on one side;
- is achieved by passing several weft threads (four or more) over a warp thread and then four warp threads over a weft thread and so on resulting in the shiny appearance of the fabric given by the reflection of light;
- The technique is often mistaken with the satin made of silk.

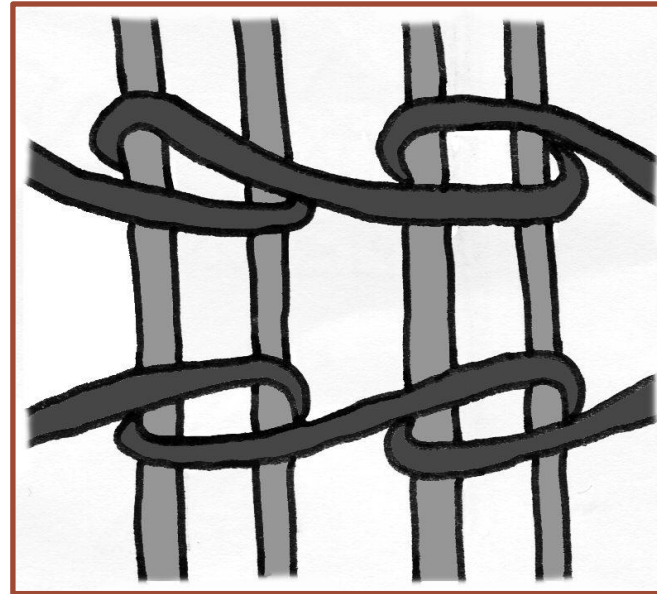


Satin weave structure.

# TYPES OF WEAVING

## 4. The weaving type known in the specialized universal literature as SOUMAKH

- The soumakh weaving is also known as braiding;
- Is created by inserting the weft threads over four warp threads before pulling them under the last two threads; the process is repeated on each line;
- Different effects can be created depending on the type of threads used, for example the weave made of long or thick threads can be used to decorate the wall tapestry, while the weave with thinner threads can be used for carpets, bags;
- A widespread technique in the Orient.



Graphic representation of the technique.

