



136
611
THS

A Syllabus of
The History of Decora-
tive Textiles
Virginia H. Fries

SCHOOL OF HOME ECONOMICS
MICHIGAN STATE COLLEGE
EAST LANSING, MICHIGAN

LIBRARY
Michigan State
University

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.
MAY BE RECALLED with earlier due date if requested.

DATE DUE	DATE DUE	DATE DUE

CHES



A
SYLLABUS
OF
THE HISTORY OF DECORATIVE TEXTILES

* * * * *

Presented for the Degree of Master of Science

By

Virginia Hoerig Fries, B. S.

* * * * *

MICHIGAN STATE COLLEGE

1949

TABLE OF CONTENTS

	<u>Page</u>
EGYPT	1
BABYLONIA AND ASSYRIA	4
GREECE.	7
ROMAN	10
COPTIC, GRAECO ROMAN.	13
CHRISTIAN	16
PERSIAN, SASSANIAN.	19
BYZANTINE	22
ARABIC.	25
CHINA	28
SICILY.	32
ITALY, LUCCA.	35
FLORENCE	38
VENICE	41
SPANISH	44
PERSIAN, SAFIDIAN	47
TURKISH	50
INDIAN, PRINTS.	52
SHAWLS.	55
FRANCE, LOUIS XIV	57
LOUIS XV.	60
PHILIPPE de LA SALLE.	63
TOILES de JOUY.	66
LOUIS XVI	70

TABLE OF CONTENTS (Continued)

	<u>Page</u>
FRANCE (Continued)	
DIRECTOIRE.	73
EMPIRE.	75
ENGLISH, EMBROIDERIES.	78
PRINTS.	81
SPITALFIELDS.	85
SHAWLS.	87
JAPANESE	89
AMERICAN COVERLETS	92
PERUVIAN	95

Page 10

25 54

26 55

27 56

28 57

29 58

30 59

31 60

32 61

33 62

EGYPT

2500-1500 B. C.

The distinguishing features of Egypt are the Nile and the desert. The sun and the river were worshiped by the ancient Egyptian for they brought him gifts vital to his existence. The Egyptian believed in a revival after death; consequently, miniature replicas of his earthly possessions were placed in his tomb. These have been well preserved due to the dry climate and the burial customs of the Egyptians. Thus the record of Egypt is more complete than that of any other country of antiquity. In fact, some of the painted finish on the articles and walls found in the tombs seem as fresh today as when executed.

The conventionalized designs seen in Egyptian art are a forceful expression of much decorative beauty.

CHARACTERISTICS OF TEXTILES

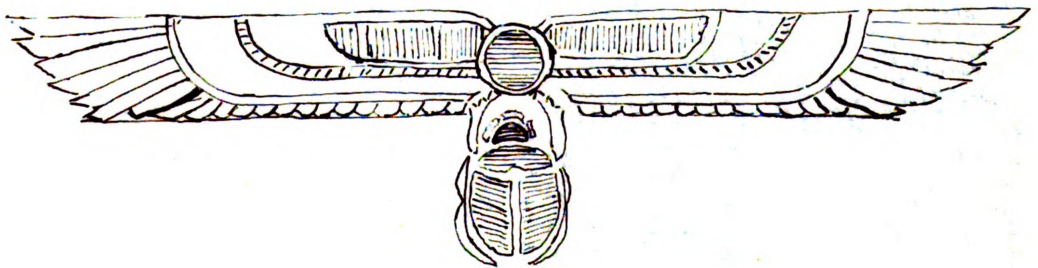
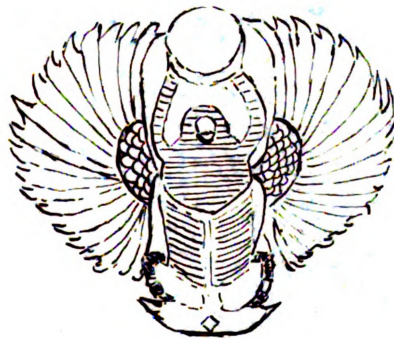
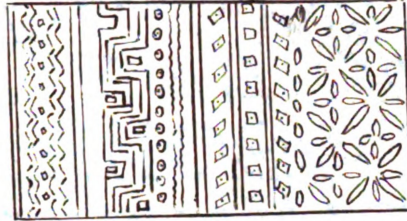
1. MOTIFS

Major: Geometric; stars, chevrons, frets, checks, discs, waves, meanders, florals; the lotus, lily, palmette, rosette, papyrus, the sphinx, the sacred beetle, and the winged sun are the most important Egyptian motifs.

Minor: Wheat, daisies, the marsh plant, lions, panthers, horses, zebras, peacocks, and ducks were also found on these excavated stuffs.

2. METHOD OF APPLICATION

The first designs were printed or painted on the cloth. About 1400 B. C. tapestry weaving was done. This was a method of decoration



EGYPTIAN

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 58TH STREET
CHICAGO, ILL. 60637
U.S.A.



THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 58TH STREET
CHICAGO, ILL. 60637
U.S.A.

1971

produced by darning colored threads into the material. Designs were also embroidered onto the fabric.

3. WEAVE

The plain weave was most commonly used. During the eleventh dynasty a looped pile was woven. This was looping weft threads around pairs of warp threads. A type of tapestry weave was also woven by 1400 B. C.

4. FIBER

Linen, the oldest of fibers, was grown in Egypt. This linen was of very fine quality. It was spun into thread rather than used as untwisted fibers. Cotton was imported from India. Some wool was used.

5. COLOR

White was the color preferred in that warm country. Blue, red, and amber were commonly used about 2500 B. C. Yellow, green, black and dark brown were found on stuffs dating about 1400 B. C. In general the Egyptians preferred primary colors, the favorite being blue.

6. ARRANGEMENT

The first textiles were plain. About 2500 B. C. borders made of printed conventional designs were added. All-over designs were worn by the lower classes. Some stripes were found. The first floral designs (1500 B. C.) were symmetrical in arrangement.

7. SCALE

The designs were small.

8. INFLUENCES

The religion of the Egyptians exerted strong influence on the design

motifs.. The occupations of the people were also a source for the decorations.

REFERENCES

- Flemming, Ernest, An Encyclopedia of Textiles, p. 11.
Lewis, Ethel, The Romance of Textiles, Chap. 1.
Riefstahl, Elizabeth, Patterned Textiles in Pharanic Egypt.
Speltz, Alexander, Styles of Ornament, pp. 12-14.

ILLUSTRATIONS

- Glazier, Richard, Historic Textile Fabrics, p. 99.
Speltz, Alexander, Styles of Ornament, pp. 15,16,18,21.

BABYLONIA and ASSYRIA

3000-600 B. C.

The people of Babylonia and Assyria lived in the fertile valley of the Tigris-Euphrates Rivers. Due to the climate, the burial custom (cremation), and the warfare between the two countries, there are no remains of the textiles woven during this period of antiquity. The alabaster slabs that covered the walls of the palaces of Ninevah depict colorful scenes of the life of the people. It is from such sources as this that information of their textile designs has been obtained.

The people of Babylonia and Assyria were famed for their weaving during the entire period of antiquity. These textiles provided an important trade item.

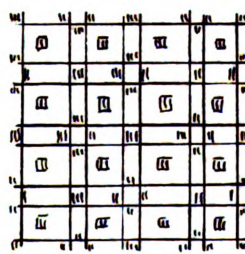
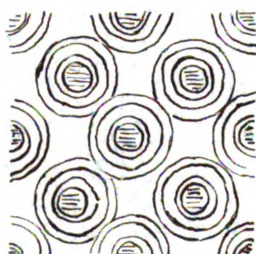
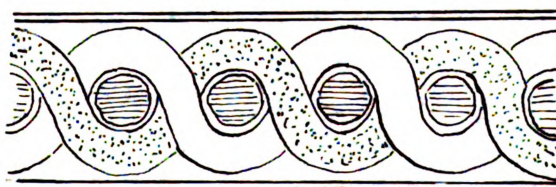
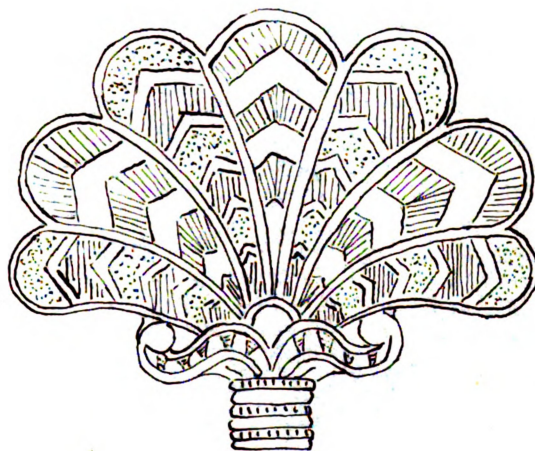
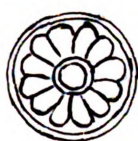
The designs used by the Babylonians and Assyrians were expressed sometimes realistically, sometimes conventionally but were always based on the immediate world.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: The tree of life (Hom) is thought to have originated here. The winged disc (Ashur), hunters, lotus flowers, and the pomegranate which also had its beginning in this period. Lozenges, the chevron, circle, feather border, rosette, and the guilloche were also used.

Minor: The almond, war chariots, and implements of war, animals (wild beasts), and the lily are found among their designs.



ASSYRIAN

2. METHOD OF APPLICATION

Designs were embroidered. A kind of tapestry weave was also used.

3. WEAVE

The reliefs on the walls of the palaces show incised designs on the garments, thus indicating the use of woven fabrics.

4. FIBER

Wool, goat's hair, and a fine quality of cotton were grown. Silk was brought from the Orient.

5. COLOR

White was preferred by the wealthy classes.. The ceremonial color was purple, in its many tones.. Blues and scarlets as were spoken of in the Bible were also used.

6. ARRANGEMENT

The arrangement was symmetrical in feeling. Animals were placed on either side of the tree of life.. The animals were generally placed back to back with necks twisted to glare at each other.

7. SCALE

The designs were small.

8. INFLUENCES

There are evidences of Egyptian influence. Warfare with each other and hunting provided sources for designs.

REFERENCES

Flemming, Ernest, An Encyclopedia of Textiles, p. 11.

Lewis, Ethel, The Romance of Textiles, pp. 14-19.

ILLUSTRATIONS

Speltz, Alexander, Styles of Ornament, pp. 22-28.

GREECE

5th Century B. C.

Greece is a country of diversified climate and geography. The imaginative Greeks peopled the sea, sky, mountains, and woods with gods, human in form. This love of myths had much influence on their art. The creating of the perfect individual became an ideal to the Greeks.. "Man" became the measure of all things.

The Greek people, who by nature were sensitive to beauty, used design motifs having only aesthetic appeal which is in contrast to the symbolic art of Egypt. The Greeks concentrated on the subtleties of relationships. It was an art of discipline--of perfection.

The textiles of the people likewise expressed the art of the period.. The Greeks did not as a general thing use all-over patterns. They preferred borders which were simple and beautiful.

The fifth century B. C. is considered the most outstanding period of Greek textiles.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Meander of ivy or laurel, anthemion, acanthus, leaf, Greek key or fret, rinceau, wave, guilloché, festoons of flowers or drapery swags were the major motifs.

Minor: Lozenges, trellises, dots, stars, crosses, animals, figures in combat, chariots with horses, dolphins, birds, winged horses, and fighting warriors were also found.

2. METHOD OF APPLICATION

Designs were embroidered, and painted or printed. Some tapestry weaving was done.

3. WEAVE

Plain weaves were commonly used.

4. FIBER

Wool, silk, linen and fine cotton were used.

5. COLOR

Gay and vivid colors were used.. Apple green, sea green, purple, dark and light, fiery red, and white were the favorite colors.

6. ARRANGEMENT

During this period borders came into use, and according to some authorities, were developed to perfection. Even after all-over printed designs were used borders continued to be preferred by the Greeks.

7. SCALE

The designs of this period were small.

8. INFLUENCES

The all-over patterns especially show influences of the Babylonians, Assyrians, and Egyptians. The sea motifs of Crete influenced Greek design.

REFERENCES

Flemming, Ernest, An Encyclopedia of Textiles, p. 12.

Lewis, Ethel, The Romance of Textiles, pp. 22-26.

Speltz, Alexander, Styles of Ornament, pp. 43-45.

ILLUSTRATIONS

Speltz, Alexander, Styles of Ornament, pp. 46, 50-66.

ROMAN

100 B.C.-400 A.D.

The Romans were more interested in making money, procuring land, and developing their empire than in art. In the beginning they had no designs of their own, but slavishly copied the Greek and enlarged upon it to the point of extravagance. Little weaving was done by the Romans themselves. Crude cloth was woven by the servants and used only by them. The garments worn by the wealthy class were brought from China and were costly and extravagant.

Distinctly Roman designs were divided into three periods: Christian, Pompeian, and Military.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Christian Era: These were religious symbols such as the fish, dove, peacock, boat, anchor, shepard, lamb, olive branch, wreath, circle, square, triangle. These had hidden meanings until the Christian religion was accepted by the Romans in 311 A.D.

Pompeian Era: This was a mixture of Greek and Roman designs. The rinceau, festoons and acanthus leaves of fuller proportions were used. Rounded shells and the guilloche were also of this era.

Military Era: The lictor's rod, shield, standard, spear, helmet, armor, dolphin, eagle, chariot, four horses, roses, fasces, and garlands of laurel are characteristic of this era.

2. METHOD OF APPLICATION

Designs were embroidered on plain cloth. The extravagant garments of the wealthy class were woven in China.

3. WEAVE

A plain weave was used. The quality was crude.

4. FIBER

Wool was the common fiber. Silk was worn by every person who could afford it. Gold was very much in demand.

5. COLOR

Blue and red were the favorite colors for the wool garments. There was a preference for luxurious gold. The Christians used symbolic colors.

6. ARRANGEMENT

Much of the design was symmetrical in arrangement and had a realistic feeling about it.

7. SCALE

The designs were larger and fuller than the Greeks'. They were extravagant to the point of being ostentatious.

8. INFLUENCES

The outstanding influence was the art of the Greeks.

REFERENCES

Lewis, Ethel, The Romance of Textiles, pp. 26-29.

Speltz, Alexander, Styles of Ornament, pp. 91-92.

ILLUSTRATIONS

Speltz, Alexander, Styles of Ornament, pp. 93-97.

Speltz, Alexander, Styles of Ornament, pp. 46, 50-66.

COPTICS, GRAECC-ROMAN

3rd-5th Century

Coptic is the name given those Egyptians who followed the teachings of Jesus. Due to the burial customs and their dry climate fragments of these early Coptic textiles have been preserved.

