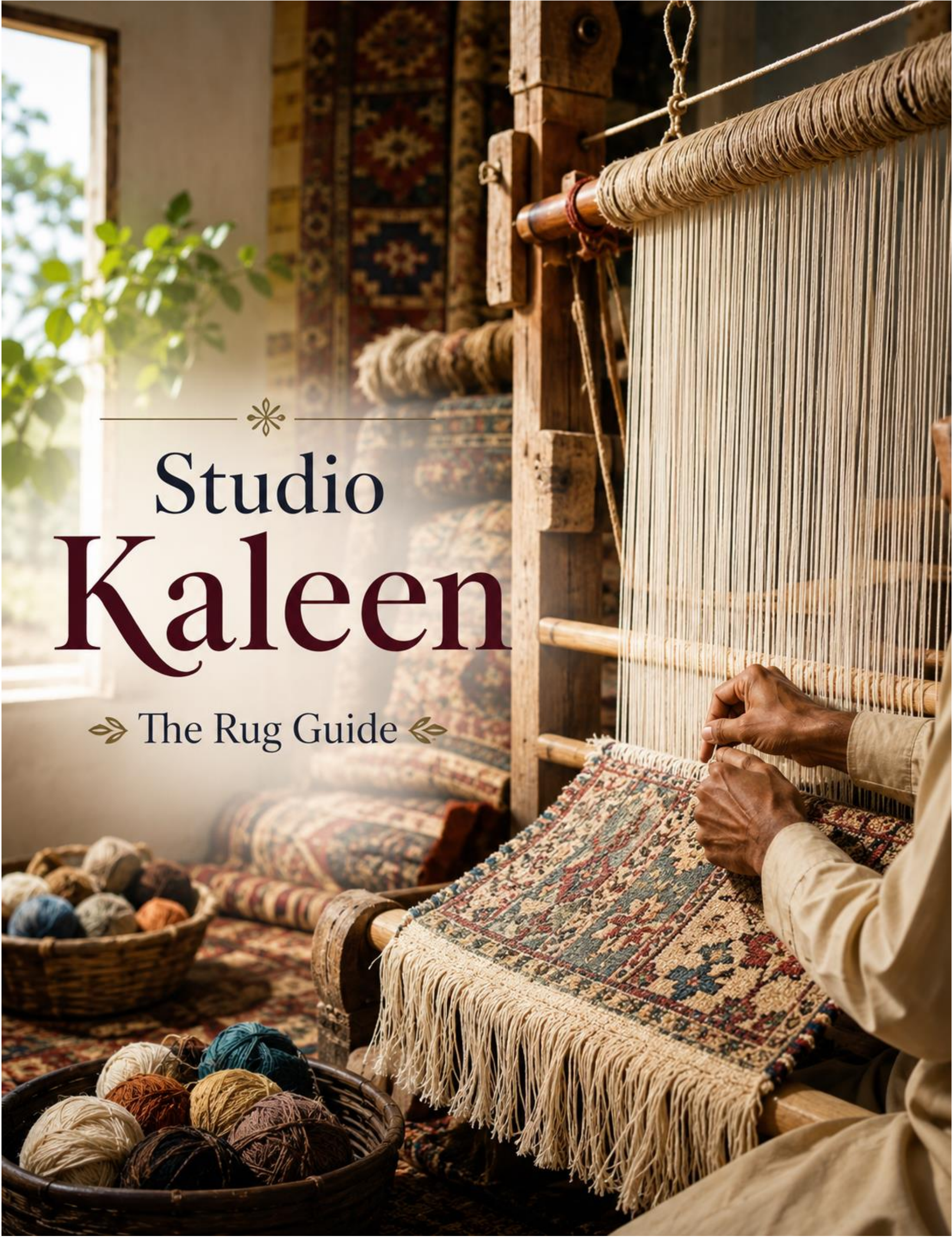


A person is shown from the side, wearing a light-colored long-sleeved shirt, working on a traditional wooden loom. The loom is set up with many vertical threads, and a colorful, patterned rug with a fringe is being woven. In the foreground, there are two baskets filled with balls of yarn in various colors like blue, orange, and brown. The background shows a window with green plants and a patterned rug hanging on the wall.