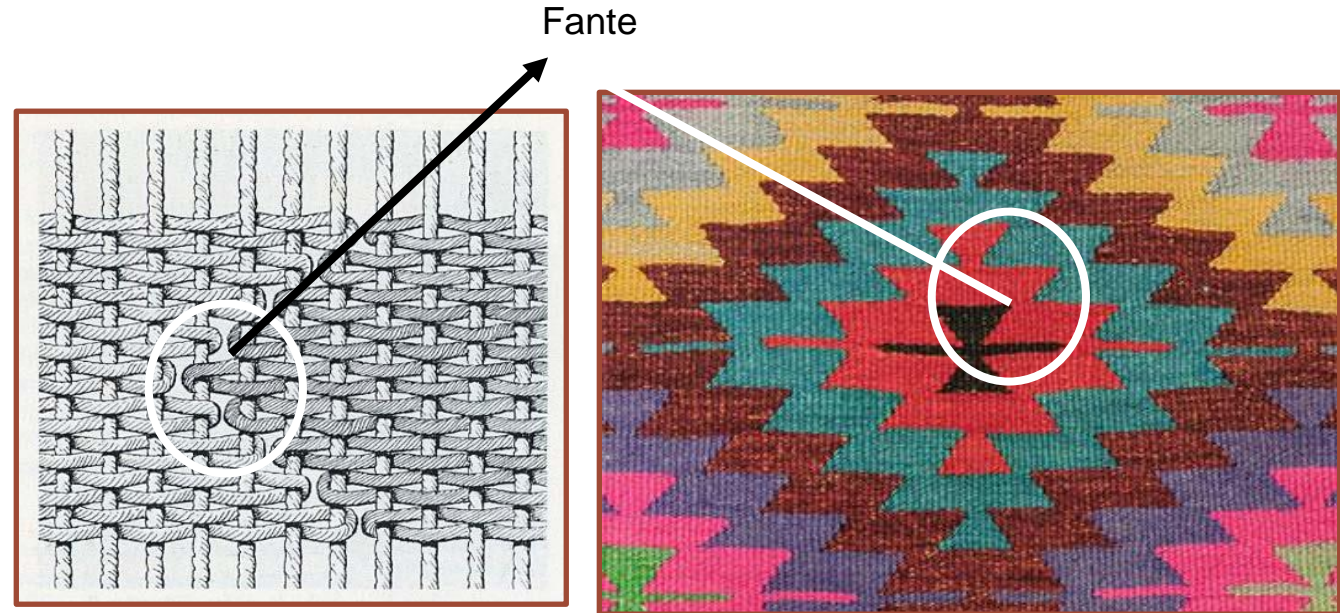


Soumakh weave structure, Borchali, Georgia, late 19<sup>th</sup> century.

Source: <https://en.wikipedia.org/wiki/Soumak> (accessed on July 22nd 2021).

## 4. The weaving type known in the specialized universal literature as KILIM\*

- The kilim weave is plain, without any knots, also known as gap tapestry;
- is achieved by passing the weft threads very thinly over each warp thread resulting in an identical face on both sides of the fabric (the warp is completely hidden under the weft);
- When a new color is needed, the weft is inserted under the warp until the point where the pattern changes and the new color must be inserted thus creating the gaps in the weave;
- technique specific to the Orient.



Graphic representation of the technique.

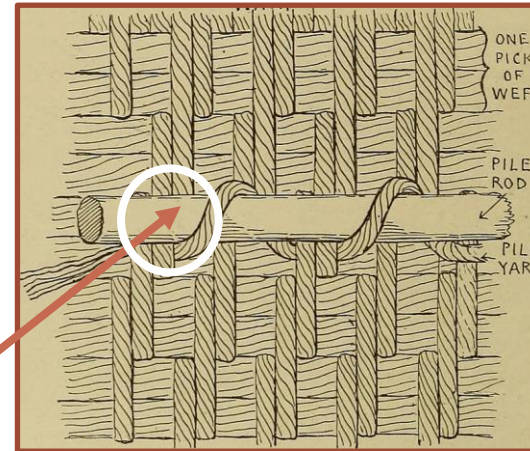
Structure of the Kilim weave.

Source: <https://www.kilim.com/kilim-wiki/weaving-techniques/> accessed on July 22nd 2021).

\*Cunoscut în România și sub termenul „ales scorțește”

## 5. The weaving type known in the specialized universal literature as **PILED WEAVE**

- one of the most spread types of weaving is that of piled or knotted carpets;
- Is created by incorporating piles/ knots/ loops through the warp and weft threads in order to create a soft texture;
- In the traditional manual weave, the pile is formed by using a wooden or metallic rod that can be inserted in the shed, and after its removal the ends of the pile will form loops that will remain in the weave;
- A widespread technique in the West.



Graphic structure. After Roth, 1918.



Graphic representation of the Turkish asymmetrical knot. After Middleton, 1996.