Most of the garments worn were white linen. These were stiff and in need of decoration. Wool medallions of various shapes were woven and appliqued onto the linen. Some designs of wool were woven directly into the linen giving the effect of "inlaid" weaving. These were crude, in that they were done by the slaves of the very rich estates.

The designs were mostly Roman, due to the dominion of the Roman Empire, which covered most of the known Western world at that time. The colors were plain with the designs outlined in white. The use of polychrome colors enlivened the garments and relieved the "flat" effect.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: The hunter and hunting scenes, human figures, flying cupids, the eagle, vines, scrolls with leaves and fruit, and birds were among the most featured motifs.

Minor: Lions, plants, baskets of flowers were also used. The waves, discs, fretwork, lozenge, and guilloche were remaining Greek influences. Some geometric designs from the Islam border were also found.

2. METHOD OF APPLICATION

Designs were woven in wool, into the linen and gave the appearance of "inlaid" weaving. Some designs were woven in wool and then appliqued on the white or natural linen.

3. WEAVE

Plain weave was used for their linen. A pile weave of wool fiber, woven into linen back, was also used. This gave the effect of a hooked rug.

4. FIBER

Linen and cotton were used for the garments. Wool was used for the design.

5. COLOR

Plain colors were used with the design outlined in white. Dark blue, purple, and brown were the colors used. The third century brought the use of multicolored wools giving the effect of three dimensions in preference to the original flat appearance.

6. SCALE

The center designs were larger than the small designs of the background.

7. ARRANGEMENT

Borders and bands were woven for the plain white linen garments. Longitudinal bands from shoulders were used. Medallions of all shapes, having a central figure with small designs surrounding it, were used. These were never overcrowded.

8. INFLUENCES

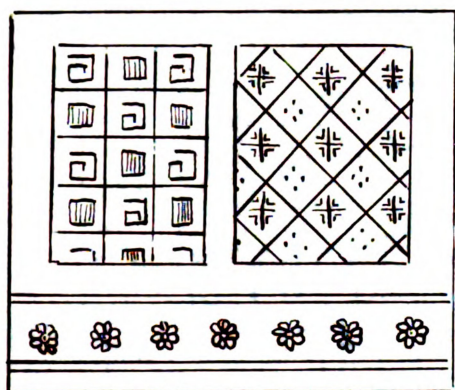
1. Roman Empire ruling force.
2. Greek (Romans originally copied Greeks).
3. Saracens, geometric figures.
4. Persia, hunters and hunting scenes.

REFERENCES

- Candee, Helen C., Weaves and Draperies, Chap. III
- Flemming, Ernest, An Encyclopedia of Textiles, p. XIV
- Hunter, George L., Decorative Textiles, p. 29.
- Lewis, Ethel, Romance of Textiles, p. 88.

ILLUSTRATIONS

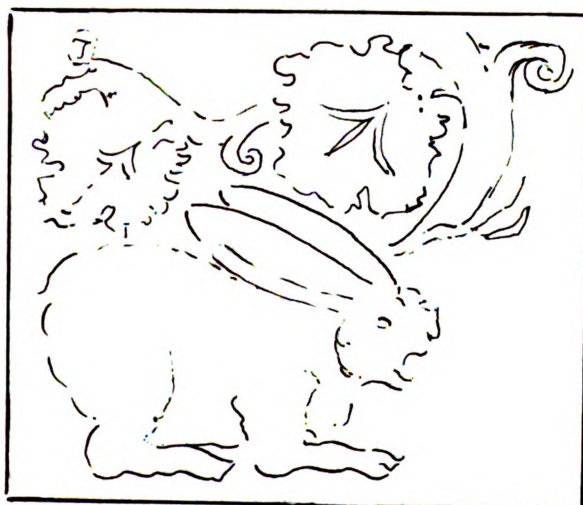
- Candee, Helen C., Weaves and Draperies, pp. 2,3.
- Falke, Otto Von, Decorative Silks, pp. 48-52.
- Flemming Ernest, An Encyclopedia of Textiles, pp. 1-3.
- Glazier, Richard, Historic Textile Fabrics, Plates 8, 13 (upper).
- Hunter, George L., Decorative Textiles, p. 14.



GREEK



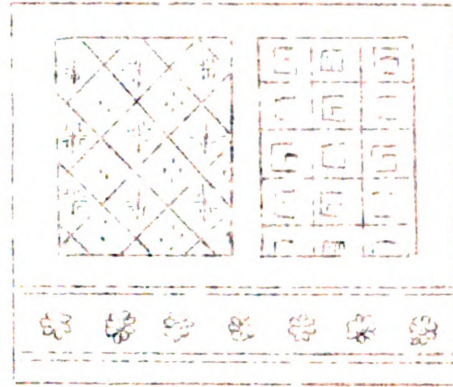
COPTIC



COPTIC



SASSANIAN



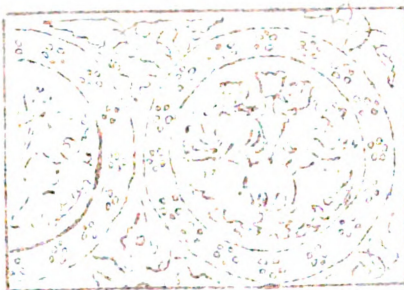
QUEEN



COPIC



COPIC



YAHIRACAG

COPTIC, CHRISTIAN

6th-8th Centuries

Christianity progressed rapidly and during the sixth century a change was taking place in the art, from the Graeco-Roman to the true Coptic. This true Coptic consists of the Christian symbols. This period was one of confusion, due to a change-over in religion constantly going on. Thus many of the designs may carry both the pagan and Christian symbols.

The Coptic textiles were rough and were not in demand, as were the contemporary Persian ones. In order to meet the demand of the Emperors, they had to turn from their simple tapestries to a more elegant type of design and weaving, with the preferred use of silk.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Squares or rectangles containing central motifs were used, surrounded by vines or floral borders. The eight point star was also popular.. Saints and Biblical scenes were much in demand for church use.

Minor: Limited amounts of flowers, fish, birds, and animals were used. Baskets of flowers or fruit, geometric figures, and Coptic lettering were also found.

2. METHOD OF APPLICATION

Woven designs, silk embroidery, and some applique were made.

3. WEAVE

The tapestry weave was the most common used. It was seemingly preferable for the amount of colors used.

4. FIBER

Wool on cotton and linen were the most common fibers used. Silk finally replaced wool and linen in importance.

5. COLOR

Red, dark blue, apple green, green, yellow, and white were the most popular colors used. These were set in the favored cherry or black background. Two tones, light on dark, were also frequently used.

6. SCALE

The designs became larger as the textiles became more sumptuous.

7. ARRANGEMENT

Designs were quite naturalistic.. The designs were centered and the side accompaniments were symmetrically placed.

8. INFLUENCES

1. Egyptian, Inherited techniques and designs.
2. Graeco-Roman, the Copts were dominated by the Roman Empire.
- 3.. Sassanian, Trade with Persia. Hunters, etc.
4. Byzantine, Doublets of animals in roundels.
5. Mohammedan, Tendencies carried across the Arabian borders.

REFERENCES

- Flemming, Ernest, An Encyclopedia of Textiles, p.
Lewis, Ethel, Romance of Textiles, p. 93.

ILLUSTRATIONS

Candee, Helen C., Weaves and Draperies, pp. 10,11.

Falke, Otto Von, Decorative Silks, Fig. 32-46, Fig. 47-p.8, Plate
III, p. 8.

Flemming, Ernest, An Encyclopedia of Textiles, pp. 4-7, 12-15.

Glazier, Richard, Historic Textile Fabrics, Plates 3,9,12,13 (lower).

Hunter, George L., Decorative Textile Fabrics, p.

Lewis, Ethel, Romance of Textiles, Frontispiece, p. 101.

PERSIA, SASSANIAN

250-641 A.D.

During the Sassanian period, the art of Persia developed to a very high quality, for Persia at this time was under native rulers who were interested in the art of Persia and especially that of weaving.

Geographically Persia was in the path of trade from the East and the West. The Persians purchased the textiles from the East and re-loaded the caravans with their own textiles which were carried further west. Exchange was again carried on in the same manner on the return trip east.

The textile art of the period has much vitality and grandeur. The forms of all the figures were highly conventionalized and filled the space pleasingly. These simple drawings expressing a great deal of vigor are especially suited to textile design.

The Sassanian period is one of the high marks in the history of textile art.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Warriors, hunting scenes, roundels (single and double) with beaded edges, floriated scrolls, tree of life, winged horses, wild animals, the fire altar, and circles and dots were among the early Persian designs.

Minor: The bird, eagle, elephant, deer, griffin (hippocamp), and peacock were the featured animals.

2. METHOD OF APPLICATION

Woven fabrics were used. The woven designs were sometimes intricate in detail.

3. WEAVE

The damask weave was extensively used. Brocades were also woven. The use of an inner warp was known. This was perfectly blended and gave strength, luster, and smoothness to the fabrics.

4. FIBER

Wool and linen were the first fibers used. Later silk, and silk and cotton woven together became popular. Silk was most desired. Gold was also used.

5. COLOR

The colors were not brilliant, but were rich, sophisticated, and impressive. Blues, crimson, greens and golden yellow were especially used.

6. ARRANGEMENT

A stately symmetry of design is always found. Roundels, single or joined, doublets of animals in back to back or affronté position were placed horizontally across the material and perpendicularly up and down the material. The flatness of the pattern is considered their charm.

7. SCALE

The early textiles were woven for special purposes; therefore, the motifs were sometimes quite large.

8. INFLUENCES

The influence of the national religion, Zoroastrianism, is found in the fire altar. Trade with China and India was a definite influence. The tree, a motif frequently used, was an influence from the Assyrian tree of life.

REFERENCES

- Candee, Helen C., Weaves and Draperies, pp. 25-29
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 16,17.
- Glazier, Richard, Historic Textile Fabrics, pp. 24-27.
- Hunter, George Leland, Decorative Textiles, pp. 21-23.
- Lewis, Ethel, Romance of Textiles, pp. 74-79.
- Pope, Arthur Upham, An Introduction to Persian Art, pp. 144-146.
- Reath and Sachs, Persian Textiles, p. 13.

ILLUSTRATIONS

- Flemming, Ernest, An Encyclopedia of Textiles, p. 12.
- Glazier, Richard, Historic Textile Fabrics, p. 26.
- Hunter George L., Decorative Textiles, Plates 2-3.
- Reath and Sachs, Persian Textiles, Plates 44,45,46,47,48.

BYZANTINE

4th.-11th. Centuries

When Constantinople became the new capitol of the Roman Empire, about 4 A. D., Christianity was the State religion. The art was a "fusion of the East and West" and was at its best during the sixth century. It had spread over the entire Christian Empire. The art included that of those countries bordering the Eastern part of the Meditterean. To this art, the name Byzantine was given.

Constantinople held a vantage point for trade with the East and West, and it was not until the rule of Justinian (527-565 A.D.) that silk was woven in Europe.

The designs were esthetic and symbolic. Roundels were most outstanding until the eleventh century when they opened into ogival frames. The designs were of Roman background mostly Christian, but had lost much freedom and were stiff and conventional. They were quite formally placed in the roundel. Many of the textiles were woven for special occasions, for the church and the Emperor.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Religious symbols; lily, serpent, fish, crosses, and Biblical scenes were the most popular. Hunters with fluttering scarfs were also found. Roundel frames were outstanding, large, singles, in pairs or all over.

Minor: The leaf, vine, acanthus, and chariot race were carried

over from the old Roman designs. Animals; griffins, dogs, unicorns, lions, tigers, leopards, winged horses, elephants, birds; peacocks and wild ducks were all to be found among the designs. The sacred tree and pomegranate were still in evidence. Geometrical forms showing Islam influence were also found.

2. METHOD OF APPLICATION

The designs were woven into the material. Some of these fine textiles have been taken for embroideries.

3. WEAVE

Tapestry, brocades, damasks, velvets, and incised satins were the most important weaves.

4. FIBER

Linen and wool with some cotton were the fibers used in the early Byzantine textiles. The court textiles which were silk were imported. After seri-culture was introduced, silk became the favorite and much gold thread was used. This gold came from the island of Cyprus.

5. COLOR

The coloring of these textiles was rather vivid. Purple was the most favored. Tones of red, from the lightest to a deep purple-red were used. Dark green, brown, black, deep yellow, white, yellow-green and gray were common. Gold was much preferred.

6. SCALE

The textiles were mostly woven for the court or the church. They were large in scale and very extravagant.

7. ARRANGEMENT

The arrangement was always formal and symmetrical within the design. The roundel was most important. There was a central figure and perhaps, for example, birds faced each other on either side of the central figure. Later the roundel opened and became flowing ogival bands enclosing floral forms.

8. INFLUENCES

1. The Christian Religion.
2. Roman, due to the dominion of Roman Empire.
3. Persian, Sassanian, Imports for the court and the church.
4. Syrian and Egyptian, Imports for the court and the church.

REFERENCES

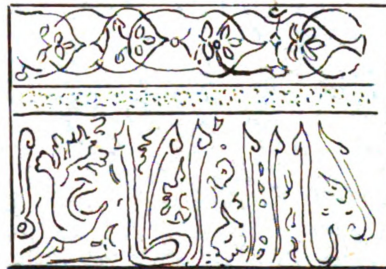
- Candee, Helen C., Weaves and Draperies, pp. 27-30.
- Flemming, Ernest, An Encyclopedia of Textiles, p. XXI.
- Glazier, Richard, Historic Textile Fabrics, p. 27.
- Hunter, George L., Decorative Textiles, p. 23.
- Lewis, Ethel, Romance of Textiles, p. 104.

ILLUSTRATIONS

- Falke, Otto Von, Decorative Silks, p. 20, Plate VI, pp. 23, 24, Figs. 170-171, p. 26, Fig. 192, p. 207, Fig. 165.
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 8, 17, 19, 26, 34-43.
- Glazier, Richard, Historic Textile Fabrics, pp. 27, 30.
- Hunter, George L., Decorative Textiles, p. 20, Plat. 3, 4, 5, pp. 24, 26.
- Lewis, Ethel, Romance of Textiles, pp. 112, 113.
- Speltz, Alexander, Styles of Ornament, pp. 126-135.



