

A Shoppers Guide To Hand-knotted Carpets.



Shalala Handicrafts (P) Ltd.

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WE DESIGN YOUR DESIRES.

Jewelry • Handicrafts • Carpets

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1. Introduction

Shalala possess a wide variety of authentic handmade and hand knotted oriental carpets of various styles and sizes available in silk and wool. Our carpets are known the world over for two things – apart from being made in the beautiful vale of Kashmir, they are handmade, never machine made, and they are always knotted, never tufted. Hand knotted pure silk carpets are world famous for their softness and craftsmanship. The origin of hand knotted carpets locally known as '*Kal baffi*' in Kashmir dates back to 15th century after which it progressively attained the high degree of perfection. The skill of carpet weaving has been handed over by fathers to their sons, who built upon those skills and in turn handed them down to their offspring as a closely guarded family secret.

The Kashmir carpet, a piece of art par excellence representing the beauty of imagination, ingenuity and perfection amongst the highest level of art ever attained by mankind; is the finest and the most exquisite form of artistic expression.

Kashmir carpets are works of art as s functional objects. Indeed, many have reached such supreme heights of artistic expression that they have always been regarded in the world as objects of exceptional beauty and luxury in the same way as masterpieces of paintings. Kashmir Handmade carpets are discussed here in terms of their elements of design, material, technique, ornament and imagery use, and stylistic characteristics in different periods and cultures. Now the Kashmir carpet has reached its zenith. A Kashmir carpet is perhaps the most coveted of textile weavers, a passionate work of art, carefully chosen among the finest on earth and the elements of the design are like notes and melody or

words in poem and are hundreds and thousands of hours of skilled work.

2. Brief History of Carpets.

Carpets were probably first made by nomadic people to cover the earthen floor in their tents. It is not certain however, if the Egyptians, the Chinese, or even the Mayas first invented carpet making. It is quite possible that many people, none of whom were in contact with each other, began to make carpets at about the same time.

The Persians were among the pioneer carpet weavers of the ancient civilization having achieved a superlative degree of perfection through centuries of creativity and ingenuity.

From being simple articles of need, floor and entrance coverings to protect the nomadic tribesmen from the cold and damp, the increasing beauty of the carpets found them new owners - kings and noblemen, who looked upon them as signs of wealth, prestige and distinction.

The history Kashmir carpet culmination of artistic magnificence – date back to the period of Mir Syed Ali Hamdani 1341-1385 A.D. – the famous Sufi mystic of Persia who came to Kashmir with his spiritual teachings and brought along highly skilled artisans through the silk trade route and laid base for the cottage industries in Kashmir valley.

Afterwards the Mughal conquest Emperor Akbar 1580 A.D. also brought weavers from Persia to Kashmir. It is also said that Sultan Zain-ul-Abidin brought carpet weavers from

Persia and central Asia in to Kashmir to train the local inhabitants and Kashmir carpets started winning fame in far regions.

3. Carpet Weaving

Carpet weaving in Kashmir was not originally indigenous but is thought to have come in by way of Persia. Till today, most designs are distinctly Persian with local variations. One example, however, of a typical Kashmir carpet is the 'tree of life.' Persian design notwithstanding, any carpet woven in Kashmir is referred to as Kashmiri. The color-way of a carpet and its details, differentiate it from any other carpet. It should be kept in mind that although the colors of Kashmiri carpets are more subtle and muted than elsewhere in the country, only chemical dyes are used - vegetable dyes have not been available now for a hundred years.

The loom used in Kashmir carpet weaving is composed of two horizontal wooden beams, between which the wrap threads are stretched, one beam in front of the weaver and the second behind the first. The difference between a carpet and other hand woven rugs lies in the fact that short lengths of the thread or yarn are tied to wrap chains to form the pile of the carpet. These are commonly called knots though it is a loop rather than an actual knot.

There are different types of knots and in Kashmir the Farsi baffle and the Persian system known as '*Sehna*' or '*Sinneh*' knot is originally used. It is an asymmetrical single knot where the thread forms only one loop around one of the two warps. Very simple tools are used to thread these knots, a wood or metal comb to push knots and weft tightly together and pair of short scissors to cut the pile of the carpet to an even form once it is finished.

Stretched tightly on a frame is the warp of a carpet. The weft threads are passed through, the '*taleem*' or design and color specification are then worked out on this. A strand of yarn is looped through the warp and weft, knotted and then cut. The yarn used normally is silk, wool or both. The *knott*ing of carpet is the most important aspect, determining its durability and value, in addition to its design. Basically, the more knots per square inch (KPSI), the greater its value and durability.