The structure of a loop weave.  
Detail on a 1845 vest.\*

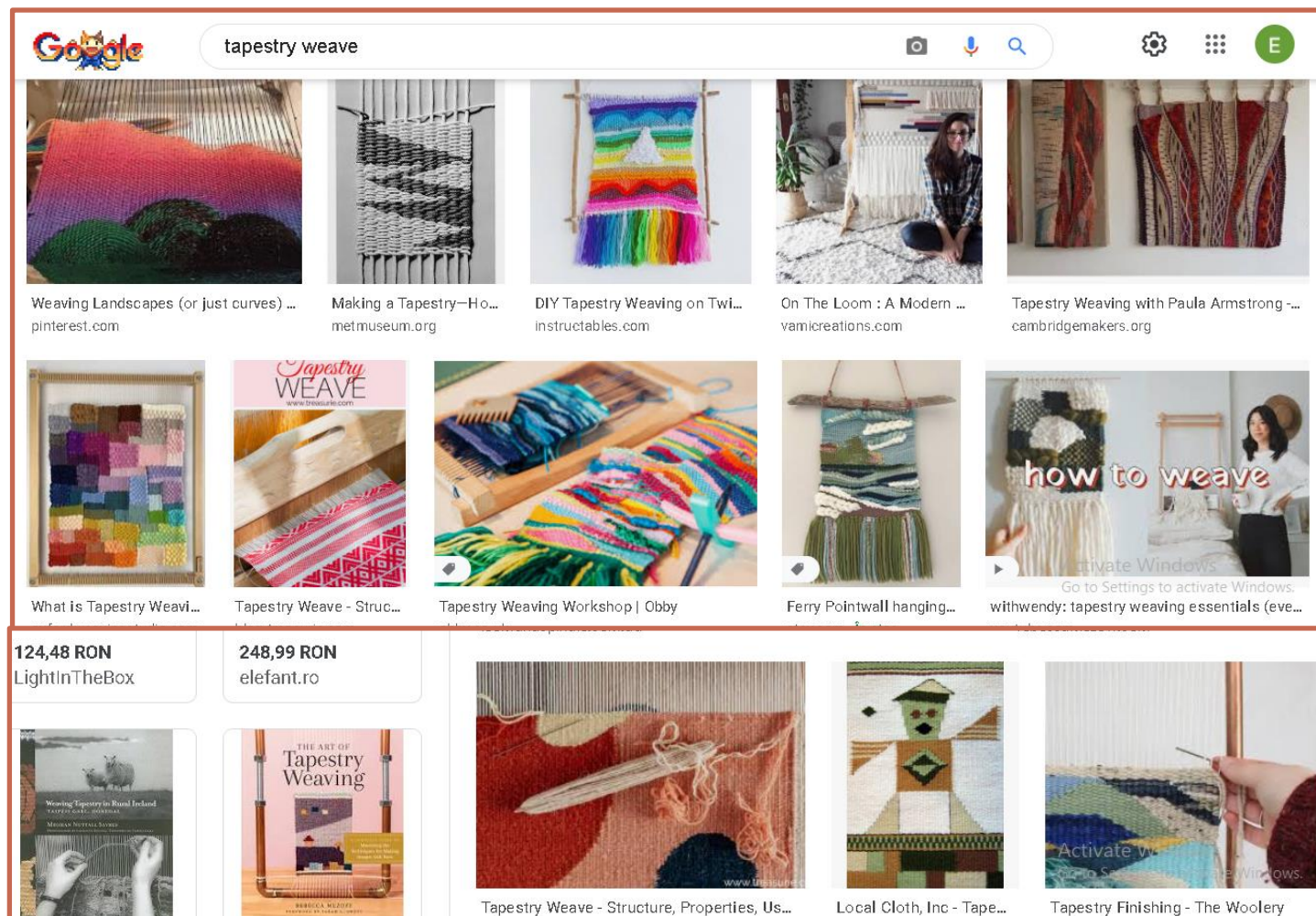


The structure of a loop weave.  
After Middleton, 1996.

# TYPES OF WEAVING

## 6. The weaving type known in the specialized universal literature as TAPESTRY WEAVING\*

- Tapestry weaving is one of the oldest types of weaving very popular today among beginners and experienced weavers alike;
- The technique highlights the artistic part of weaving rather than its function;
- A widespread technique in the West.



Tapestry today.

Source: <https://www.google.com/search?q=tapestry+weave> (Accessed July 22<sup>nd</sup> 2021).

\*See the Tapestry Module.

## 7. The weaving type known in the specialized universal literature as RUG WEAVING

- Rug weaving has been perfected in various parts of the world since prehistory, which is why there are many styles and types of carpet weaving ( kilim, knotted, soumakh, verneh, etc.)
- Since carpets are rather big, they are made on a large enough horizontal loom, but also on a vertical one;
- In the past and present European markets we find carpets that bear names specific to that area, which guarantee their quality and durability.