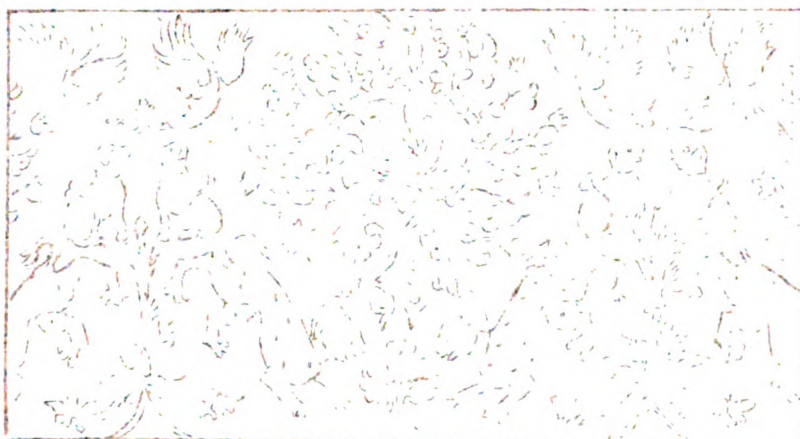
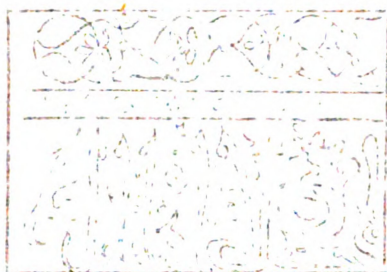
BYZANTINE



ARABIC



Sassanian



ARABIC

7th-12th Centuries

The Arabs or Moslems or Mohammedans as they might be called by different authors, being Nomads, had practically no art of their own.. That which they collected on their adventures was enlarged upon and used as their own.

Because of their religion, which was Mohamedanism, symbols and subjects were not permitted in their designs. Disobedience to the rules punished the Christian weaver rather than the wearer. They enjoyed the figures. Silk too, also was prohibited.

The Arabs' simplicity of form and purity of line was a carry-over from the Greeks. They preferred the roundel because the geometric figures and Kufic script were so well adapted to it. In the formation of their designs some conventionalized animals were found.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Vines, foliated scrolls, leaf forms, and Kufic script all combined to form the celebrated arabesque. Roundels and geometric designs are typically Arabic. At the close of the period stripes were popular.

Minor: Florals, the hunter, the double headed eagle, the sun, moon, and crescent were also found.

2. METHOD OF APPLICATION

Most of the textiles were woven. Some of the designs were ap-

pliqued onto the white linen. The very extravagant over-embroidery of gold was popular.

3. WEAVE

Satins, brocades, damask, and tapestries were the usual textiles woven. Kasad, a sheer white linen, was also woven. Buklamun, a heavy fabric woven of various colored silk and over-laid with gold thread was in demand.. These Arab silks were truly fine, as the old story proclaims "a robe sheer enough to be pulled through a ring".

4. FIBER

All silk was not allowed by the rules of the religion.. Silk with cotton or linen was supposed to be within the rules. Wool was also used for the tapestry appliques. Gold was much in demand.

5. COLOR

The Arabs are noted for their harmony of color combinations. White, yellow, black, green, red, dark blue, and light tan combined with brown were the colors used. A marble effect was produced by dyeing the linen warp threads tones of blue and by having the weft of various colored silk threads.

6. SCALE

The scale of decoration must have been large as the textiles were woven for special uses as well as garments.

7. ARRANGEMENT

Designs were symmetrically balanced. One outstanding feature in Arabic design is the use of geometric patterns to fill the spaces.

8. INFLUENCES

1. Religion limited designs and weaves.
2. Greek, perfection of line and simplicity of form.
3. Byzantine, roundel to which script blended so well.
4. Persian, florals and hunters.
5. Coptic, furnished background of design and technique.

REFERENCES

- Candee, Helen C., Weaves and Drapes, pp. 41-46.
- Flemming, Ernest, An Encyclopedia of Textiles, p. 22.
- Glazier, Richard, Historic Textile Fabrics, p. 46.
- Hunter, George L., Decorative Textiles, p. 29.
- Lewis, Ethel, Romance of Textiles, p. 115.

ILLUSTRATIONS

- Falke, Otto Von, Decorative Silks, pp. 103-115.

CHINA

Periods: Han, 206 B.C.-220 A.D.
Sung, 960-1280 A.D.
Mongol, 1280-1368 A.D.
Ming, 1386-1628 A.D.
Ch'ing, 1644-1812 A.D.

The designs of China are the same today as two thousand years before Christ. Their designs express the three religions of China: Taoism, which was a religion of love turning into fear; Confucianism, the worship of ancestors; Buddhism, the study of spiritual life of mankind of self culture and universal love. Their designs also represent some special person or event. The dragon with five claws represents the emperor. Dragons with fewer claws were used to represent the lesser nobles.

Colors were used the same way. Yellow and all tones of red indicated the emperor and his household. These shades were adopted by the Buddhist priests. Since blue represented the temple of Heaven, everything for that service including the lights were blue. Colors used for one occasion were not used for another. This is one reason why it is hard to "see" what is meant by their designs in some textiles as their garments were woven for these special occasions rather than to be marketed.

Weaving was thought to be done as early as three thousand B.C. although no remnants were ever found of textiles of this date. By the first century A.D. trade was fairly well established with the Mediterranean countries and China was the main source of the costly robes used by the kings of those countries. An interplay of Eastern and Western motifs are found in the textiles woven around the first century A.D.

BUDDHIST



CANOPY



LOTUS FLOWER



UMBRELLA



VASE



CONCH SHELL



PAIR OF FISH



WHEEL of the LAW



ENDLESS KNOT

PLATE 10



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris



Phaseolus vulgaris

To the Chinese, credit is given for the finest tapestry weaving. Extremely fine warps of silk were used with gold added to the weft to enhance its beauty. Designs are said to resemble "color of flowers of the field and rivaling in fineness, the work of spiders".

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Religions: Taoism: astrological signs, swords, bamboo, musical instruments, castanets, and flower baskets.

Confucianism: scrolls, chessboard, books, pearl, and leaf are those attributed to this religion.

Buddhism: swastika, parasol, ribbons, fish, vases, sea shells, clouds, water plants, vines. Florals: lotus, rose, almond, iris, cherry. Some animals were found such as phoenix, dragon, unicorn, lion, tortoise, and wild geese.

Twelve Imperial Ornaments: Solar disc, lunar disc, constellations of three stars, the mountain, the five-clawed dragon, the flowery bird, the temple vases, the watergrass, the fire, the millet, the warriors ax, the symbol of distinction which was attained and not hereditary. These twelve motifs each had a special meaning for a special person and therefore were woven on his garment and no one else's.

General Motifs: Knot of destiny, drains of rice and small geometric figures were artistically worked in. The four seasons were represented by the four flowers: plum, peony, lotus, and the chrysanthemum.

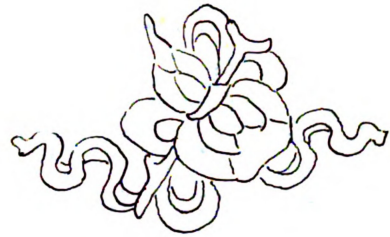
2. METHOD OF APPLICATION

Textiles were woven. Some embroidery was also done.

TAOIST



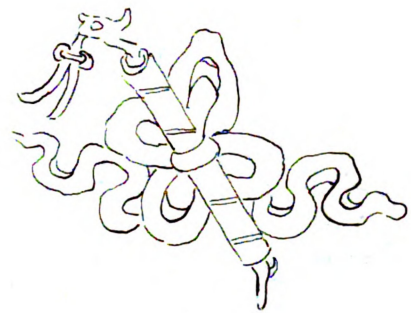
SWORD



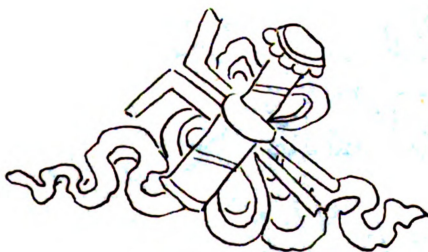
DOUBLE Gourd AND
CRUTCH



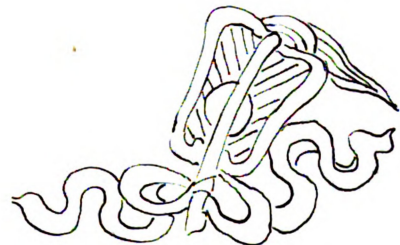
Lotus Pod



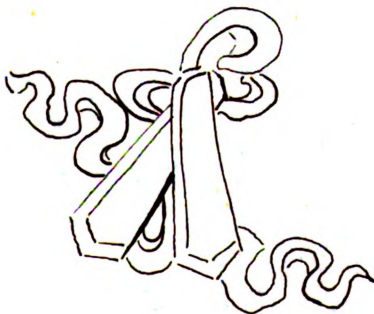
FLUTE



BAMBOO TUBE AND RODS



FAN



CASTANETS



BASKET OF FLOWERS

Figure 1



3. WEAVE

Brocades were seemingly woven as early as the second century. In 960 A.D. the beautiful Kossu weave was being woven. This weave was extremely hard to tell from their fine embroideries. From thirteenth to the sixteenth centuries is the approximate period of their beautiful brocaded satins and tapestries. They also wove damasks and a thin and heavy gauze. Wool camelots were also woven in the north of China.

4. FIBER

The most important fiber in China was silk. Some cotton was imported from India. Some crude silk was also raised. Wool and camel's hair were used.

5. COLOR

Yellow and ranging tones of red were the colors used by the Imperial household. Yellow, green, white, salmon pink and red were also used by the Taoist priests. Blue was used by the Temple priests. The colors, as well as the designs, were used to designate occasions and rank.

6. ARRANGEMENT

Textiles of the Han period do not show symmetrical arrangement. Those of the Mongol period do show more definite symmetrical arrangement which was attributed to the Persian influence. Most of the Chinese arrangement is free and never encircled.

7. SCALE

The designs were small in size. The dragon was sometimes large with many small motifs around it.

8. INFLUENCES

Nature is the most outstanding influence. The three religions, Taoism, Confucianism, and Buddhism were important influences. Trade with Western countries, 600-900 A.D., brought influences from Persia and India. Some Christian and Hellenistic motifs were also found. Later Arabian script found its way into Chinese textiles.

REFERENCES

- Glazier, Richard, Historic Textile Fabrics, p. 36.
- Hunter, George L., Decorative Textiles, p. 18.
- Lewis, Ethel, The Romance of Textiles, p. 43
- Kendrick, A. F., Chinese Art, Introductory Handbook of Textiles,
E. Weyhe, p. 39.
- Metropolitan Museum of Art, Chinese Textiles.

ILLUSTRATIONS

- Fernald, Helen, Chinese Court Costumes.
- Glazier, Richard, Historic Textile Fabrics, Plates XVII, XX.
- Los Angeles County Museum, 2000 Years of Silk Weaving, Plates I,
X, XI, XXXIII, XXXVI.
- Metropolitan Museum of Art, Chinese Textiles.

SICILY

12th-13th Centuries

Sicily, the little island at the tip of the Italian boot, began to be important about 1060 A.D. when the Normans gained control of the country under Count Roger Guiscard. It was under Roger II (1130-1170) that the art of the country became most outstanding. He was interested in commercial values as well as in the development of art.

He captured Greek weavers and brought them to join those Arabic weavers who had remained when the Normans arrived. The workshop was in the palace. As the industry grew, weavers from other countries were by force joined to these.

The basis of all these different artists' design was Byzantine. Sicilian art featured vitality, alertness, and seeming amusement of the animals in the design. Much gold was used, not all over but accents such as the feet, heads, and chains that might hold them in place. Sicily became the leading country in the West on weaving in the twelfth century.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Roundels, animals, birds, the pomegranate, the peacock, the swan, the date palm, the pine tree, eagles, and Arabic script were the most popular motifs. Fantastic figures and grotesque animals appeared as the period progressed. Sun's rays, hunting scenes, and castles were important as the period closed.

Minor: Ducks, lions, harts, dogs, leopards, horses, geese, and some Christian symbols were also found.

2. METHOD OF APPLICATION

The designs were woven. Gold thread was interwoven on some of these textiles. Some were embroidered in gold.

3. WEAVE

A sheer gauze weave of very fine quality was woven. Heavy brocades were also woven. Velvets, too, were popular.

4. FIBER

Silk was the most used fiber by all classes. Gold thread was now made in Sicily and replaced that made in Cyprus.

5. COLOR

Purply-red, white, gold, dull blue, purple, pale red, yellow, greens, both light and dark, and gray were the most used colors. They were rich and deep and not harsh.

6. SCALE

The designs were quite large.

7. ARRANGEMENT

The arrangement suggested formality. The movement became horizontal rather than vertical in effect. At the close of the period freedom of line began to appear.

8. INFLUENCES

1. Byzantine
2. Persian

3. Eastern
4. Arabic
5. Spain
6. Italian

REFERENCES

- Candee, Helen C., Weaves and Draperies, pp. 78-80
- Flemming, Ernest, An Encyclopedia of Textiles, p. XX
- Glazier, Richard, Historic Textile Fabrics, pp. 48-54.
- Hunter, George L., Decorative Textiles, p. 37.
- Lewis, Ethel, Romance of Textiles, p. 140.

ILLUSTRATIONS

- Falke, Otto Von, Decorative Silks, Fig. 153-164.
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 27, 29-33
- Glazier, Richard, Historic Textile Fabrics, Plates 32-34, pp. 53, 54.
- Lewis, Ethel, Romance of Textiles, Plate 16.
- Los Angeles County Museum, 2,000 Years of Silk Weaving, Plates 19-21.

ITALY, LUCCA

13th-14th Centuries

Italy's textiles may be divided into three important cities for study. Lucca is the first in importance after the migration of the weavers from Sicily in 1282 A. D. to avoid persecution.

The early designs were copies of the symbols of Saracenic-Sicily with some Chinese and Oriental motifs having been brought through by trade with the East. By the end of the thirteenth century, these designs were being replaced by more natural motifs of their surroundings. These were full of action and alive with vitality.

CHARACTERISTICS OF TEXTILES

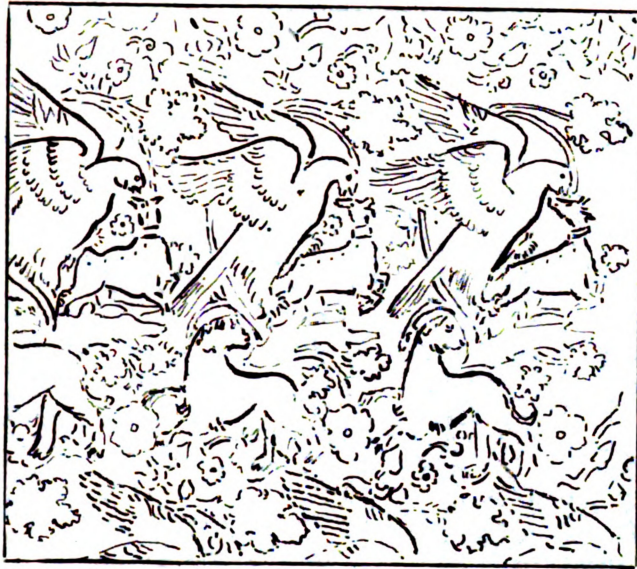
1. MOTIFS

Major: Sun's rays, religious subjects (cherubs, angels, the Christ), the dog and the eagle, doublets of birds and animals, lanceolate leaves, the pomegranate, and the ogival bands are the designs most attributed to Lucca.