The craftsmen in Kashmir follow the traditional Persian/Islamic designs of Kirman, Kashan, Tabriz, Esfahan, Bokhara, etc. with such superb artistry that these can compare with the best in the regions of their origin. Though there is a strong Persian influence in Kashmiri carpets, yet one can also see local variations. The most recurring motif that is found on silk carpets from Kashmir is the depiction of the tree of life, in all its glory. The natural beauty of Kashmir and its picturesque views have inspired the carpet weavers. Other popular themes are: hunting scenes, bird and animal motifs and historic themes. These carpets come in a variety of colors and designs. The skill of carpet weaving has been handed down by fathers to their sons, who built upon those skills and in turn handed them down to their offspring as a closely guarded family secret. The Kashmir carpet, a piece of art par excellence representing the beauty of imagination, ingenuity and perfection amongst the highest level of art ever attained by mankind; is the finest and the most exquisite form of artistic expression.

3.1. Materials Used

The basic & the best materials used for Kashmir carpets from ancient times is the natural Kashmir sheep wool & Kashmir cocoon silk with a variation of warp / weft in cotton, wool & silk.

Therefore Carpets made are of following type-

- Silk on Silk
- Silk on Cotton
- Wool on Wool
- Wool on Cotton

Beware of Imitations, A third type of yarn called as staple (mercerized cotton), is also available, although it is by no means silk, but a man-made fiber. Its shine is just like that of silk, although in price it is much lower than silk. Staple carpets are made to fill a slot in the market and provide cheap alternative to silk .One important difference between silk and staple though is that pure silk is far lighter than staple per unit area.

Woolen carpets always have a cotton base (warp & weft), while silk usually has a cotton base. In silk on silk carpets, the base is also of silk, in which case you will see that the fringe are of silk as well. Occasionally, carpets are made on a cotton base, mainly of woolen pile with silk yarn used as highlights on certain motifs.

Carpet is synonymous with luxury and warmth. While choosing a carpet the first thing one usually considers is the color and then the style. Fact is that the material of the carpet should be given enough importance. Carpet materials

are decided considering the location and the purpose of the carpet and the circumstances like presence of kids, and pets etc.

3.1. a. Wool

- Wool offers a deep, rich appearance.
- It has a luxurious hand.
- It is extremely durable.
- It is naturally stain resistant.
- It has excellent piling quality.
- It dyes beautifully
- It resists flame.

Wool carpet can be used in high moisture areas as well. Its light scattering qualities give it a lustrous look. Pile woolen carpets are a little more difficult to maintain than the flat weave. Being a natural fiber chance of allergy is reduced. Depending upon the pile, they can even be used for high traffic areas. It is the most favored material for the piles of oriental rugs and carpet.

3.1. b. Silk

- Silk is luxurious. It is rich.
- It has high tensile strength.
- It can be dyed in brilliant colors.
- They have high artistic value.
- They have more decorative value.
- They are preferred for low to medium traffic areas.

Silk again is a natural fiber and is neutral to skin. The fiber is so lustrous that weavers at times exploit the play of light in their patterns. Silk makes wonderful oriental

carpets. It is also used as highlights of the pattern in woolen carpets. They are rich and expensive and have greater ornamental value. They are usually made on the cotton foundation but some may even have silk foundation.

Silk Test

Burn it! Clip off a small piece of the fringe, or pull a knot out of the rug from the back. Burn it. Look at the ash and smell the smoke. If the material was cellulose (rayon), the ash should be soft and chalky, and the smell should be like burning paper (most paper is made of cellulose). If the sample is real silk, the burning sample should ball to a black, crispy ash, and the smell should be of burning hair (you're burning protein, the same stuff your hair is made of).

3.2. Designing Excellence & Knotting

Designing of carpets calls for very special skills. It is most significant feature and makes the art unique. Designs copied mostly from old carpets, rags, pictures, paintings are drawn freehand on a graph paper as per size of the carpet (for bigger carpets it is done in several parts). Kashmir Carpets can be divided so far as design is concerned into two main groups. Carpets with a curvilinear known as floral designs and carpets with Geometric designs. Also many designs such as spiral patterns, all over patterns, interconnected patterns, paisley patterns, tree patterns, hunting patterns, ceiling patterns of old mosques and shrines, patterns of historic monuments, flower patterns, Vase patterns, mehrab patterns, striped patterns and composites etc and then are given various names.