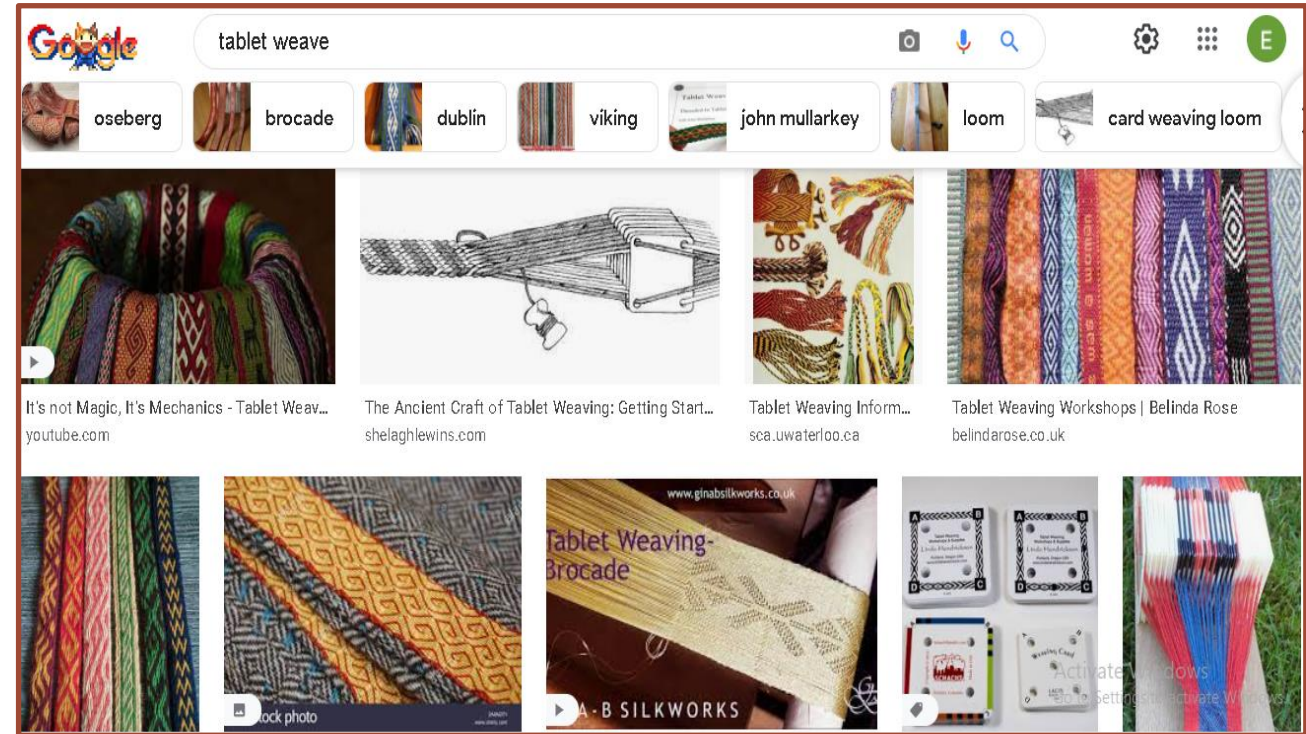
Types of carpets from North America, Caucasus, Turkestan, Persia. After Middleton, 1996



Types of carpets from Turkey, India, China/Tibet, Europe. After Middleton, 1996

## 8. The weaving type known in the specialized universal literature as TABLET WEAVING

- Tablet weaving, also known as card weaving, is a very old technique popular today among beginner weavers;
- The tablets were made of a variety of different materials, like tree bark, wood, metal, leather etc, today using tablets made of cardboard (even game cards);
- The number of holes that each tablet has determines the complexity of patterns that can be weaved, the more holes are used, the more patterns can be weaved;
- very important in this technique is the attention paid to the insertion of wires into holes on which the success of the pattern depends
- The technique is often used to create articles as belts, clothing ornaments, etc.