Minor: Flowers, animals; lions, griffins, stags, harts, swans, ducks, fanciful birds with exotic plumage, and the dragon were used. Clouds, bands of ribbon bearing Arabic script, and castles were also important motifs found on their textiles.

2. METHOD OF APPLICATION

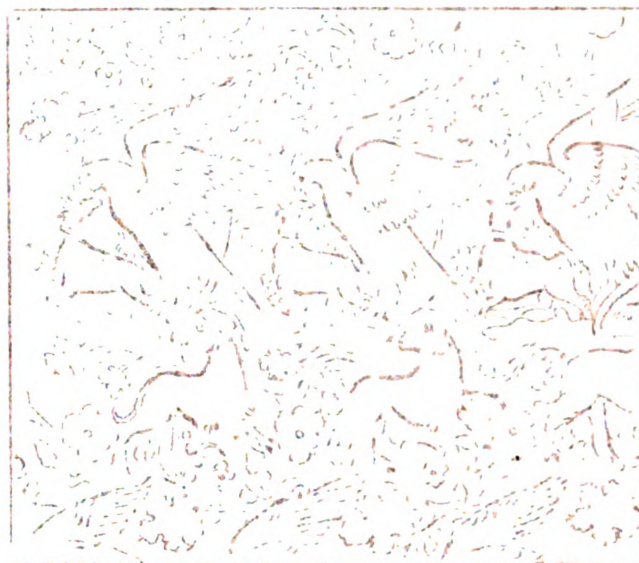
The textiles were of a very fine quality of weaving. Some embroidery was added, especially on the Cologne bands made for the church..



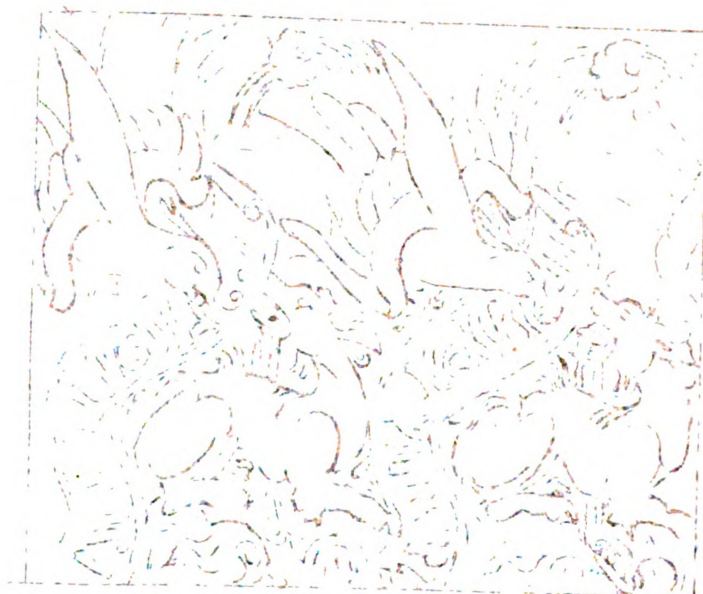
LUCCA XIII



LUCCA XIV



272 1001



273 1002

3. WEAVE

Damasks, brocades, velvets, satins, and the "cloth of gold" were all known and woven.

4. FIBER

Wool was the fiber used first in Italy. Many more weavers of wool were registered than those of silk which was the fiber that became most preferred. Mixtures of silk and other fibers have been found. Linen was also known and used. Much gold of fine quality, made in Cypress, was used.

5. COLOR

Two hues were used on the first textiles; red on green, white on blue, white on green, white on red. All white, red, and gold were also used. Mauve, and purple and gold were the favorite colors for the church. A two tone effect was made by the use of shiny fillings and dull warps.

6. SCALE

The motifs tended to be large.

7. ARRANGEMENT

Birds and animals were used in pairs, symmetrically arranged. Some ogival frames were found. The designs recur rhythmically in horizontal rows.

8. INFLUENCES

Byzantine, Persia, and Islam supplied background of symbols.

Trade with the East supplied Chinese and Oriental motifs.

The arrival of freedom and naturalistic designs are attributed partially to a copy of Gothic architecture.

9. FAMOUS DESIGNER

Spinello Aretino.

REFERENCES

Candee, Helen C., Weaves and Draperies, p. 77.

Flemming, Ernest, An Encyclopedia of Textiles, p.

Glazier, Richard, Historic Textile Fabrics, p. 55.

Lewis, Ethel, The Romance of Textiles, p. 152.

ILLUSTRATIONS

Falke, Otto Von, Decorative Silks, Fig. 210-243, 345-390.

Flemming, Ernest, An Encyclopedia of Textiles, pp. 44, 57, 60, 61, 65-73.

Hunter, George L., Decorative Textiles, p.

Glazier, Richard, Historic Textile Fabrics, pp. 56, 57.

Los Angeles County Museum, 2000 Years of Silk Weaving, Plates 23,
26, 27, 28, 29, 41, 42.

ITALY, FLORENCE

15th-16th Centuries

The second town of importance in Italy in textile production is Florence. This importance was gained by capturing the weavers from Lucca and Sicily. It was during this period that the Italian farmers were required to plant five mulberry trees yearly and the culture of silk was begun and later became an important item of export.

Designs in the early wools and linens were conventional. With the introduction of silk the designs were more symmetrical, showing the influence of Eastern imports. True Florentine designs were larger and more naturalistic as their ability in the use of silk progressed. Designs for wearing apparel were smaller than those used for interiors which were large in scale to blend with the architecture of their houses.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Floral scrolls, palmette, acanthus leaves, vase, pomegranate, crown, and some lace motifs are the major motifs.

Minor: Dragon and leaf forms were also found.

2. METHOD OF APPLICATION

The textiles of this period were woven. A book dated 1400 A. D. gave instructions in block printing.

3. WEAVE

Brocades, damasks, velvets, satin brocades, brocaded velvets, and brocatelles are among the sumptuous weaves of this city.

4. FIBER

Wool and linen were the fibers used before the introduction of silk which became popular very quickly. Gold from Cyprus and Sicily were extravagantly used.

5. COLOR

For wool, blue and white, and red and white were used. Renaissance Red, a clear red, was most popular. Ruby red, purple, and sapphire blue were used for silk. Some cream or white damasks over-brocaded in greens, reds, pinks, and blues were popular.

6. ARRANGEMENT

Some rhythmic repeats left from Eastern influence. Florentine designs were quite bold and naturalistic in arrangement. The oblique branching line was also popular.

7. SCALE

Flowers and foliage were fairly heavy. Designs became large (48 inches on 22 inch width cloth).

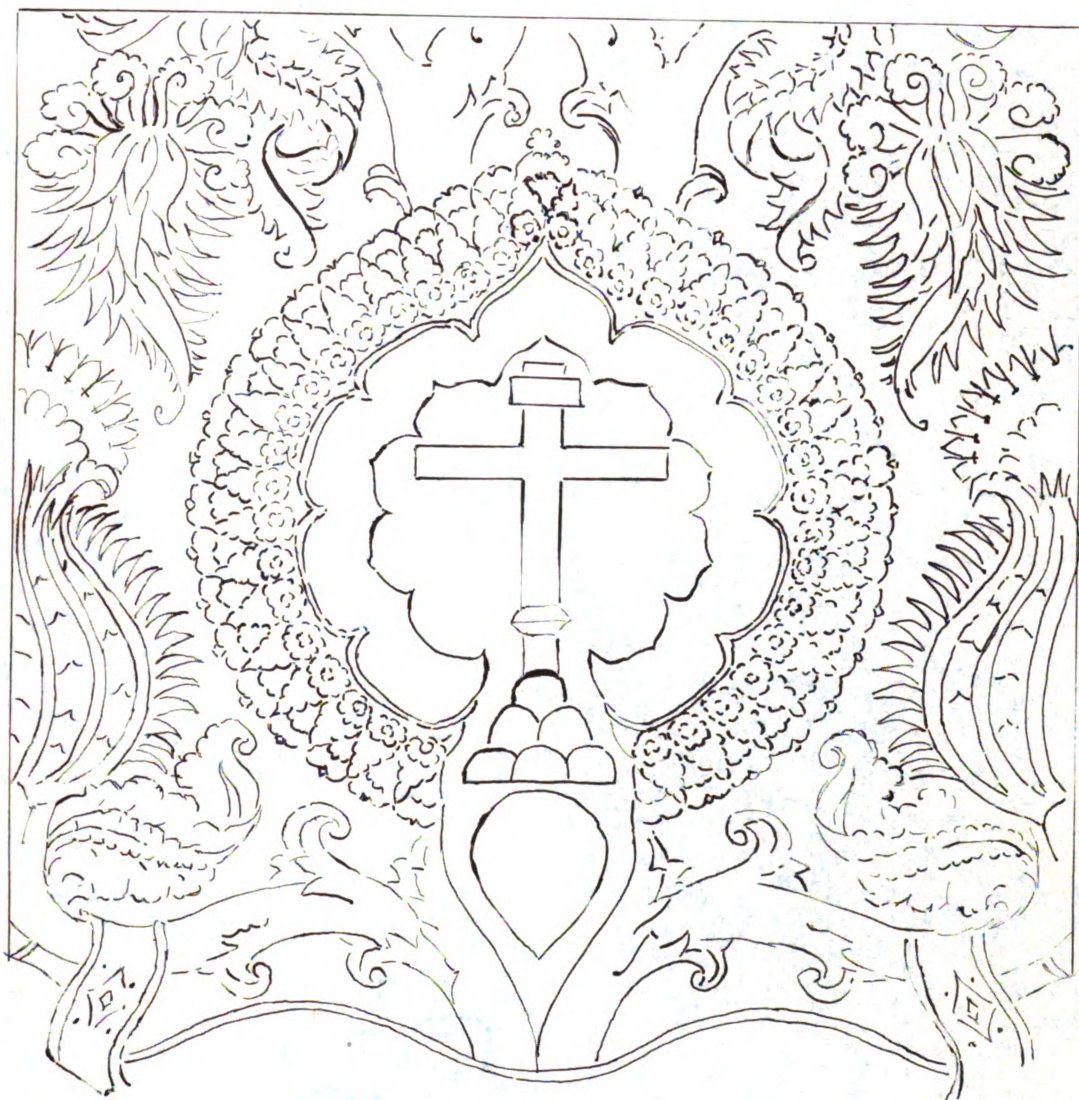
8. FAMOUS DESIGNER

Jacob Bellini.

Carlo Crivelli.

9. INFLUENCES

1. Persia, background of the pomegranate.



Florence XV



2. Far East, source of rhythmic repeats.

3. Greece, classicism.

REFERENCES

Candee, Helen C., Weaves and Draperies, p. 89.

Flemming, Ernest, An Encyclopedia of Textiles, p. 29.

Glazier, Richard, Historic Textile Fabrics, p. 59.

Lewis, Ethel, The Romance of Textiles, p. 158.

ILLUSTRATIONS

Flemming, Ernest, An Encyclopedia of Textiles, pp. 86-89.

Falke, Otto Von, Decorative Silks, pp. 455-472.

Flemming, Ernest, An Encyclopedia of Textiles, Plates XXVI,XXX.

Glazier, Richard, Historic Textile Fabrics, pp. 59,64,68.
Plates 38,40-42.

ITALY, VENICE
15th-16th Centuries

A third city of importance in Italy is Venice. Being a seaport, Venice commanded the entrance into Italy of Far Eastern textiles.

Venice was considered to be the first city in Italy to take up the art of weaving and as far back as 1200 A.D. was important. Their textile designs were different from other cities as she fused her Eastern import designs with those from the west to the delight of her clientele. It was suggested this fusion might be indicative of the struggle of power between the East and the West.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Chinese: clouds, flowers, imperial phoenix; Persia: palmette, and the archer with his bow. The pomegranate may look like a thistle, pinecone, or pineapple. The ogive, "S" scrolls, vase, crown and lace motifs were used.

Minor: Dogs, deer, falcons were among the western animals used. Arabic script, Bible stories, thistles, roses, notched leaves, coats of arms and crests were also found.

2. METHOD OF APPLICATION

Most of the fabrics were woven. Much fine embroidery was also done.

3. WEAVE

Damasks, brocades, velvets, taffetas, satins, brocatelles, cloths



Venice Early IV



Venice Late IV

of gold and silver were all known and woven. Sheer cotton and linen were also woven, probably in plain weaves.

4. FIBER

Silk was the most preferred after its introduction. Wool, cotton, and linen were also used. Much silver and gold yarns were used.

5. COLOR

Gold, crimson, yellow, ruby red, emerald green, pale blue, gray, violet and indigo were the most important colors.

6. ARRANGEMENT

The designs were bold and full, standing out from the backgrounds. Symmetry was noted in most fabrics as well as large repeats. The oblique branching line was also used.

7. SCALE

The patterns used for wall coverings included designs that were large and bold. Those used for garments were small and intricately designed.

8. INFLUENCES

Trade with Persia furnished intricate interlacings, delicate tracery and "S" scrolls, along with the pomegranate. Trade with China furnished the age-old clouds, flowers, and birds. The wrought iron work and stained glass windows of Gothic architecture was the background of their noted ferronerie velvets.

9. FAMOUS DESIGNERS

Jacob Bellini.

Antonio Bellini.

REFERENCES

Flemming, Ernest, An Encyclopedia of Textiles, p. 26.

Glazier, Richard, Historic Textile Fabrics, p. 64.

Lewis, Ethel, Romance of Textiles, p. 167.

ILLUSTRATIONS

Falke, Otto Von, Decorative Silks, pp. 325-339, 395-426, 431-454.

Flemming, Ernest, An Encyclopedia of Textiles, pp. 62-64, 74, 75,
77-79, 82-85, 97.

Los Angeles County Museum, 2000 Years of Silk Weaving, Plates 30,
31, 42-45, 47-51.