— ✨ —

Studio Kaleen

➤ The Rug Guide ➤



A word from our founder

Our Rug Guide was created with the sole purpose of educating, informing and guiding rug owners about the various nuances associated with selecting, buying, and maintaining a carpet. It is a symbol of our dedication, knowledge and love for hand woven rugs catering to the needs of every kind of rug user out there – beginners and experts.

As members of this trade, we consider it our professional duty to share our learnings with our patrons for it will simply enable them to engage in a productive fashion when it comes to all things rugs.

We hope you enjoy this Rug Guide as much as we did to curate it for you. Studio Kaleen takes great pride in the kind of work we do and all the lives we impact through it. Excellence is a constant endeavour, one that we identify closely with as it allows us to build long lasting relationships with our clients and create memorable experiences.

Good luck and happy reading.

Anuj Das ~ Rug Enthusiast



“

*Always remember - A rug's placement speaks
to the aesthetic intellect of a rug owner*

”





Brand Philosophy

The Studio Kaleen is an entity with a penchant for the centuries old woven craft which is where we come from. It reflects our origins that helped create this unique identity you all see today. It is what allows us to identify and curate a unique assortment of rugs that are authentic and distinguishable by design, a collector's item at competitive prices.

In a world clinging to technology and consumerism, an elegantly hand-crafted piece occupies a special place given its rich historical lineage. They are an essential hallmark of heritage passed on by artisans everywhere from one generation to another, something we believe deserves recognition and mutual respect. It is these handmade products with their wicked imperfections, unusual styles and unique techniques that nourish the soul of any space they occupy be it a room or a home.





Our goal is to promote and sell HANDMADE products as pieces of art allowing people to experience the beauty of the centuries old craft while contributing to the lives of the artisans behind it. It is our endeavour to create meaningful and long-term relationships built on the cornerstone of integrity, trust and excellence.



Values and Culture

We established The Woven Arts with the idea to create products that enriched the lives of both – our customers and the people involved in making them. In the journey of curating this exquisite selection, we bore witness to the socio-economic struggles and hardships of several local artisans living in rural areas, striving daily to make ends meet for themselves and their families.





TOOLS FOR WEAVING



COLOUR POM BOX

09 Section *Okc*

Art of Selecting a Design



22 Section *Tsto*

Colour, Design and Texture

28 Section *Th»cc*

Selecting the Correct Size

52 Section *Six*

Rug Essentials -
Buying Tips and Caring

37 Section *Fou»*

Types of Fibres

62 Section *Scvck*

Washing your Rug

41 Section *Fivc*

Types of Constructions

68 Section *3ighl'*

Rug Terminology

99 Section *Nikc*

Prominent Rug Hubs
of India

Contents



The Art of Selecting a Design

A

.....

Picking out an area rug for any space can turn into a tedious task if we don't have the requisite information at our disposal. This is where you can rely on The Studio Kaleen as a useful guide to steer your way in the right direction.

We have often heard people say that majority of their focus while selecting a rug is primarily on the colours, the size or the texture. The design, however, takes a back seat and is given little to almost no preference over these crucial aspects. Surprising as it may seem, we are going to try and refine this process by sharing some valuable advice based on our own experience of rug selection over the years.

To arrive at this decision, it is important that you keep asking yourself the right questions in order of priority starting with –

Why is this rug being bought?



While browsing through catalogues and skimming across magazines, you may get the feeling that the design is less critical than colours. It is indeed true when experts around the world say that colours are the first thing our eyes see when we look at a rug and those colours will have far more impact on its surroundings even if the pattern is discordant. This allows rugs to blend into most rooms, provided the colors are harmonious.

However, choosing the right design goes over and above a few things that should be taken into consideration. Think of design selection as trying to decide what kind of clothes you want to buy? The kind of T-shirt you wear or trousers you put on says something about the kind of person you are.

The design of any rug tends to convey a similar perception of your style, the ambience you're going for and the kind of taste you generally have in life. It is a representation of your aesthetic beliefs translated by patterns, motifs, shapes etc.