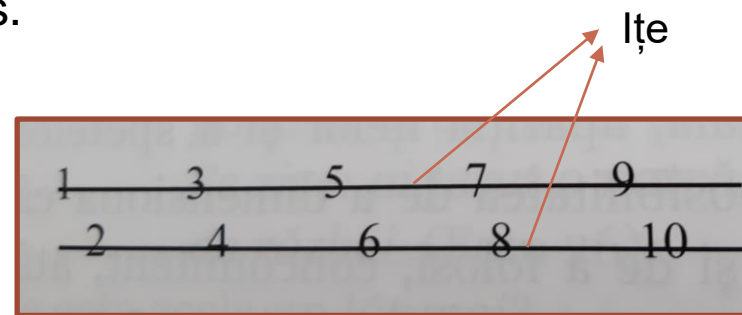
Source: <https://www.google.com/search?q=tapestry+weave> (Accessed July 22<sup>nd</sup> 2021).



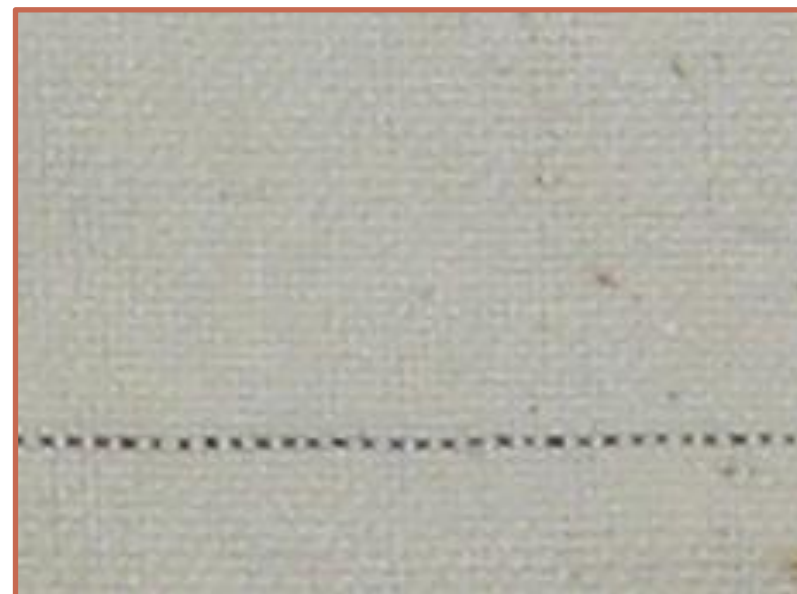
In the specialized literature in in field researches the terms used to describe a textile are tied firstly to the warping technique and to the number of heddles used and secondly to the technique used for obtaining the pattern. Here are some of the most used techniques.

## 1. Two shaft weaving

- The simplest way of warping and weaving;
- a horizontal loom with two pedals and two suspended heddles is used;
- Depending on the quality of threads used for the warp and for the weft the technique knows two variants, one in which the warp and weft are both visible and the second one in which the warp is hidden;
- Used for making utilitarian and decorative objects that require finesse: towels, table cloths, linens, shirt cloths, etc.



Graphic design of a two shaft warping type  
After Găvan, 2016.