SPANISH

15th-16th Centuries

Spanish design was a mixture of Arabic and Moorish motifs. Neither of the three countries had an art of their own. Cordova, the capitol of Spain, became the center of the weaving industry from about the ninth century. They produced their own silk and perfectly copied fabric and techniques of other countries. Many fabrics were imported during this period.

After the Moors left Spain, where they had maintained great influence (1492), the designs were noticeably like the Italians. There was a definite Oriental feeling about these textiles. Another outstanding note was the use of harsh bright colors.

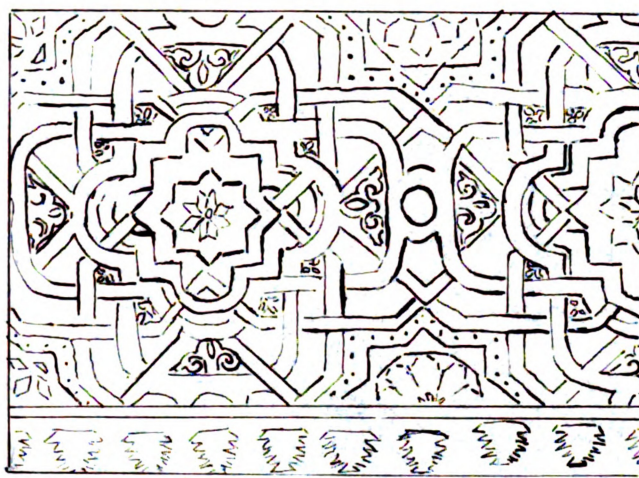
The Spanish textiles of this period were in demand by the higher classes for home, church and personal use. During the rule of Isabella the discovery of new countries was uppermost, which resulted in much gold being brought into Spain. The importation of silks was carried on, due to the demand of the newly rich.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Geometric figures, arabesques, polygons, Arabic script, eight-point stars, palmettes, pomegranate, lotus, and the "cusp" were the most important Spanish designs.

Minor: Castles, double headed eagles, coats of arms, flowers; roses, hyacinth, carnation, and the tulip were also found.



SPAIN XV



SPAIN XIV

2. METHOD OF APPLICATION

The designs were woven. Gold embroidery was also popular.

3. WEAVE

Brocades, tapestry, gauzes, brocatelles, satins, velvets, and damasks were the important weaves.

4. FIBER

Silk, linen, wool and cotton were all known and used. Many of the textiles had a linen back with silk surfaces. Gold thread was also used.

5. COLOR

The colors were bright and harsh. Gold, black, white, blue, red, green, purple were the important colors. During the sixteenth century yellow on blue backgrounds was popular.

6. SCALE

During the fifteenth century most of the designs were large. In the sixteenth the "plateresque" style, which was a naturalistic style making use of small designs, was used.

7. ARRANGEMENT

The flowing lines of the sweeping scroll held its formality of arrangement. Oval frames were made of waving bands, leaves, etc. Stripes, too, were used.

8. INFLUENCES

1. Moorish
2. Arabic

3. Italian Renaissance
4. Oriental
5. Christian Religion

REFERENCES

- Candee, Helen C., Weaves and Draperies, pp. 47-54.
- Falke, Otto V., Decorative Silks, p. 33.
- Flemming, Ernest, An Encyclopedia of Textiles, p. 29.
- Hunter, George L., Decorative Textiles, p. 31.
- Lewis, Ethel, Romance of Textiles, p. 133.

ILLUSTRATIONS

- Falke, Otto Von, Decorative Silks, p. 43, Fig. 151, 152, p. 30,
Fig. 427, p. 85, Fig. 482.
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 56,76,81.
- Glazier, Richard, Historic Textile Fabrics, Plate 35.

PERSIA-SAFIDIAN

1499-1736

In 1499 the Persians were able to overthrow the Mongol yoke and the various provinces of Persia were again united under native rule. This was the first time since the Sassanian period.

The Safidian period had its culminating peak in art during the reign of Shah Abbas (A.D. 1586-1625). During this period there was remarkable achievement in splendid carpets, and silk and velvet brocades.

The Persians delighted in representing human, animal, and plant forms in flat pattern design. They depicted frankly and decoratively a gay and lively life of luxury and splendor. The personages and court scenes of romance and sports with backgrounds of flowers give a clear picture of the life during this period. In the textiles is seen the Persians' innate sensitivity in masterly decorative design and intense and subtle color harmonies.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Personages, court scenes, cypress, and the flowers: roses, jasmine, pansies, stock, lilies, sweet sultans, sweet william, poppies, larkspur, lotus, gilly flowers and fruit blossoms are always found in Persian textiles of this period.

Minor: Clouds, waving ribbons, butterflies and long tailed birds are sometimes found in this period, showing a continuance of Chinese influence. Animals; ducks, foxes, cranes, deer, falcon, gazelles, and

pheasant are also found.

2. METHOD OF APPLICATION

Most of the patterned fabrics were woven. The inner warp was still in use and gave perfection of shape to many designs. Sheers were embroidered. Some printing on cotton, used by the lower classes, was also done.

3. WEAVE

Brocades, velvets, taffetas, gossamers, satins, and damasks were all woven extensively. Double cloths were also used at this period.

4. FIBERS

Cotton, linen, and silk were the most important fibers. Gold and silver wound over linen base were used in great amounts.

5. COLOR

The colors used were refined, subtle, and harmonious. Mellow tones of blue, green, red, yellow-green, crimson, yellow, and pink were the colors that were most popular. Gold was used for the backgrounds of the most luxurious textiles.

6. ARRANGEMENT

The serpentine movement was used. In some of the textiles many rows of repeats are seen, the design motifs being alternated in direction. A rhythmic movement is characteristic of Persian textiles.

7. SCALE

Designs for garments were small with minute florals in the background. Panels for special occasions or perhaps export have large

designs.

8. INFLUENCES

Influences from China and Mohammedan rule are seen in the textiles. Truly Persian influences are the miniature paintings, the legends, the gardens and the luxurious living of the courts.

9. DESIGNER AND WEAVER

Ghiyath is the one name found on several pieces of cloth.

REFERENCES

Candee, Helen C., Weaves and Draperies, pp. 71-72.

Columbia University Press, Persian Rugs and Textiles.

Flemming, Ernest, An Encyclopedia of Textiles, p. 37.

Glazier, Richard, Historic Textile Fabrics, pp. 44-46.

Lewis, Ethel, Romance of Textiles, pp. 83-87.

Pope, Arthur U., Introduction to Persian Art, pp. 153-174.

Reath and Sachs, Persian Textiles, p. 26.

ILLUSTRATIONS

Candee, Helen C., Weaves and Draperies, frontispiece, pp. 43,
47, 62, 63.

Falke, Otto Von, Decorative Silks, Plates LXXIX-LXXVI.

Flemming, Ernest, An Encyclopedia of Textiles,

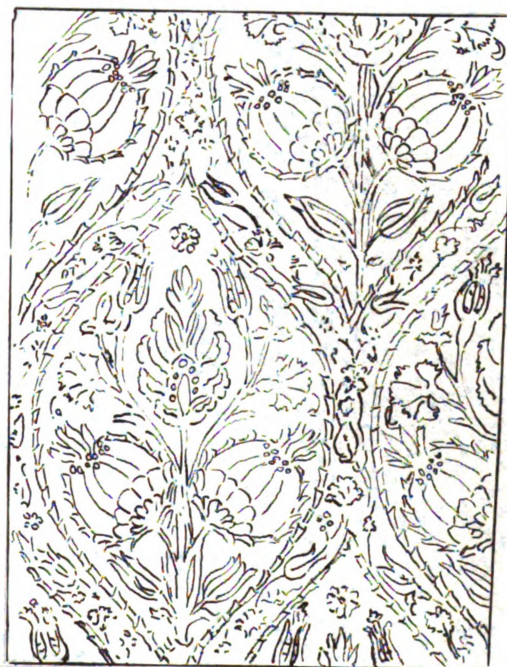
Glazier, Richard, Historic Textile Fabrics, Plates 26-29.

Hunter, George L., Decorative Textiles, Plates 6, 8.

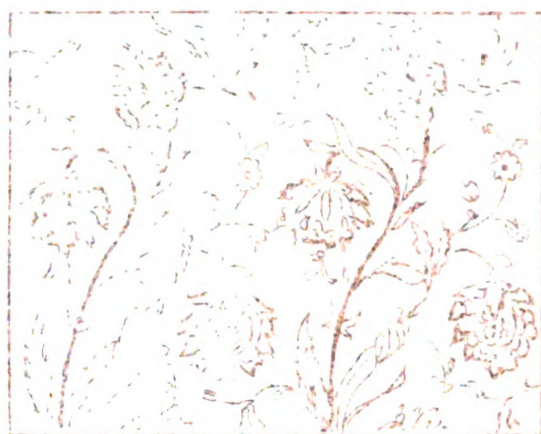
Reath and Sachs, Persian Textiles, Plates 1-4, 7-11, 13-15, 21-30,
33-43, 56-60, 64-68, 72-77, 80-85, 87-91.



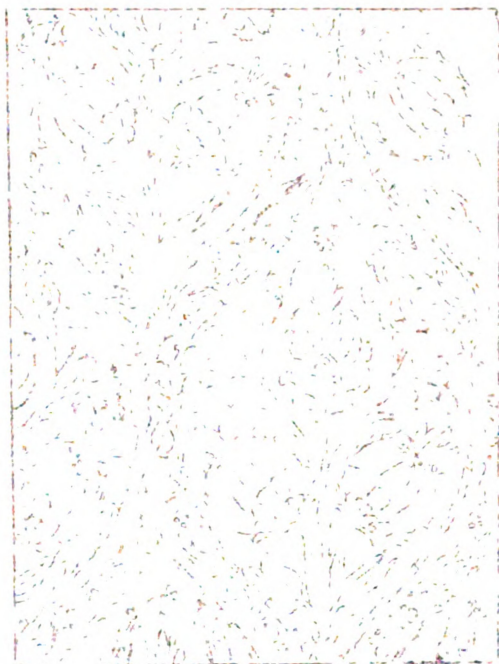
PERSIAN



TURKISH XVI



74-4-4



74-4-4

TURKISH

16th-17th Centuries

The most important era of Turkish weaving came under Sulemian (1520-1566 A.D.) a Moslem ruler following Christian rulers in Constantinople. These textiles are an example of court dominance and magnificent display. Many of the backgrounds were plain allowing the designs to stand out.

Designs were gathered from the conquered peoples. They were basically Byzantine and had a definite Arabic influence about them. No animal designs were used, due to the Arabic religion. Designs were quite bold and masculine.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The designs are clear cut and definite. Florals; carnation, hyacinth, rose, tulip, the artichoke, three balls, the eight pointed star, crescents, arabesques, and the Renaissance crown were the most outstanding Turkish motifs.

2. METHOD OF APPLICATION

The designs were woven. Embroidery was also used.

3. WEAVE

Brocades and velvets were the most common weaves.

4. FIBER

Silk was the most important fiber.

5. COLOR

Crimson, gold, blue, white, red, dark blue, silver, green, and purple were the colors used. The colors were stronger than those used in Byzantine textiles.

6. SCALE

Large designs were used for the interiors of houses. Small designs were used for wearing apparel.

7. ARRANGEMENT

Plain backgrounds accented the designs. Ogival frames formed of flowers and vines were popular.

8. INFLUENCES

1. Byzantine
2. Persian
3. Arabic
4. Italian

REFERENCES

Glazier, Richard, Historic Textile Fabrics, p. 46.

Lewis, Ethel, Romance of Textiles, p. 112.

ILLUSTRATIONS

Candee, Helen C., Weaves and Draperies, pp. 66,74,78.

Falke, Otto Von, Decorative Silks, pp. 517-522.

Glazier, Richard, Historic Textile Fabrics, Plates 30,31.

Koechlin, Raymond and Migeon, Oriental Art, Plates LXXVII,LXXVIII,
LXXIX,LXXX.

Lewis, Ethel, Romance of Textiles, Plate 13.

INDIAN PRINTS

18th Century

The first cotton prints were made in India at a very early date. The detail and perfection should make us aware of the patience these people gave to their work.

The outstanding characteristic about these early prints was the beautiful colors that were used. They were extracted from berries, trees, shrubs and plants. The Indians could do much of this work in one operation by the remarkable use of mordants. Painting them in different strengths and different constituents, produced rich tones. These colors mellowed with age giving extreme beauty to the fabric which artists of later centuries had difficulty in reproducing.

These Indian prints were carried into many far-off countries. They were oblong in shape and referred to as palampores or bed spreads. Some were used as wall hangings.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The pine cone, the tree of life, flowers, animals, and birds native to India were the most popular designs.

2. METHOD OF APPLICATION

The designs were printed on the cloth by hand. The designs were first drawn on paper and pin holes pricked along the lines. They were laid over the cotton material which was first sized with buffalo milk and the juice of the cadau. Powdered charcoal was scattered on the

paper dropping through the holes and leaving the design on the cloth. This was then painted with black paint as were the parts of the design that were to be black. A thin coat of wax was then blocked over the design which was not to be blue, as the indigo bath was the second process.. This wax resist was then removed in boiling water.. Yellow was directly painted over the blue. Wood blocks were also used.

3. WEAVE

The weave of this cotton material was probably a plain weave. They called this material calico.

4. FIBER

The fiber used was cotton.

5. COLOR

The dyes used were vegetable dyes. Scarlet came from madder, red from brazil wood, yellow from weld and tumeric, blue from indigo, and violet from rocella tinctoria. Black was used to paint the outlines.

6. SCALE

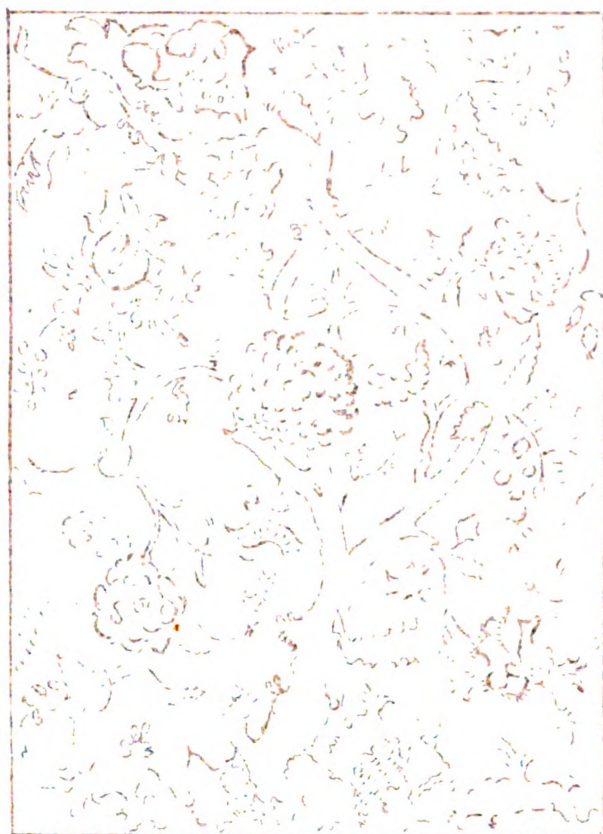
A large motif such as the three of life was centered and had small flowers filled in on the background..