Various codes represent various shades/colors. Every carpet has a color chart of its own and the respective codes are marked on the above graph paper at desired places and then

a script is made by writing all these codes in horizontal rows on long pieces of paper called as '*Taleem.*'

Warp: Parallel vertical yarn running through the entire length of the Carpet.

Weft: Parallel horizontal yarn running across the width of the carpet. Its function is to keep the knots in line and lock with each other to provide strength.

Knots: Tying of individual strands looped around the warp threads and then cut by a sharp blade called *Khoor* to form the pile of the carpet.

Edge binding: This is the wrapping of dyed yarn around the outer edges of the carpet.

Fringe: The tied and visible ends of the wrap strings.

The weavers wind required warp threads around the loom vertically and the master weaver reads and begins chanting the *Taleem* and the other weavers chant their reply after carrying out the instructions as a certain color knot has to be tied at a specific place in the warp. The pile is constructed by wrapping of knotting short individual strands around the warp threads. After completing a row of knots, a weft is carried across the full width of the web and beaten firmly into place with a heavy comb called '*Punja.*' As an area is completed, the knotted strands are sheared to create an even pile. The fineness of the weave and the complicity of the design depend on the thickness of the warps and density of the knots. Although there are much kind of knots used in carpets in Persia, Turkey and other places but the knot

which we use in Kashmir is the Asymmetrical Persian Knot. The *knotted* of carpet is the most important aspect, determining its durability and value, in addition to its design. Basically, the more knots per square inch, the greater its value and durability. Also, there are single and double-knotted carpets. You can quite easily identify one from the other on the reverse of the carpet. The effect that it has on the pile too is important - a double-knotted carpet has a pile that bends when you brush it one way with your hand, and stands upright when it is brushed in another direction. A single knotted carpet is fluffier and more resistant to the touch, there is no 'right' and 'wrong' side to brush it.

3.3. Pictorial Carpets & Rugs

The Pictorials are an exclusive selection of carpets that have a set of inimitable motifs that are absolutely unusual and singular in all aspects of designing, color combination and visual appearance. These carpet designs have a popular term for reference coined as "Garden" scenes or motifs set in gardens of palaces of yore. These designs originated in Persia and are widely believed to be inspired from one of the paramount wonders of the ancient world - The Gardens of Babylon & the Palace of Persepolis. The same inspiration has been modified in Indian context too, in the form of the famed Shalimar Garden (literally translated as - the Garden of Paradise) situated in Srinagar, Kashmir that enthused artists to create the Shalimar Garden designs along with the original interpretations of other such motifs, like the Bakhtiari, Hamadan & Qum from Persia.

3.3. a. Shalimar Garden (Hamadan)

The Shalimar or the Garden-of-Paradise motif is a traditional Indo-Kashmiri design that is a distinct

modification of the intricate and infinitesimal artistry of the original Hamadan (Persian) pattern and has a rather well-planned scheme of superb representation of the weaver's flowering imagination that explains the symbolism that nature plays in mans life. This design is preferably used as a wall hanging as it is not a symmetrical motif and has pictorial motifs and one-sided patterns created on it.

Harmonizing the renowned Shalimar Bagh (Garden) in Srinagar, Kashmir, with a work of art is a glowing tribute to the elements of the nature. The different windows of this Hamadan design represent the various entrances or the gateways to this garden Shalimar that literally translates to the Garden of Paradise in Kashmir.

The Shalimar was first built by the Mughal Emperor Jahangir for his wife Nur Jahan in 1619. The Shalimar is considered the highest point of Mughal horticulture, even today. While the recent history and development of the Mughal types of gardens is credited to Emperor Jahangir of the Mughal Dynasty, the ancient history of this garden that existed here can be traced even earlier to the 2nd century, when it was built during the reign of Pravarsena II.

Pravarsena II founded the city of Srinagar and ruled in Kashmir from 79 AD to 139 AD. He had built a cottage for his stay at the northeastern corner of the Dal Lake and had named it as Shalimar in the ancient Indian language, Sanskrit means Garden of Paradise or "Abode of Love". Over the years, the cottage fell into ruins and later could not be located also. However, the village name remained as 'Shalimar'. It is at this location that Emperor Jahangir built his celebrated Shalimar Garden, his dream project to please his queen. He enlarged the ancient garden in 1619 into a royal garden and called it as 'Farah Baksh' (meaning a 'the

delightful'). He built this for his wife Nur Jahan (whose name means, light of the world). During the Mughal period in particular, Emperor Jahangir and his wife Nur Jahan were so enamored of Kashmir that during summer they moved to Srinagar with their full court entourage from Delhi, at least 13 times. Shalimar Garden was their imperial summer residence, and also the Royal Court.