GEOMETRIC



REPEATING

Curvilinear

While viewing this design, you may notice how most of them tend to be rather intricate and floral- inspired. Curvilinear patterns find their best expression in classically furnished rooms. The more ornate and intimately decorated the surroundings, the stronger the impact a curvilinear rug will have on your room. A curvilinear design can also add a degree of opulence to a plainly decorated room, but careful consideration is advised here as rooms that are done up in a rustic fashion or using Scandinavian furnishing may result in a clash of the two styles.



Geometric



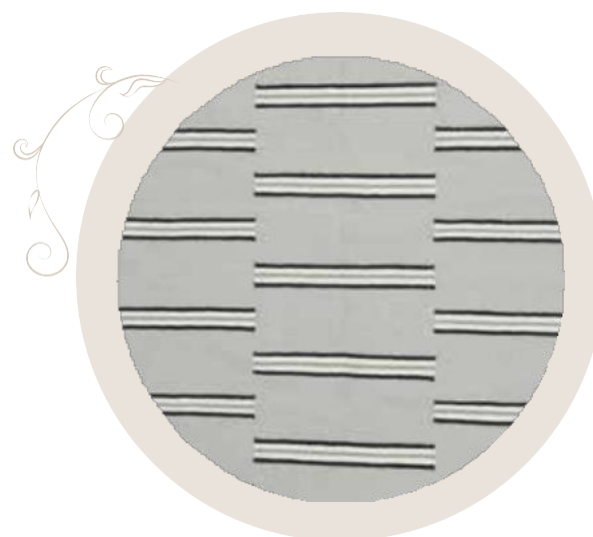
One of the more acclaimed patterns around the world, the mark of their popularity resides in their compatible nature across several kinds of decor. Particularly compatible with Scandinavian and Bauhaus inspired designs, the geometric patterns make a statement and capture your attention with style. They may also appear gorgeous in more classically furnished rooms, provided the rug you choose has tones that match the overall décor.

Repeating

This design employs a single motif or group of motifs repeating throughout the length and breadth of the rug. The nature of its repeat even in intricate Persian designs is done so elegantly that they appear to be the same from every angle. A remarkable feat in designing which affords these kinds of rugs considerable freedom during placement. The Studio Kaleen advises using such repeat patterns in areas that go well with runner sizes such as corridors, staircases, lobbies, living rooms etc.

Centralized

The hallmark of this design is the positioning of a large, single motif at the center which usually looks like a medallion. The beauty of this medallion sparkles especially well when it relies on the balance between the focal motif and the surrounding design. This symmetry can be disturbed if one side of the rug is disproportionately near a wall or piece of furniture. Therefore, we recommend that these rugs should ideally be the center of attraction in a room for the sheer purpose of accentuating their glamorous attributes.



Vertical and Horizontal

An easily recognized pattern due to its unilateral nature, rugs with this design need to be seen from an angle for maximum effect. Some of the commonly found rugs employing this technique are the ones used for prayers or carpets depicting pictures which are usually indicative of storytelling.

The visual impact of such rugs deteriorates when they're viewed upside-down. Optimising the location of these rugs is largely a matter of trial and error, but one must aim to spread them where they cannot be seen upside-down.

The Studio Kaleen recommends using vertical and horizontal designs for rugs that can be used as wall-hangings or as small sized carpets in private spaces with extremely limited viewing.



“

*Stylish décors are personal statements
made using designer vocabulary.*

”





Design Styles

Nothing beats the class and culture that comes from a traditionally designed home. Here in India, the mind simply boggles when we observe the sheer sophistication of designs and styles. Whether it is north, south, east or west, people residing in different parts of this great country like to leave their distinct mark, a statement of sorts that is unique to their style.

Traditional rugs are perfect for spaces where people opt for a classical theme, that could mean residential or commercial. Not only that, these rugs are a perfect addition to festive occasions seeing as how all festivals celebrated in our country are vividly beautiful brought to life with several colours.

Traditional Rugs

We understand how homeowners typically prefer decorating their living spaces during festivals and to have a rug that embraces this tradition, is the icing on the cake we all deserve.