7. ARRANGEMENT

Some Indian arrangement is quite formal while others had an informality in arrangement. There is always pleasing distribution of pattern and ornament.



INDIAN PRINT



THREE VINES

8. INFLUENCES

1. Nature.
2. Trade with China and Persia.

REFERENCES

- Candee, Helen C., Weaves and Draperies, p. 241.
- Glazier, Richard, Historic Textile Fabrics, pp. 105-106.
- Hunter, George L., Decorative Textiles, p. 330.
- Lewis, Albert Buell, Block Prints from India for Textiles.
- Lewis, Ethel, Romance of Textiles, p. 59.

ILLUSTRATIONS

- Candee, Helen C., Weaves and Draperies, pp. 254-55.
- Glazier, Richard, Historic Textiles Fabrics, Plates 88,89,90-94.
- Hunter, George L., Decorative Textiles, pp. 323,325,331,333.
- Koehlin, Raymond and Migeon, Oriental Art, Plate LXXXI.

INDIAN SHAWLS

The beautiful shawls of India, known as Cashmere or Kashmir, are made of a very fine wool of the Thibetan goat. They are outstanding throughout the world.

These shawls are woven in pieces, the size of the pieces pertain to the size of the pine cones. They are put together so perfectly that one can not tell that they are several pieces put together.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The pine cone is the major motif, with florals; date, iris, lotus and rosette making up the backgrounds.

2. METHOD OF APPLICATION

The designs are woven.

3. WEAVE

These shawls are woven in the interlocking twill technique.

4. COLOR

5. FIBER

The fiber is wool from the Thibetan goat. Silk was combined with this wool. (Cotton was used in cheap copies.)

6. SCALE

The background was made up of small designs which surrounded the



INDIAN PINE

larger cone designs.

7. ARRANGEMENT

The arrangement is symmetrical, with an alternation of design.
The florals are conventional and formal.

8. INFLUENCES

1. Mohammedan
2. Persian

REFERENCES

Glazier, Richard, Historic Textile Fabrics, p. 34.

ILLUSTRATIONS

Glazier, Richard, Historic Textile Fabrics, p. 33, no. 2, p.35, no.3.

Hunter George L., Decorative Textiles, Plates XXXII,XXXV.

FRANCE, LOUIS XIV

1643-1715

Louis the fourteenth became king of France at the age of five.. Through his mother, Anne of Austria, and the Cardinal Mazarin, his appreciation for the arts was established.

The palace at Versailles was built during this era and many textiles were needed. It was too extreme to be comfortable, so he had the Trianon built for his private life with his religious queen, Madame de Maintenon.

Weaving was done in many sections of France but Lyons became the most outstanding. It was during this period that France first showed a national influence in textiles. The French love of flowers was a factor in design as was their use of vivid colors.

In 1685 the Edict of Nantes was revoked by the King with his queen's aid and many of these weavers left France for Spitalfields, England (Huguenots).

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Pomegranate, exotic fruit, the trellis, the acanthus leaf, and the rinceau were all copied from the Italians in the early part of the period. These were heavy and dark. Later in the period the mood was gayer and the designs became lighter with the use of motifs such as lace, flowers, vases, cornucopia, and the crown.

Minor: Florals, leaves, lilies, scallop decorations, and arabesques

were used.

2. METHOD OF APPLICATION

Designs were woven.

3. WEAVE

Plain velvets, brocades, damasks, changeable taffeta were all in use.

4. FIBER

Silk was the main fiber used, but some woolen textiles were used, and known as camelot.

5. COLOR

Crimson was the favorite. White, red, dark green, old gold, blue, and black were the most common..

6. ARRANGEMENT

Early designs were purely symmetrical in arrangement. They became more detailed as the designs became lighter and the arrangements became more natural and free.

7. SCALE

The designs were very large and bold.

8. INFLUENCES

1. Italian, during mid 17th century, due to Cardinal Mazarin.
2. Indian, late 17th century, due to the arrival of muslin prints from India.
3. Siam, 1686, due to the visit of Cortege from Siam.

4. Chinese, due to Louise de la Valliere.
5. Freedom, gayety due to Madame de Montespan.

9. FAMOUS DESIGNERS OF THE PERIOD

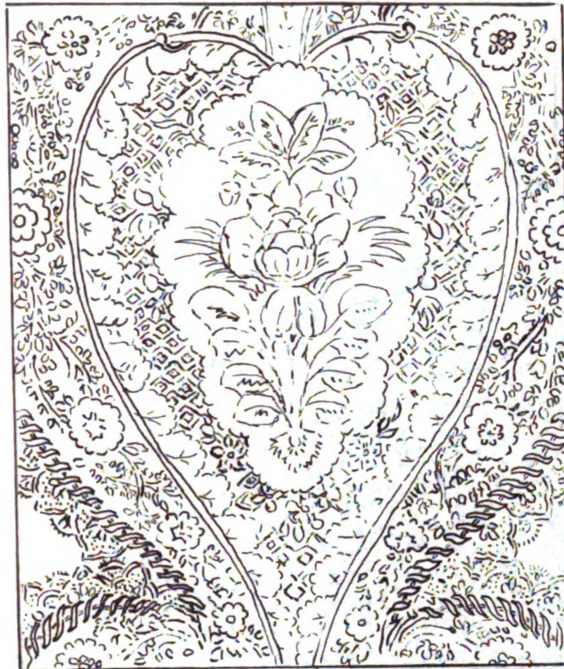
Mansart, Chas Le Brun, Jean Le Pautre, Boulle, Watteau, and Daniel Marot.

REFERENCES

- Candee, Helen C., Weaves and Draperies, p. 109.
- Flemming, Ernest, An Encyclopedia of Textiles, p. XXXI.
- Glazier, Richard, Historic Textiles Fabrics, p. 76.
- Hunter George L., Decorative Textiles, p. 47.
- Lewis, Ethel, Romance of Textiles, p. 182.

ILLUSTRATIONS

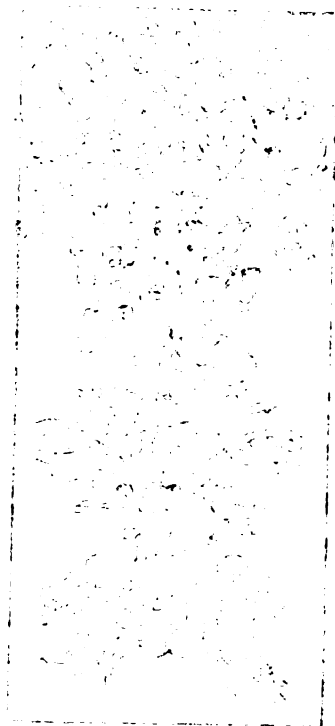
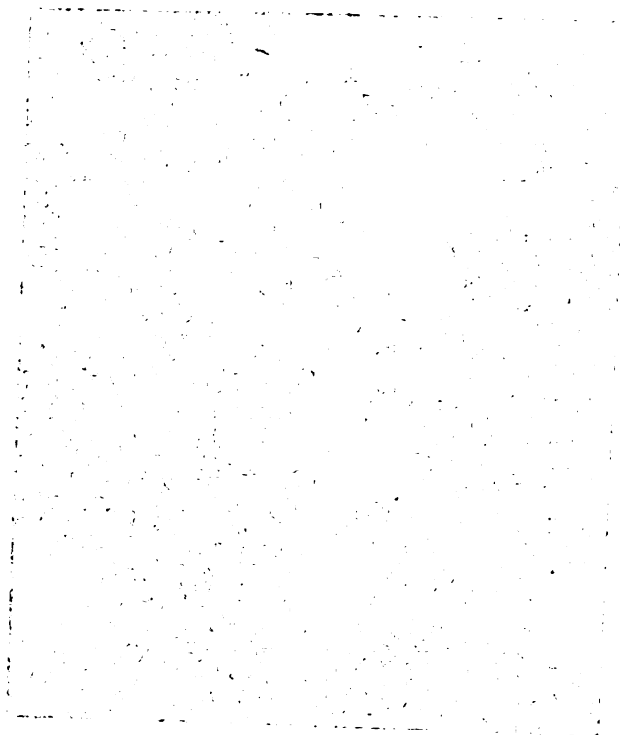
- Candee, Helen C., Weaves and Draperies, p. 159.
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 150,151,162, 163-169.
- Glazier, Richard, Historic Textile Fabrics, pp. 78,79,81.
Plates 56,59,60,63,65.
- Hunter, George L. Decorative Textiles, pp. 42,43. Plates XIV,XV.
- Los Angeles County Museum, 2000 Years of Silk Weaving, Plate 78.



LOUIS XIV



Louis XV



FRANCE, LOUIS XV

1715-1774

Louis the fifteenth was married early in life to the Princess Marie Leczinska of Poland. He was a restless person and not too interested in state affairs. The court was thoughtless, light, and gay. Elaborate costumes were worn.

His reign was made glamorous by two outstanding women. Madame de Pompadour whose life was artistic and cultural itself was the more influential. She died at the early age of forty two and her place was taken by Madame Du Barry who was her opposite in most characteristics. She remained with the king until his death.

The designs of the period were sensuous. All the grandeur of Louis XIV had dwindled and designs had become more natural and graceful. The revival of trade between China and France gave to this period an Oriental influence. The importations from India also had some effect. The period was full of variety and beautiful soft colorings prevailed. Much gold and silver were used.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Roses, "Chinoiserie" (figures, pagodas, vases, bridges, gardens, monkeys). "Rococo" (rock, shell, C and S scroll), Genre scenes, love scenes (cooing doves, bows and arrows, fluttering ribbons, cords and tassels), musical instruments, lace, feathers, and plumes were among the many motifs of this period of variety.

Minor: Fur, birds, bow knots, bouquets of flowers and flowers scattered all over the textile were also found.

2. METHOD OF APPLICATION

Designs were woven, painted, and embroidered on the textile.

3. WEAVE

Brocades, taffeta, lame, damasks, moires, velvets, brocatelles, and tapestry weaves were known and used.

4. FIBER

Silk was the most important fiber used. Cotton was imported from India. Silver and gold were very much in demand.

5. COLOR

Pompadour rose, white, gold, delicate green, pale rose, yellowish pink, purple, flame, soft gray, mauve, brown, blue, and yellow were the most common.

6. ARRANGEMENT

The spirit of the period was gay and free with a restlessness of line and movement.. Straight lines were not characteristic of the period.

7. SCALE

Motifs were more natural in size.

8. INFLUENCES

1. Henri IV, 150 years earlier, constructed gardens, thus making flowers available for artist's study.

2. Three Women:

- a. Marie Leszinska
- b. Madame de Pompadour
- c. Madame Du Barry

3. Chinese, due to trade.

4. India, due to importations of chintz.

5. Tonkin and Annam, Chinese designs, exquisite but miniature in size with no particular thought.

6. Lighter thoughts and ideas, due to release from oppression of heavy designs during Louis XIV period.

9. FAMOUS DESIGNERS OF THE PERIOD

Watteau, Pater, Pillement, Jean Meissonier, Louis Quinze, Lancret, Fragonard, Boucher, Grenze, Huet, Van Loo, Oudry, Francois Cuvillies.

REFERENCES

- Candee, Helen C., Weaves and Draperies, p. 123.
- Flemming, Ernest, An Encyclopedia of Textiles, p. XXXII.
- Glazier, Richard, Historic Textile Fabrics, p. 82.
- Hunter George L., Decorative Textiles, p. 47.
- Lewis, Ethel, Romance of Textiles, p. 193.

ILLUSTRATIONS

- Candee, Helen C., Weaves and Draperies, pp. 170,171,174.
- Flemming, Ernest, An Encyclopedia of Textiles, pp. 170-174, 178,180-185,192-200.
- Glazier, Richard, Historic Textile Fabrics, p. 82, Fig. 40, Plates 66-68 and frontispiece.
- Hunter, George L., Decorative Textiles, p. 43, Plate XVI, XVII.
- Los Angeles County Museum, 2000 Years of Silk, Plates 72,75,76, 78,79,80.

PHILIPPE de LASALLE

1723-1805

Philippe de LaSalle was the outstanding French textile designer during the reigns of Louis XV and XVI. His background of botany gave him a thorough understanding of nature, and his florals, a most naturalistic appearance.

He also understood techniques of weaving and the use of colors, which were said to be "brilliant and sparkling" without aid of gold and silver.

He had the ability to use all types of motifs together harmoniously. He was ennobled by Louis XVI in 1773.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Florals are his most outstanding and his favorite motifs. Roses, cornflowers, apple blossoms, tulips, carnations, jonquils, and morning-glories were all used. Leaves, oak and laurel, ferns and grasses were used. Wreaths and ribbons with picote edges held the bouquets together. Dogs, deer, swans, love birds, pheasants, chickens, eagles, and partridges were the animals that were most popular.

Minor: Fruit, fur, feathers, arabesques, swags, garlands of beads, tassels, medallions, cupids, urns, and vases showed Classical influences. The country life of Marie Antionette was also seen in designs such as: wheel barrows, shepard's hats, wheat, doves, stripes, and musical instruments.

2. METHOD OF APPLICATION

The designs were woven.

3. WEAVE

Philippe de LaSalle preferred satin backgrounds for his textiles although he used other. Satin brocades were the most popular. Damasks, taffeta, and tapestries were used. Many had a fancy weave for the background. Chenille was a popular addition to the brocaded silks.

Camille Pernon was the weaver of LaSalle's designs.

4. COLOR

The colors used were pastels. Yellow, soft greens, crimson, white, rose, and blue were the most popular. Black was used to accentuate designs.

5. FIBER

The fiber used was silk.

6. SCALE

Most of LaSalle's textiles were for wall hangings. His designs were large..

7. ARRANGEMENT

The arrangement was bi-symmetrical. Some borders were used to lessen notice of repeats. Outlines of the motifs were softened giving the motifs a modeled appearance.

8. INFLUENCES

1. Trace of Rococo, (Italian).
2. Classical, due to the excavation of Pompeii.

3. The reign of Louis XVI and Marie Antionette.

REFERENCES

Borland, Belle M., Philippe de LaSalle.