This exquisite and beautiful art of the numerous windows or boxes in the carpet are full of the vivid and kaleidoscopic scenes that one can feel in this eternal Garden of Paradise. Amazingly, most of these rugs have 36 different jewel colors inspired from the legendary Mughal jewelry as worn by the royal Queens of that time, including the world-renowned Kohinoor diamond that is now with the Queen of England.

3.3. b. Tree rugs

The tree is a time-honored motif in Oriental art; its fruit is a source of sustenance and its leaves give welcome shade. It also provides the weaver with a convenient way of filling the field with directional design. Tree and shrub designs are found in classical Indian and Persian rugs but their style is inspired more by contemporary miniature painting than by the archaic design found in Sassanian art, in which two animals are depicted nibbling at the lower branches of a tree. It was also an adopted tribal emblem and is found in nineteenth-century rugs by the Ersari, Baluch and the Qashqai.

3.3. c. Vase motif

An overflowing vase was the attribute of the Sumerian water Goddess during the third millennium. Although it has long lost its original religious significance, the vase continues as a recurring motif in Oriental art right down to the present day.

One of the most attractive types of classical rug is the Persian Vase group in which one or more vases serve as a pretext for the floral arrangement to extend over the field, either in the form of scrolling arabesques or in a lattice arrangement. Tree-of-life and vase motif rugs were made in Persian centers such as Kashan, Tabrez and Mashad and are today being produced in our workshops in Kashmir with impressive results.

3.4. Oriental / Floral Design Carpets & Rugs

Hand-made, hand-knotted carpets and rugs are broadly segregated in two categories in terms of designs & motifs Oriental, Traditional (with floral motifs) & Geometric designs. Oriental carpets have traditional, floral designs that are primarily Persian designs (of Persian origin) and motifs having a classic centre medallion with accompanying corner motifs rest against fields of lotus, peony and cloud scroll. Many of the Oriental motifs have smaller designs incorporated within the main pattern, made of iris, tree-of-life motif, diamonds, blossoms and even fruits like pomegranates, grapes and berries.

The medallions come in all kinds of varied shapes and sizes and are traditionally inspired from ancient symbols of

nature, culture or religious significance. Several studies have concluded that these medallions have been inspired from Palace architecture and domes of places of worship. These center-medallion designs in turn have repeated all-over pattern of interlaced garlands and arabesque foliage bobbins flawlessly woven in continuing flow of smaller and dispersed medallions in the field spread with a medley of colors and motifs. This harmony of Tulips, Chrysanthemums, Lilies and Carnations, amongst others, in all their virgin glory is then extended splendidly and deftly by expert hands in the multi-pronged borders, numbering in some cases up to even 12 on each side, in these infinitely amazing carpets of Kashmir.

Some of the motifs, such as the cypress and prunes blossom represented in Ottoman and Safavid rugs of the first half of the sixteenth century, are drawn naturalistically. This is especially true of Mughal weavings, in which beautifully observed flowers, including lilies, irises and bluebells are often represented three or five to a plant as in an herbaceous border. The Ottomans developed the so-called *quatre fleurs* style, composed of tulips, hyacinths and carnations, with a fourth flower interpreted variously as a rose or a peony.

Most floral forms used in carpets and rugs are however, represented in a highly stylized manner. A curious motif, certainly of Indian origin, is the pear shaped leaf known as the *boteh*, best known in the West for its use on Kashmiri shawls. Absent from classical rugs, it is found as both a field and border motif in many nineteenth-century rugs, particularly from Senneh and the South Caucasus. In tribal designs, it appears in the form of a *gul* (flower).

Perhaps the most ubiquitous floral form is the palmette, which probably takes its name from the palm frond which it

initially resembled in Assyrian times. In Islamic art, the term 'palmette' covers a wide range of floral motifs. It may resemble a sliced artichoke, a vine leaf, or a stiffly drawn lotus blossom.

The other types of Oriental motifs that have attained tremendous popularity in today's time are the semi-floral motifs that are available in all kinds of sizes, colours and quality types. These 'centre-less' designs are inspired from the 'free-flowing' concept of scattered flowers, paisleys, and amalgamation of mosaic-liked boxes. The most obvious differentiating point between these and the 'full-blown' floral carpet designs is the absence (almost) of a prominent or large centre medallion of any kind. The semi-floral oriental motifs that do not have any centre medallion (with a structured or a focal theme) are termed as all-over designs with gracious and delicate artistry of scattered floral motifs in the entire field of the carpet. These carpets are very unique in terms of designs and motif and require a great deal of intricate workmanship. This 'medallion-less' facet in the carpet's motif is a preferred choice for many people, specially, when looking to place the carpet under the dining or the coffee table and other such areas thus eliminating the notion of a medallion design getting 'covered or hidden', that tarnishes its beauty because of the presence of the table or an equivalent piece of hard-top furniture. Hence, in this case, the all-over motif in such a carpet can be viewed from any direction or angle without compromising on the gorgeousness and appearance of the carpet's design irrespective of the furniture that can now be placed on the carpet.