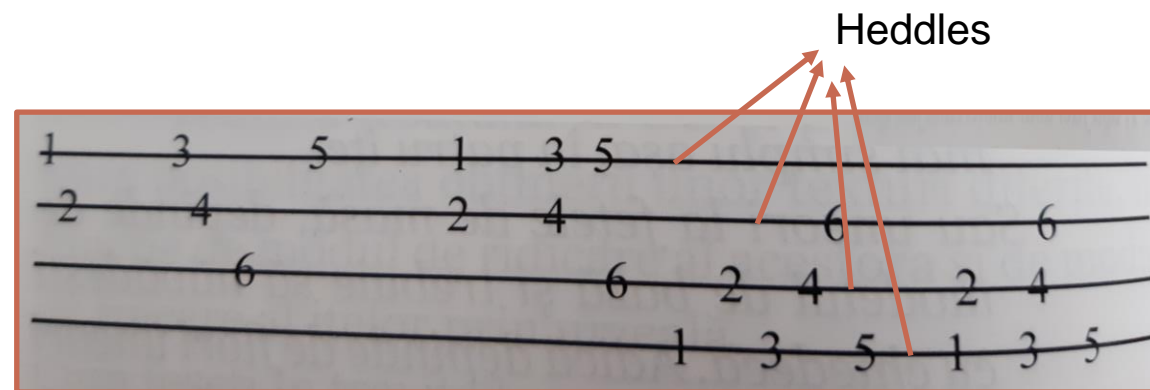


Detail of a 2 shaft weaving cloth

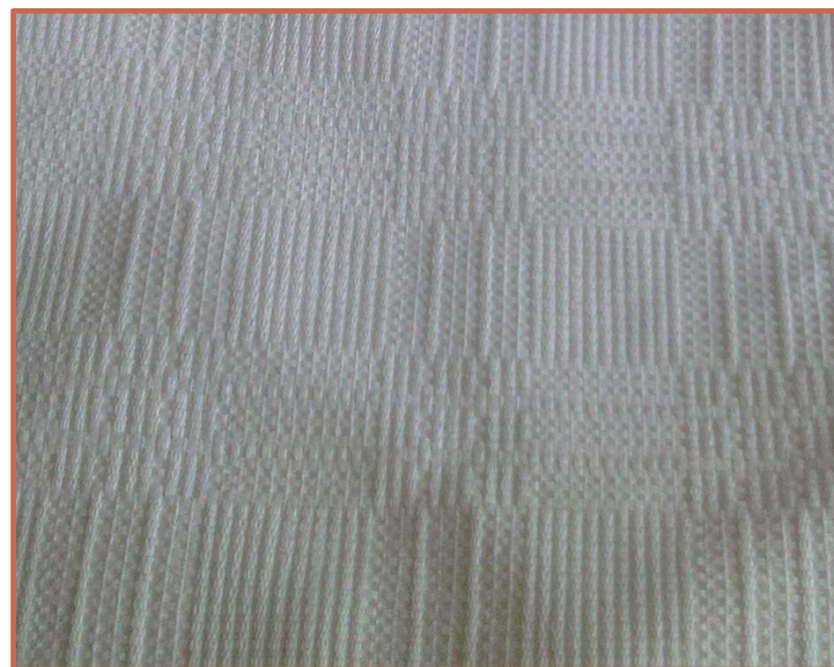
# CASE STUDY- WEAVING TECHNIQUES IN ROMANIA

## 2. Four shaft weaving

- Is used a horizontal loom with four treadles and four suspended heddles;
- A multitude of different textures results depending on the programming of lifting of heddles through which the warp threads have been inserted required by the pattern 1,2,3,4,5,6,7,8/ 1,2,3,4,1,2,3,4, ;
- The attention give to the warping process is characteristic to this technique;
- Used to create both utilitarian and decorative objects: sacks, bags, wall/bed/ table carpets, hangings, cloth for men trousers and for winter clothes etc.



Graphic design of a four shaft warping, two sided flower pattern.  
After Găvan, 2016



Detail of a four shaft warped tabled cloth, two sided flower pattern.

The weaving techniques presented allow the development of a simple decoration consisting of horizontal "stripes" and checks over the entire surface of the fabric. In order to obtain more complex fabrics from a decorative and chromatic point of view, other weaving and ornamental techniques are used to complement them: weaving with "skeins"/„mițe"; weaving and picking with knots; small heddles picking; needle picking; picking over threads; picking between threads; picking with splice; kilim, karamani, loop picking, etc.