Lewis, Ethel, Romance of Textiles, pp. 241-242, 247-248.

ILLUSTRATIONS

Borland, Belle M., Philippe de LaSalle, Plate I-XIII.

Falke, Otto Von, Decorative Silks, pp. 506-508.

Flemming, Ernest, An Encyclopedia of Textiles, pp. 226-234.

TOILES de JOUY

The manufacture of toiles de Jouy was started in 1759. Christophe Philippe Oberkampf was the originator of these famous prints. He started on a very small scale, in the town of Jouy. This town was chosen because of the water from the river was chemically good for dyeing. Oberkampf was the designer, engraver, and printer.. Wooden blocks were used. He had a family background of textile printers and had apprenticed ten years for a printer of textiles in Paris.

In 1770 copper plates were brought into use. Only one color could be printed, but as toiles de Jouy were monotonous, it quickened production..

The material used was a linen-cotton combination. The fine cotton material used was imported from India. Indiennes were popular in France, and they copied them. The French dyes were not color fast. This contribution, fast dyes, Oberkampf gave to the world. He was the first to make a true green.

Oberkampf was a business man as well as a producer. He traveled in England each year to learn the demands of his English customers. His designs, pictorial scenes of the times, were done in one color usually red or blue on a white or cream background.. The designs were changed to meet changes in politics.

In 1783 Jean Baptiste Huet came to the factory as its art director. He was outstanding for detail and small designs.

In 1787 Oberkampf was ennobled by Louis XVI for his outstanding work. A print of this occasion was made.

In 1793 metal rollers, thought to be invented by the Scotchman,

Bell, were introduced. Oberkampf was very successful up until 1810. In 1811 Huet died. In 1815 the factory was destroyed by the Prussians. Oberkampf died October 14, 1815.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The designs of 1763 were small with a picotage background. Chinoiserie designs were popular. Following these were pictorial scenes of French landscapes and of joyous living. In 1775 scattered bunches of flowers on a white background appeared. During the reign of Louis XVI stripes, baskets of flowers, ribbons and trophies were popular. Classical motifs were also popular at this time. Wreathes, formal leaves, palmettes, oval, and circular medallions were used.

Jean Huet contributed animals; ducks, dogs, doves, goats, and lambs. Gay country fetes, scattered floating islands, and fables of LaFontaine were favorites. Under Louis XVI, Dresden ladies were placed in naturalistic settings. Plain backgrounds were replaced by beautifully designed grounds. Greek and Roman motives appeared.

2. METHOD OF APPLICATION

All of these toile de Jouy fabrics were printed. First they were hand blocked. Following this was the introduction of copper plates (1770). The third type, the metal rollers, was introduced after the French Revolution (1793).

3. WEAVE

The weave of the material used was plain. The fine cotton

material was imported from India.

4. FIBER

A cotton and linen combination was used. Cotton alone was also used.

5. COLOR

The toiles de Jouy were monotonous on a white or cream background. Blue, red, mauve, puce, and violet were the colors used. During the reign of Louis XVI, rose, blue, and yellow backgrounds were used.

6. SCALE

The first patterns were small, such as the Indiennes were. Huet's designs were small with much detail. Under Louis XVI the designs for interiors were much larger than those made for apparel.

7. ARRANGEMENT

The toiles de Jouy are known for their symmetrical precision in arrangement. Under Louis XVI stripes were popular. After 1800 designs became confused and crowded.

8. INFLUENCES

1. Indian
2. Chinese
3. Reign of Louis XVI
4. French Revolution (1792)
5. Napoleon

REFERENCES

Gandee, Helen C., Weaves and Draperies, p. 252.

Hunter, George L. Decorative Textiles, p. 337.

Lewis, Ethel, Romance of Textiles, p. 261.

ILLUSTRATIONS

Candee, Helen C., Weaves and Draperies, pp. 258-259.

Glazier, Richard, Historic Textile Fabrics, Plate 98.

Hunter, George L., Decorative Textiles, pp. 336-341, 348 (1 and 2).

Lewis, Ethel, Romance of Textiles, Plate 34.

FRANCE, LOUIS XVI

1774-1789

The weakness of the French reign was showing up more and more and finally came to a climax under Louis XVI. Both he and his beautiful wife, Marie Antionette, were beheaded during the revolution.

The king and queen wanted freedom from state affairs so they lived in extreme elegant "simplicity" by playing farmers. This was a source of many designs. The excavations of Pompeii brought about a return to classical designs in textiles and refinement in style and color.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Classical (medallions containing scenes, cupids framed by laurel leaves, ivy, swags), garden implements, musical instruments, shepard's hat and crook, stripes, dots, and animals were all found among the motifs.

Minor: Festoons of flowers, fruits, vases, urns, pairs of turtle doves, tiny roses, lace, baskets of flowers, and some Chinese motifs were also found among the textiles.

2. METHOD OF APPLICATION

Printing on textiles was done. Textiles were also woven.

3. WEAVE

Plain velvets, broches, brocades, satins, armures, and lamposes were all in use.

4. FIBER

Silk and cotton were in common use.

5. COLOR

Colors lacked brilliancy. Pastels were preferred. Subdued grays, silver, gold, mulberry, dark blue, silvery white, dull reds, and purples were the most common colors.

6. ARRANGEMENT

Designs were arranged symmetrically in rows having the straight line as a basis. Patterns were distributed so as to have bi-symmetrical balance.

7. SCALE

The designs were even smaller than those found in nature.

8. INFLUENCES

Classical, due to the excavations of Pompeii.

The life and interests of Marie Antionette.

9. FAMOUS DESIGNERS OF THE PERIOD

Philip de La Salle, Gabriel Trichard, David Pillement, Oudry, and Huet.

REFERENCES

Candee, Helen C., Weaves and Draperies, p. 141.

Flemming, Ernest, An Encyclopedia of Textiles, p. XXXIII.

Glazier, Richard, Historic Textile Fabrics, p. 84.

Hunter, George L., Decorative Textiles, p. 49.

Lewis, Ethel, Romance of Textiles, p. 234.

ILLUSTRATIONS

Flemming, Ernest, An Encyclopedia of Textiles, p.

Glazier, Richard, Historic Textile Fabrics, p. 84, Fig. 41,
Plates 69, 70.

Hunter, George L., Decorative Textiles, p. 28, Plates XIII,XIV,XV.
p. 44, Plates XIX,XX.

Lewis, Ethel, Romance of Textiles, Plates 30-32.

Los Angeles County Museum, 2000 Years of Silk Weaving, Plates 76-77,
81-82.

DIRECTOIRE

1795-1799

The Directoire period may be thought of as a short transitional period between the refinement of Louis XVI and the austerity of the Napoleonic Empire period.

It was a period of classical motifs. Many of the designs were those that had been designed for Louis XVI but were slightly changed to meet the change in politics. Since this period followed the French Revolution, nothing was very elaborate.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Medallions with portrait heads and classical scenes were the most popular. Swags, too, were important.

Minor: Urns, torches, the acanthus, the anthemion, lyres, and laurel wreaths were also found. Flowering sprays, cupids, bow knots were Rococo contributions that were found. The lion and griffin were used.

2. METHOD OF APPLICATION

The designs were woven. Printed cottons such as toiles were important.

3. WEAVES

Velvets, damasks, moire, satins were the most important weaves.

4. FIBER

Silk and cotton were the two most used fibers.

5. COLOR

White, red, and blue were the most popular colors. Green and yellow were also used. Some gold and silver were used.

6. SCALE

Designs were small in scale.

7. ARRANGEMENT

Designs were arranged formally and symmetrically in position. Stripes were still used, mainly to emphasize background colors.

8. INFLUENCES

1. Classical
2. Rococo

9. FAMOUS DESIGNERS OF THE PERIOD

Jacques L. David is the outstanding designer of the period. Since he studied in Rome, he had an especially good background for the particular motifs of this period.

REFERENCES

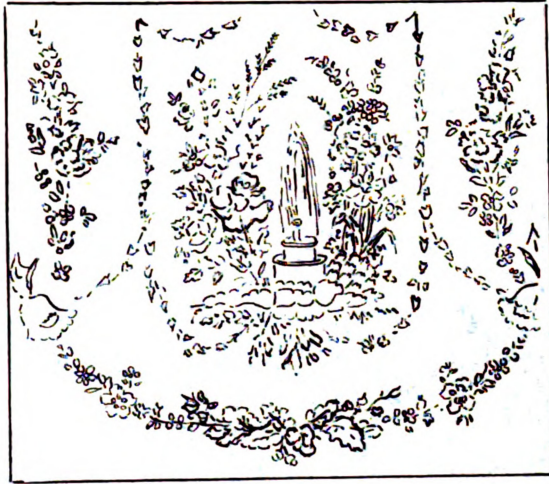
Candee, Helen C., Weaves and Draperies, p. 159.

Lewis, Ethel, Romance of Textiles, p. 289.

ILLUSTRATIONS

Hunter, George L., Decorative Textiles, Plates 69,70b,74.

Lewis, Ethel, Romance of Textiles, Plate 34, right;36,right.



Louis XVI



Empire Period

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of satisfying a natural curiosity about the past, but also a means of developing a sense of responsibility for the future.

2. The second part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of satisfying a natural curiosity about the past, but also a means of developing a sense of responsibility for the future.

EMPIRE

1802-1813

The Empire period is the period of the short reign of Napoleon. It was a period of severity, which was due to the kind of life Napoleon led from childhood through his army life to Emperor. It is said to be the least French of all the French periods.

The designs of the period were gathered from his conquered countries. They were bold and many were definitely copied from the classical of Republican Rome.

During this period the marvelous invention of the Jacquard loom was recognized. Napoleon gave Jacquard an annuity to perfect his machine. The textiles of the period were sumptuous in an austere way. The silks were shiny, which was what Napoleon desired, but they gave a glossy and brittle effect. This period lacked a sense of refinement.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: The most important motifs of this period are the bee, the capitol "N", the star, the eagle, and wreaths of laurel, ivy, or myrtle..

Minor: Flaming torches, the Greek lamp and keys, meanders, honey suckle, acanthus, and palmettes were also used. Goddesses, cupids, the helmet of Minerva, the thunderbolt of Jove, griffins, and winged lions were found. The sphinx was also used after Napoleon's campaign of Egypt.

2. METHOD OF APPLICATION

Some of the designs were woven. Many more were embroidered on the brilliant silk, which generally had a plain background. The toiles, of course, were printed.

3. WEAVE

Satins, damasks, tapestries, and velvets were the weaves most popular.

4. FIBER

Silk was preferred. Cotton was used in the toiles.

5. COLOR

The colors were strong. Gold, green, and red were his favorite colors. Blue, brown, and purple were used, as were off white and gray. Crimson, green, and yellow were featured under Marie Louise who replaced the empress.

6. SCALE

Designs were small.

7. ARRANGEMENT

Stripes were used. They were of equal width and the same color as background. Borders were popular. Most of the classical designs were symmetrically arranged although near the close of the period a preference for diagonal lines is shown.

8. INFLUENCES

1. Classical (Roman)
- 2.. Campaigns, Egypt, etc.

9. FAMOUS DESIGNERS OF THE PERIOD

Jacques L. David, Charles Percier, and P. L. Fontaine were the important designers of this period.

REFERENCES

- Candee, Helen C., Weaves and Draperies, p. 159.
Glazier, Richard, Historic Textile Fabrics, p. 86.
Hunter, George L., Decorative Textiles, p. 49.
Lewis, Ethel, Romance of Textiles, p. 291.

ILLUSTRATIONS

- Flemming, Ernest, An Encuclopedia of Textiles, pp. 263-271.
Glazier, Richard, Historic Textile Fabrics, Plates 71, 72 right.
Hunter, George L., Decorative Textiles, Plate XXII.
Lewis, Ethel, Romance of Textiles, Plate 36, left.

ENGLISH EMBROIDERIES

16th-17th Centuries

The period of embroideries in England began with the thirteenth century. During the fifteenth century, under Henry VII and VIII, embroideries were made principally for the church. Most of the beautiful textiles used were imported from France and Italy. England had wool and linen but the weaving was coarse and the printing crude. For this reason, embroideries were in demand.

At the end of the sixteenth century these embroideries were made in long bands which could be used for borders on curtains or furniture upholstery. A steel needle for embroidery was introduced into England from Spain, as was the black embroidery on linen or crash backgrounds.

Embroidery was still outstanding during the Jacobean era, which covers the reign of James I, Charles I, Restoration of Charles II, and James II.

Late in the seventeenth century "Fiamma", a kind of Hungarian embroidery, was introduced. "Crewel" embroidery was the most important type of this period. It was used during the reign of William and Mary. An embroidery of "stumpwork" was also done.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The first embroidery motifs were Italian. Waving stems, leaves and flowers, such as the carnation, columbine, pansy, and strawberries were popular. Insects and butterflies were used. Biblical stories, figures from legends and portraits of royalty were also used.

Fiamma made use of the Rose of England, the Thistle of Scotland, and pictorial patterns.

Especially found in the crewel embroidery was the tree of life and the Chinese river.

2. METHOD OF APPLICATION

The method of application was embroidery. Fiamma or flame stitch was made up of large zig zag lines which covered the whole ground cross-wise. Crewel embroidery is long stitches of different lengths, using wool thread. Stumpwork looks like French knots very close together.

3. WEAVE

The background of the embroidery was probably linen and a plain weave.

4. COLOR

Red, green, blue, brown, rust, or flame were the most popular colors. One color generally blended into another.

5. FIBER

The backs are cotton and linen. The embroidery was generally done in wool and silk.

6. SCALE

As these embroideries were generally hangings, the designs were large.

7. ARRANGEMENT

At first bands were embroidered, that could be sewn onto furniture or curtains.

8. INFLUENCES

1. Italian Renaissance
2. Spanish
3. Dutch and Flemish
4. Indian and Chinese

REFERENCES

Hunter, George L., Decorative Textiles, p.

Lewis, Ethel, Romance of Textiles, p. 225.

ILLUSTRATIONS

Hunter, George L., Decorative Textiles, Plates 9,10, p. 114
Plate XXIV, p. 125.

Lewis, Ethel, Romance of Textiles, Plate 27.

ENGLISH PRINTS

The first prints made in England about 1619 were printed on linen. Blocks of wood were used. In 1676 a new way for faster printing was developed by William Sherwin. Few of these early prints are to be found due to the crudeness of the material which was disliked and therefore destroyed.

In 1700 Parliament refused to allow further imports from the East. This, of course, stimulated trade.. Finer cotton was being used in English manufacture.