3.5. All You Need To Know About Carpet & Rug Knots

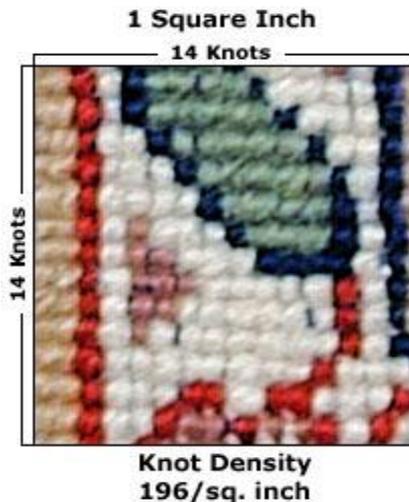
Pile-woven or knotted rugs are created by knots. Most handmade rugs with the exception of kelims are woven by tying knots on the warp strands. The type of knot used in weaving and **knot density** is discussed below.

There are different methods by which knots are created. The two predominant types of knots are asymmetrical and symmetrical. There are other kinds of knots as well such as jufti and Tibetan. However, they are not as frequently used.

Knot Density

Knot density refers to the number of knots per square inch or square decimeter in a handmade rug. Knot density is measured in the imperial system in square inch and in the metric system in square decimeter. Every decimeter is equal to 10 centimeters and approximately 4 inches. Knot density is measured by counting the number of knots per linear inch or decimeter along the warp and weft (visible on the backside of the rug) and multiplying the two numbers. Since usually the two numbers are the same, one number can simply be squared.

Knot density could be a factor in the value of a rug, but this is not

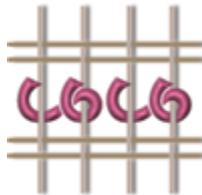


always true. In nomadic and some village items, knot density is usually not a factor. It is not a factor for collectors of these rugs either because nomadic and village rugs are judged by different standards than workshop rugs. Nomads and village groups do not have the same sophisticated tools as other city weaving groups. Their items are valued by the fact that their designs are created from memory, their dyes and materials are provided from the nature around them, and most importantly the weavers' way of life is expressed in them. These rugs generally have a knot density of between 25 to 100 knots per square inch. Rugs with higher knot density take a longer time to make, and since nomads migrate as the season's change, if their rugs are not finished in time for migration, they will have to carry the looms with them. Therefore, their rugs tend to have a lower knot density than workshop rugs. The value of these rugs lies in their heritage and simplicity. They have artistic value.

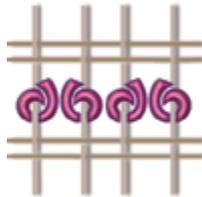
Knot density is a factor, among many other factors, in the value of workshop rugs or in other words city rugs. Since workshops have more sophisticated tools (though of varying degrees of sophistication) and follow cartoons (drawings on squared paper) for their designs, precision becomes important. Knot density, although irrelevant in durability of the rug, becomes important for creating intricate curvilinear designs because the higher the knot density, the more detailed the design can be. Workshop rugs can have a knot density of between 100 to over 1000 knots per square inch. Rugs of over 1000 knots per square inch are very rare and most likely very expensive. These rugs are generally pure silk with silk foundation because with silk foundation more knots can be tied. With cotton or wool because the strands are thicker, it would be difficult to tie this many knots in one square inch.

All handmade rugs are functional and exceptional works of art created with great patience. Every single knot is tied by hand. A rug can consist of 25 to over 1,000 knots per square inch. A skillful weaver is able to tie a knot in about ten seconds, meaning 6 knots per minute or 360 knots per hour. That means it would take a skillful weaver 6,480 hours to weave a 9x12-foot rug with a density of 150 knots per square inch. If we divide this number by 8-hour working days that means it would take one weaver 810 days (approximately two and a half years) to weave such a rug. A rug as large as a 9x12 is usually woven by two or three weavers, so the above time can be reduced by half or third. Imagine if the knot density is even higher!