Detail of a towel, floral pattern picked between the threads



Detail of a towel, floral pattern picked over the threads



Detail of a towel, needle picked geometrical pattern



Detail of a towel, picked geometrical pattern

# CASE STUDY- WEAVING TECHNIQUES IN ROMANIA



Detail of a towel, small heddles picked floral pattern



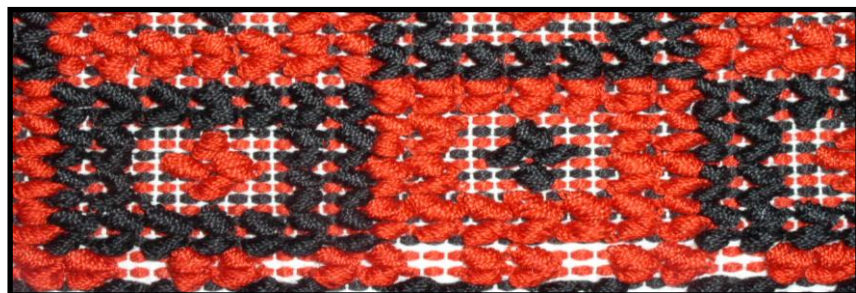
Detail of a bed carpet/ „cergă” picked with “skeins”



Detail of a towel, geometrical pattern picked with the needle



Detail of a carpet, Kilim picked geometrical pattern



Carpet detail, loop picking geometrical pattern



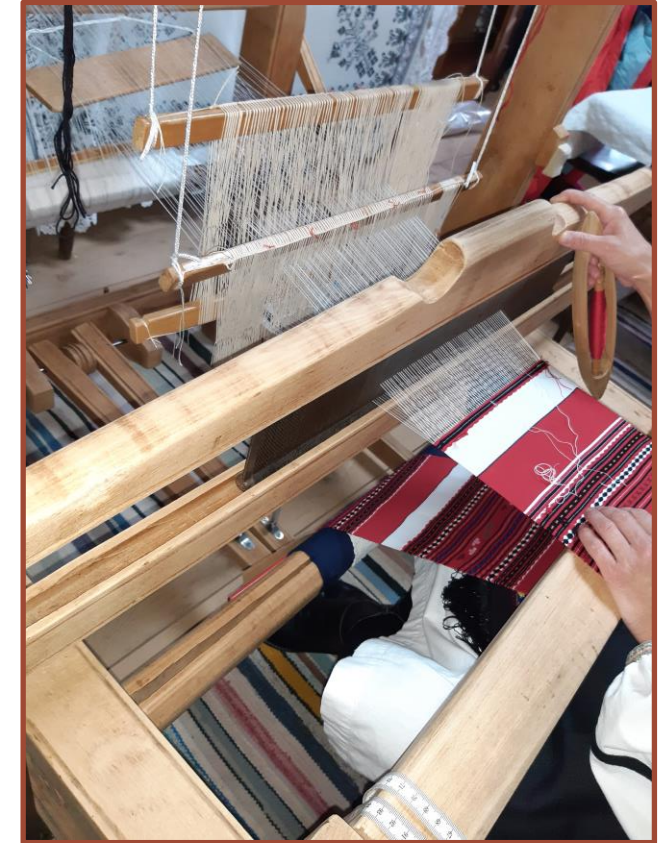
Detail of a towel, perforated geometrical pattern

**EXERCISE: carry out a CASE STUDY based on the weaving traits specific to your own country**

# Manual weaving is based, in fact, on three main operations:



2. Inserting the weft threads over and under the warp threads;



3. Beating the weft threads intertwined with the warp ones in order to make the cloth stronger;

1. Lifting the warp threads if needed;

# The variety of weaves

**Is determined by the change of texture, the usage of different colored threads, their alternation, inserting extra warp and weft threads.**

TODAY .....TEXTILES can be seen as:

- Products of technology and its evolution
- Components of the material culture
- Cultural symbols
- Works of art
- Trading objects
- Result of human activities



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