These early years of manufacturing had a setback due to laws being enacted against the use of cotton.. These laws were made to protect the wool and silk industry, but by 1736 production was again getting underway. In 1740 the Manchester mill tried to equal the quality of cottons from India but was not successful. In the next quarter of the century, chintz reached technical perfection in printing.

Engraved copper plates were also used. These allowed for finer designs and could be used over again many times. Machine printing was well established by 1775 in northern England and cylinder printing, introduced by Bell at Lancashire, added more speed. The first roller printed the outline; the colors were filled in by different rollers. Repeats were about eight to twelve inches in size.

The end of the 18th century brought lighter backgrounds, the material being sent to Holland to be bleached in the spring and returned in the fall. Doots were used. Pinning was done by small brass pins tapped into the wooden block wherever desired. Sometimes the edge of the design, sometimes the full leaf or sometimes the entire flower

was filled in. At times the dots were found in the background. This detail required a refined sense of touch. Fine lines, too, were used. These were made by pressing thin sheets of metal into the wooden block.

The quality of water was necessary in the development of colors for dyes. Some dyeing was done by the use of the Indian mordant printing process, followed by using the wax resist method. Hand engraved copper rollers were used and were well suited to chintz because of the smoothness of the material. Superimposing blue on yellow producing green was used. By 1850 England was supplying prints for the whole world.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

English automatically bring to mind flowers, "the feeling of the Englishman and his home as it really is". All kinds of flowers were used as motifs. The backgrounds and edges of the designs were filled with picotage. Floral panels and stripes were also popular. Fruit, yachting, hunting, coach scenes, field sports, conventionalized trees, and pictorials were found later in the period.

2. METHOD OF APPLICATION

Designs were printed, first by hand with wooden blocks. The use of copper plates allowed finer designs to be engraved and printed. The third method was by cylinder printing, invented by Bell, which speeded up production.

3. WEAVE

Weaves were plain weaves.

4. FIBER

Linen was used because it was free of taxation. Later all cotton was used when taxes were lifted. This fiber was imported from India.

5. COLOR

Various tones of the five main colors were used. Black was used to outline the figures. Green was made by using blue over yellow until Oberkampf's invention of solid green.

6. SCALE

Most of the designs were small flowers. Later panels were used having larger flowers within and smaller flowers in the background.

7. ARRANGEMENT

The first prints were flowers sprinkled over the cloth having dark backgrounds. Later panels were used having floral centers. Stripes were also popular.

8. INFLUENCES

1. Indian
2. French
3. Chinoiserie
4. Classicism

9. FAMOUS DESIGNERS OF THE PERIOD

The great designer, William Morris, was of this period. Conventional blossoms and scrolling stems were typical of his work. He

established high standards for good workmanship and beautiful designs. Sicilian and Italian influences are noted among his work. Lewis Day was also a noted designer of the day.

REFERENCES

- Candee, Helen C., Weaves and Draperies, p. 246.
- Hayden, Arthur, Chats on Cottage and Farmhouse Furniture,
(Chap. 8, "Old English Chintz", Hugh Phillips).
- Hunter, George L. Decorative Textiles, p. 322.
- Hunton, W. Gordon, English Decorative Textiles, p.
- Lewis, Ethel, Romance of Textiles, p. 219.
- Lewis, Frank, English Chintz.
- Percival, Maciver, Chintz Book.

ILLUSTRATIONS

- Glazier, Richard, Historic Textile Fabrics, Plate 99,100.
- Hunter, George L., Decorative Textiles, pp. 350-352.
- Lewis, Frank, English Chintz.

SPITALFIELDS

18th Century

Spitalfields was the group of thirty-five hundred French refugees (Huguenots), who had reached the outskirts of London and settled there due to the revocation of the Edict of Nantes in 1685. Many of these were weavers. This area in time became one of the fine weaving centers in England.

The weaving was done in the homes of the people. Fibers and patterns were given to them.

This period did not last long, 1715-1754, about forty years. This resulted because silks could be imported cheaper than made and of a better quality. Parliament passed a law in 1773 to protect them against these imports.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The most popular motifs were florals scattered over the cloth. Bables were also used.

2. METHOD OF APPLICATION

The designs were woven.

3. WEAVE

The most popular weaves were damask, brocades, and velvets.

4. FIBER

Silk was the most used fiber.



PRINT



SPITAL FIELDS

5. COLOR

6. SCALE

7. ARRANGEMENT

Most of the floral designs were symmetrically centered. Some were scattered over the entire cloth.

8. INFLUENCES

1. French, Lyons.

9. FAMOUS DESIGNERS

Mr. Vernon, Palmer, Vanteir, M. Sabilier, Carr, Gulin, Anna Maia Garthwaite.

REFERENCES

Glazier, Richard, Historic Textile Fabrics, pp. 93,94.

Lewis, Ethel, Romance of Textiles, pp. 285,286.

Townsend, Gertrude, Eighteenth Century Brocade Costumes,
Antiques, May 1945, p. 270.

ILLUSTRATIONS

Glazier, Richard, Historic Textile Fabrics, Plates 79-83.

ENGLISH SHAWLS

19th Century

Paisley Shawls as they were called in England were copies of the beautiful Kashmir shawls of India. Colonel Harvey started the manufacture of these shawls about 1820 in the town of Paisley, Scotland, from which their name was derived. The venture lasted about fifty years, 1870, at about which their popularity dwindled.

They were made by hand on draw looms. The colors and weaving techniques of these shawls are outstanding.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

The most popular motif is the pine or cone bending over at the tip.

2. METHOD OF APPLICATION

The designs were woven.

3. WEAVE

Patterned weaves were popular.

4. FIBER

Silk and wool were combined in these shawls.

5. COLOR

A brick red, blue, rusty black and yellow were the colors used.

6. SCALE

The large cone was surrounded with small motifs.

7. ARRANGEMENT

The large motif was woven in the corners or a border was composed of these large motifs.

8. INFLUENCES

1. Indian Kashmir Shawls.

REFERENCES

Blair, Mathew, Paisley Shawls.

Lewis, Ethel, Romance of Textiles, p. 287.

JAPANESE

18th-19th Centuries

Japan is the one country that remained closed to the world so long - until 1868.. They exported their finished products but bought only silk from China.. This did not build for trade as they later found out.

Textile weaving has been done in Japan since the third century.. They have many outstanding techniques.. Most of the designs were Chinese and not until the late 17th and early 18th centuries did the designs become truly Japanese.. The Japanese designs have a bold and dashing effect in which way they differ from the Chinese..

Costumes were woven for certain occasions, for one's status in life, or for entertainment, such as the "NO" drama which idea is to "carry audience into sombre world of departed spirits, many of whom have been victorious in spiritual struggles, have at last been freed from earthly bondage, but nevertheless dwell in torture of tragic memories of their lives."^{1.}

In 1830 the use of silk was forbidden and cotton costumes were worn. Embroidery, also, was forbidden. The textiles of the 19th century lacked the refinement of the preceding periods.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Major: Japanese designs like Chinese were used throughout the

1.

Gunsaulus, Helen, Japanese Textiles p. , Weyhe, New York, 1941.



JAPANESE



JAPANESE

years. The chrysanthemum, peony, iris, lily, cherry, plum, bamboo, birds, fish, and dragons were the common motifs used over and over. Emblems for the four seasons were also used. Religious symbols were necessary for priest's robes.

Minor: Waterfalls, flying birds, breaking waves, and floating fans were popular.

2. METHOD OF APPLICATION

This country is the one country that seems to be able to produce all types of designed cloth. Woven fabrics are probably the most important, but embroidery, resist printing, block printing, stenciling, tie dyeing, batik, and gold painting were also done.

3. WEAVE

Many techniques for weaving were used. Damasks, brocades, brocaded velvets, brocaded satins, gold gauze, and the famous Kossu. Many had gold backgrounds.

4. FIBER

Bark fibers were known and used, Hemp, silk, wool, and cotton were used. Gold thread was used.

5. COLOR

Special colors were used for certain occasions. Red, blue, yellow, purple, and green were the five color combination that was popular. A bright brown and much gold was used.

6. SCALE

The designs were large and extravagant.

7. ARRANGEMENT

The arrangement was natural, free and informal. During the nineteenth century the designs became more realistic, less abstract and subtle.

8. INFLUENCES

1. Chinese.
2. Shinto faith during this period. Some Buddah designs remained.
3. One's status in society.
4. Social occasion for which costume was worn.
5. The "NO" drama.

9. DESIGNERS OF THIS PERIOD

Korin and Kenzon are listed as masters of decorative design.

REFERENCES

Blackner, J. F., ABC of Japanese Art, Chap. 11.

Gunsaulus, Helen, Japanese Textiles.

Lewis, Ethel, The Romance of Textiles, p. 55.

ILLUSTRATIONS

Glazier, Richard, Historic Textile Fabrics, Plate 21-25.

Gunsaulus, Helen, Japanese Textiles.

CHARACTERISTICS OF TEXTILES

1. MOTIFS

Geometric designs, squares, circles, leaves, and flowers were the most outstanding designs used in these coverlets. Those made after George Washington's era carried political motifs. These were eagles, stars, the capitol building, and some lettering.

2. METHOD OF APPLICATION

The designs were woven.

3. WEAVE

Single weave was the first type of weave, evidently a plain weave that we know today. The more fancy coverlets were a double reversible, double woven type of weave.

4. COLOR

The colors used were vegetable dyes. Indigo was used for the most popular blue. Madder was used for the pinks and reds. From the hickory bark came the yellow. Purple came from the cedar tops and the lilac leaves. Black came from steeping the bark of the scrub oak and mixed with maple bark. A mordant was used to set the colors.

5. FIBER

Wool was used with a cotton or linen warp.

6. SCALE

The designs were relatively small.

7. ARRANGEMENT

Most of the patterns were woven in squares of some size. Later borders were used to finish the coverlets.

8. INFLUENCES

1. General background of weaver. English, Dutch, etc.
2. Politics.

9. FAMOUS DESIGNERS OF THE PERIOD

REFERENCES

Atwater, Mary M., Shuttlecraft of American Handweaving.

Baity, Elizabeth C., Man is a Weaver.

Bowles, Ella Shannon, Homespun Handcrafts.

Candee, Helen C., Weaves and Draperies, p. 274.

Davidson, Mildred, Early Handwoven Coverlets.

Earle, Alice Morse, Home Life in Colonial Days.

Kean, Frieda, Art Weaving.

Lewis, Ethel, Romance of Textiles, p. 311.

Little, Frances, Early American Textiles.

Williamson, Scott Graham, The American Craftsman.

ILLUSTRATIONS

Davidson, Mildred, Early Handwoven Coverlets.

Lewis, Ethel, Romance of Textiles, Plate 38.

PERUVIAN

Textiles from the early civilized Peruvian peoples, of the Andes area, have been found in burial places. The dry climate, such as the Egyptians also had, preserved them.

Having no writing of their own, no records were kept. History has been built on the findings of pottery, wood, bones, shells, and textiles. These have given the story of the customs of these people. Some records were written after the Spanish had visited the area in 1530.

Peruvians were accomplished spinners of cotton and wool. These exceedingly fine yarns made their excellent fabrics. Not only were they excellent in weaving but also in dyeing. Cotton was used for the warps and wool for the wefts. Fringed ends of cotton were common.

Designs were complicated. Modern craftsman are astonished at the quality of detail found in the whole motive.

CHARACTERISTICS OF TEXTILES

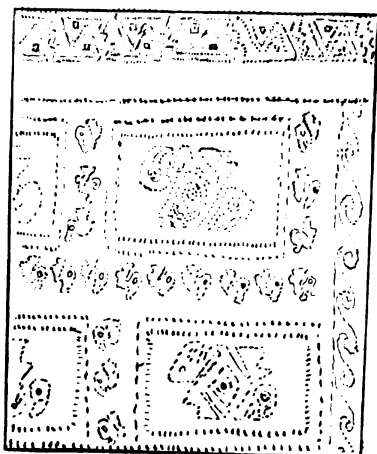
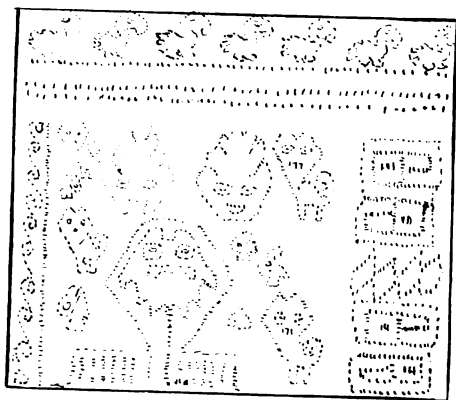
1. MOTIFS

Major: The motifs were mostly symbolic, full of life and movement. Bird heads, fish, cats, llama, and the puma-god (half-man and half-beast) were the most favored motifs.

Minor: Geometric figures, waves, and scrolls were used to fill the spaces around the major motifs.

2. METHOD OF APPLICATION

Some of the textiles were woven; some were embroidered. Printing batik, tie and dye were also known and used.



PERUVIAN



BERNARD

3. WEAVE

Plain weaves were the most common. Tapestry, brocades, gauze, and nets were made. An unusual double cloth was also made. Kelim, an unusual type of tapestry, was made.

4. FIBER

Cotton was the most common fiber used. Wool from the alpaca, llama, and vicuna were combined with cotton.

5. COLOR

Bright colors were the most popular. Red, yellow, bluish-green, gray, purple, brick red, blue, or brown on white were used.

6. SCALE

The designs were large with small "fill-ins" for the background.

7. ARRANGEMENT

The designs were adjusted to fit the spaces and to the technique used.

8. INFLUENCES

Religion seems to be the only influence.

REFERENCES

Candee, Helen C., Weaves and Draperies, pp. 54-57.

Glazier, Richard, Historic Textile Fabrics, p. 22.

Lewis, Ethel, Romance of Textiles, p. 99.

Means, Philip A., Peruvian Textiles.

O'Neal, Lila M., Textile Periods of Ancient Peru.

ILLUSTRATIONS

Glazier, Richard, Historic Textile Fabrics, pp. 21,22, Plate 10.

Hunter, George L., Decorative Textiles, p. 252, Plate III.

Lewis, Ethel, Romance of Textiles, Plate 10, right.

Means, Philip A., Peruvian Textiles.

A Syllabus of the History of
Decorative Textiles

Problem - M.S. Degree 1949

Fries, Virginia Hoerig

A Syllabus of the History of
M.S. 1949 HED

DATE	ISSUED TO

Fries, Virginia Hoerig

A Syllabus of the History of Decor
M.S. 1949 HED

ACCOPRESS BINDER

BDS 2507

Made By

ACCO PRODUCTS, INC.

Ogdensburg, N. Y., U.S.A.

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 02429 2777

15