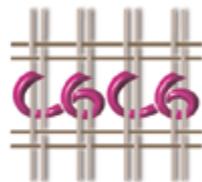
Asymmetrical (Persian or Senneh) Knot - The asymmetrical knot is used in Iran, India, Turkey, Egypt and China. To form this knot, yarn is wrapped around one warp strand and then passed under the neighboring warp strand and brought back to the surface. With this type of knot a finer weave can be created.



Symmetrical (Turkish or Ghiorde) Knot The symmetrical knot is used in Turkey, the Caucasus and Iran by Turkish and Kurdish tribes. It is also used in some European rugs. To form this knot, yarn is passed over two neighboring warp strands. Each end of the yarn is then wrapped behind one warp and brought back to the surface in the middle of the two warps.



Jufti Knot The jufti knot can be seen in rugs of Khorasan, Iran. This knot can be either symmetrical or asymmetrical. The knot is usually tied over four warps making the weaving process faster.



Tibetan Knot In Tibet, a distinctive rug-weaving technique is used. A temporary rod which establishes the length of pile is put in front of the warp. A continuous yarn is looped around two warps and then once around the rod. When a row of loops is finished, then the loops are cut to construct the knots.



3.6. Meanings of Colors in Persian Carpets & Rugs

Our reaction to color is instantaneous and this section is a quick look at general responses based on research & significance of color used in various oriental carpets & rugs.

Colors are complicated. We respond to them on a subconscious and emotional level. The response to a color is often contradictory and varies depending on the culture and the circumstances. When you think of green, you think of green grass and the coming of spring. It is the symbol of ecology, but it also represents wealth and money. A green light gives us the go-ahead. We will never truly understand our reaction to one color or another, but a better understanding of the symbolism behind the color will bring us one step closer.

Black is authoritative and powerful; because black can evoke strong emotions, too much can be overwhelming. Black represents a lack of color, the primordial void, emptiness. It is a classic color for clothing, possibly because it makes the wearer appear thinner and more sophisticated.



BLACK

Effects of Black:

- makes one feel inconspicuous
- provides a restful emptiness
- is mysterious by evoking a sense of potential and possibility

Blue is the overwhelming "favorite color." Blue is seen as trustworthy, dependable, and committed.

The color of ocean and sky, blue is perceived as a constant in our lives. As the collective color of the spirit, it invokes rest and can cause the body to produce chemicals that are calming. However, not all blues are serene and sedate.



BLUE

Electric or brilliant blues become dynamic and dramatic -- an engaging color that expresses exhilaration. Some shades or the overuse of blue may come across as cold or uncaring.

Indigo, a deeper blue, symbolizes a mystical borderland of wisdom, self-

mastery, and spiritual realization. While blue is the color of communication with others, indigo turns the blue inward to increase personal thought, profound insights, and instant understandings.

Blue is the least "gender specific" color, having equal appeal to both men and women.

Effects of Blue:

- Calms and sedates
- Cools
- Aids intuition

Brown says stability, reliability, and approachability. It is the color of our earth and is associated with all things natural or organic

Effects of Brown:



- supplies a feeling of wholesomeness
 - stabilizes
 - provides a connection with the earth
 - gives a sense orderliness
-

It is no surprise that gold symbolizes wealth used wisely, but it is also the symbol of good health. People who favor the color gold are optimistic.



Effects of Gold:

- increased personal power
- relaxation and enjoyment of life
- good health
- success

Green occupies more space in the spectrum visible to the human eye than most colors, and is second only to blue as a favorite color. Green is the pervasive color in the natural world, making it an ideal backdrop in interior design because we are so used to seeing it everywhere.



The natural greens, from forest to lime, are seen as tranquil and refreshing, with a natural balance of cool and warm (blue and yellow) undertones. Green is considered the color of peace and ecology.

However, there is an "institutional" side to green, associated with illness and government-issued green cards, that conjures up negative emotions, as do the "slimy" or "bilious" greens.

Effects of Green:

- Soothes

- Relaxes mentally, as well as physically
- Helps alleviate depression, nervousness, and anxiety
- Offers a sense of renewal, self-control, and harmony

Orange, a close relative of red, sparks more controversy than any other hue. There is usually strong positive or negative association to orange and true orange generally elicits a stronger "love it" or "hate it" response than other colors. Fun and flamboyant orange radiates warmth and energy.



Interestingly, some tones of orange, such as terra cotta, peach, and rust have very broad appeal.

Effects of Orange:

- Stimulates activity
 - Stimulates appetite
 - Encourages socialization
-

Red has more personal associations than any other color. Recognized as a stimulant, red is inherently exciting and the amount of red is directly related to the level of energy perceived. Red draws attention and a keen use of red as an accent can immediately focus attention on a particular element.



Effects of Red:

- Increases enthusiasm
- Stimulates energy and can increase the blood pressure, respiration, heartbeat, and pulse rate
- Encourages action and confidence
- Provides a sense of protection from fears and anxiety

White projects purity, cleanliness, and neutrality. Doctors don white coats, brides traditionally wear white gowns, and a white picket fence surrounds a safe and happy home.



Effects of White:

- Aids mental clarity
- Encourages us to clear clutter

or obstacles

- Evokes purification of thoughts or actions
- Enables fresh beginnings

3.7.Symbolism in Oriental Carpets & Rugs

Geometrically patterned Kashmir carpets, are decorated with linear elements composed of vertical, horizontal and diagonal lines, and are formed by a repetition of the same motif. The motif of a carpet can be used to determine the particular tribe, or place of origin.

A pattern, whether in nature or art, relies upon three characteristics: a unit, repetition, and a system of organization.

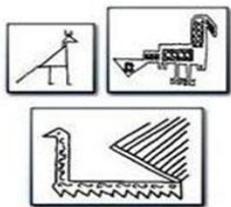
Symmetry is a fundamental organizing principle in nature and in culture. The analysis of symmetry allows for understanding the organization of a pattern, and provides a means for determining both invariance and change.

By varying relationships within patterns where symmetry is expected, otherwise predictable and repetitive patterns may be transformed into great works of art.

These variations in design occur in the two main parts of the rug: The field (or ground and the borders, which frame the interior (the field of the carpet). Designs fall into two different categories: curvilinear and rectilinear.

The most common motif for Kashmir rugs, especially the larger ones, is a large central medallion. Yet, even if two carpets have basically the same design, no two medallions are ever exactly the same. Some experts believe that the medallion designs stems from the very religious nature of the weavers and that their inspiration probably came from the artwork and patterns of domes of palaces and places of worship.

Symbols and motifs in Kashmir Rugs - Inspired from Persian origin carpets and rugs



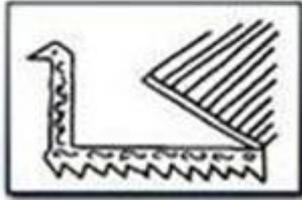
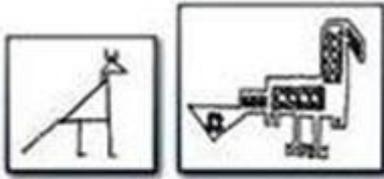
PARROT

Escaping from danger, protection



PEONY

Power



PEACOCK

Immortality

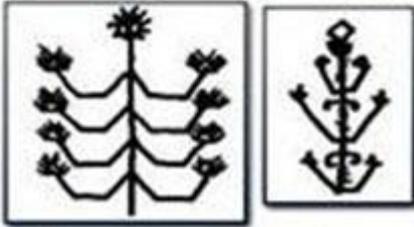


DOG

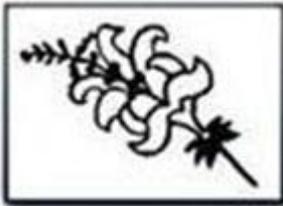
Protection, Trust
& Defense



Direct Path from
Earth To Heaven



TREE OF LIFE



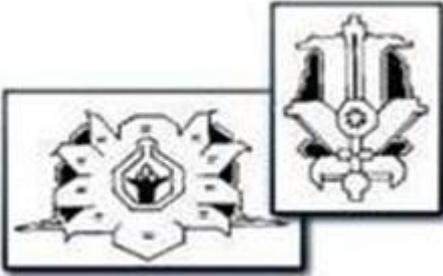
Purity &
Spiritually

LILY



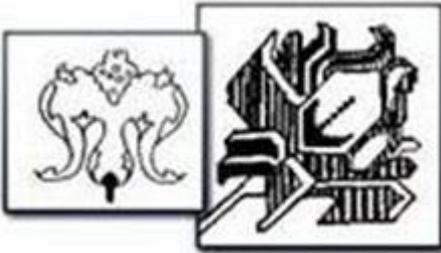
Paradise

PARADISE BIRD



Rebirth &
Immortality

LOTUS



Religious
Liberty

IRIS



Youth, Spring,
Newly Wed

BLOSSOM



Prosperity

TULIPS



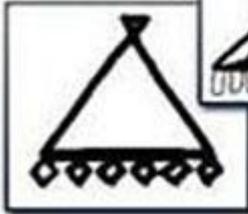
Fertility

POMEGRANATE



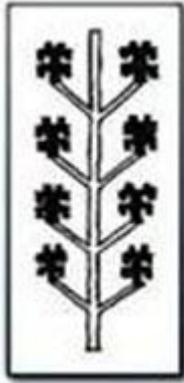
Flame, Universe

BOTEH



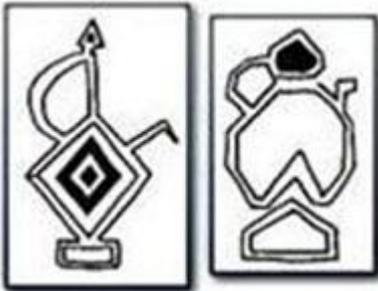
Thwarts Evil
Eye

AMULET



HYACINTH

Regeneratio



JUG / EWER

Purification



COMB

Cleanliness



Signifies
Women

DIAMOND



Faith

CROSS



Water Garden,
Fish -Mahi

HERATI



Gateway to
Paradise

MIHRAB



Spirituality,
Good Luck

STAR



NUMBERS - Signify Dates & Time

3.8.Washing

After the carpet is completely woven, it is washed in ordinary soap and cold water, using semi hard brushes to remove dirt and dust to restore the original shine of the wool or silk. The carpet is dried and the pile is clipped with special flat scissors and is made even from one end to another, finally the edge binding is done. The carpet gets its final appearance and is ready to be used.

4. Care for Your Carpets.

Regular Cleaning: Vacuum your carpet once a week. Always stroke the carpet from side to side or against the pile. Avoid vacuuming the fringe area.

Remove stains from carpet surface by a damp sponge or brush. After cleaning always lift the carpet from the floor to allow air circulation around the carpet for through drying of the damp spots.

Seek specialist advice for the proper carpet shampoo to be used for surface cleaning.

Wet (immersion) washing of the carpet should be avoided at home and services of specialist companies should be employed.

Avoid frequent wet washing of the carpet, unless it is absolutely necessary.

To prevent wool moth damaging the carpet, every few month, lay the carpet face down on the floor and lightly beat the back of the carpet with a flat piece of wood. Shake it to

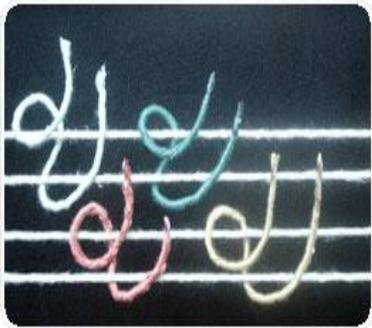
remove the accumulated dust and air it for a few hours in the open air.

4.1.Do's & Don'ts

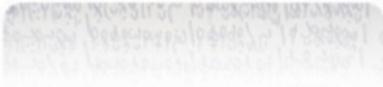
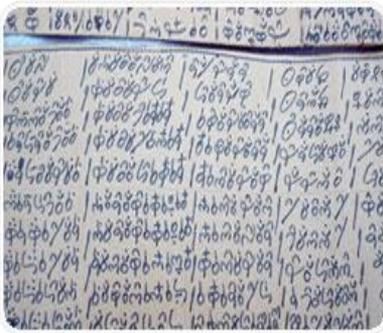
- Avoid using the carpet in damp places.
- Avoid direct sunlight.
- Avoid bending carpet over at wall edges.
- Always lay the carpet flat on the floor.
- Avoid laying carpets one over another in daily use.
- Avoid putting heavy objects with sharp tipped legs and/or edges directly on the carpet.
- Avoid using and/or storing the carpet in rooms where toxic chemicals are kept.
- When not in use for a long time roll the carpet and store it away. Place some anti wool moth chemical papers within the roll.
- Keep the carpet clean.
- Reverse the carpet position on the floor, once in a while, to avoid localized wear at the room entrance.

Removing Tea/coffee stains

- Mix one teaspoon of neutral detergent, (a mild detergent containing no alkalis or bleaches), with one cup lukewarm water. Blot with clean white cloth dampened with this solution.
- Mix $\frac{1}{3}^{\text{rd}}$ cup of white household vinegar with $\frac{2}{3}^{\text{rd}}$ cup of water. Blot.
- Blot with a sponge with clean water.



Clockwise from top left: Carpet Washing, Weaving process, Carpet Loom, PatternKnots.



Clockwise from top left: Taleem, Waving & Tools used for weaving



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