A lot of these rugs usually come in earthy tones as they're made with the intention of complimenting an imperial style of furnishing. However, some designs can be extremely colourful and vibrant which may just be the kind of rug you need to enrich your décor.

The Studio Kaleen offers a splendid variety of designs made using both - hand knotted and hand tufted techniques. Each of these rugs are as unique as the artisans involved in creating them.







Transitional Rugs

As consumer tastes have evolved over the last few decades, the impact can be felt through design trends shifting within the carpet fraternity. This has given rise to the transitional family of rugs where designers prefer to give an eclectic spin to the traditional style by fusing it with elements that are abstract in nature. In many ways, one could even say these designs and rugs act as gateways while migrating from traditional to modern capturing the best of both worlds. In the image below, one can see how this fusion comes to life with patterns emerging from different corners of the rug almost as if it has been deliberately erased in certain areas.



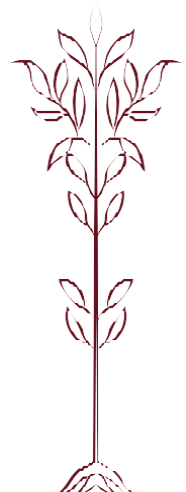


Modern Rugs

Today's ultra-chic and modular homes may have all the latest gadgets this world has to offer. However, a modern style rug with its fashionable set of colours can add a dash of zing to a layout that could be labelled as bland and devoid of any imagination.

As the name suggests, modern rugs follow a contemporary philosophy of design. These rugs usually consist of shapes, patterns and artwork that re-invent the trend of design altogether. It could be due to the colours being vibrant which gives the rug an identity of its own or for any other reason pertaining to the texture, finish, pattern etc. These rugs are a great fit for residential or commercial spaces with similar layouts. If you're utilising modern furniture, then a rug like this will be a lovely addition to augment the aesthetic appeal of your décor. The pattern, colour and shape of the rug are crucial aspects to consider when making a selection of this nature to ensure it is not too overwhelming on the furniture's minimalistic design.

The Studio Kaleen offers a splendid variety of designs made using both - hand knotted and hand tufted techniques. Each of these rugs are as unique as the artisans involved in creating them.





Colour / Design / Texture

The final elements you will want to consider before purchasing a rug are the colour, design and texture of it. These elements are extremely important as they have a direct influence on the space you are trying to adore.



Pictured here; An assortment of colours that are used by dye masters to perform experiments. This trial and error is a crucial process for achieving colour accuracy in order to execute mass dyeing of yarn.



THE GENTLEMAN IN THE IMAGE ABOVE CAN BE SEEN USING THE
PAINT BOTTLES TO COLOUR DEMARCATED SECTIONS OF THE RUG'S DESIGN



Colour

The first thing you should consider is how the colours in the rug coordinate with the existing colours in your space. The colours don't have to necessarily match but instead must compliment each other.





Design

Let your personal style and existing decor guide you to selecting either a traditional, transitional or contemporary rug. In a state of confusion - transitional designs are a smart and sensible choice as they tend to work in most interiors, ranging from traditional to modern rooms.





Texture

Design and colour may define a rug for most, but the visual effects of the texture should not be underestimated. Not only are textured rugs visually intriguing, they also offset the solid surface of your floor drawing your eyes into the dimension of the rug.







Selecting the Correct Size

The best rug doesn't look good in and of itself - it enhances and compliments the entire look of your interior / exterior space.

With that, its interesting how the size of a rug and not just its appearance can influence the dynamic of an area.



01. Define Dimensions

First step would be to measure the dimensions of the space with the help of a scale or measuring tape. After which you identify the area you want to place your rug. An important tip which generally gets over-looked - mind the doors and how they open.

02. Optical Illusions

Rugs have a way of making your area look unified or disconnected, you can call it an illusion of space. An undersized rug makes the room appear smaller and vague, hence without a doubt opt for a larger sized rug. A bigger rug tends to unify the furniture and accents in the area to make the room appear larger than it actually is.

03. 18" of the Floor

A thumb rule - keep atleast 18" of bare floor around the edges of a rug. This almost works for all spaces. If the space is smaller, feel free to bend the rules to adjust to your needs. The key is to get the proportions in the space right.

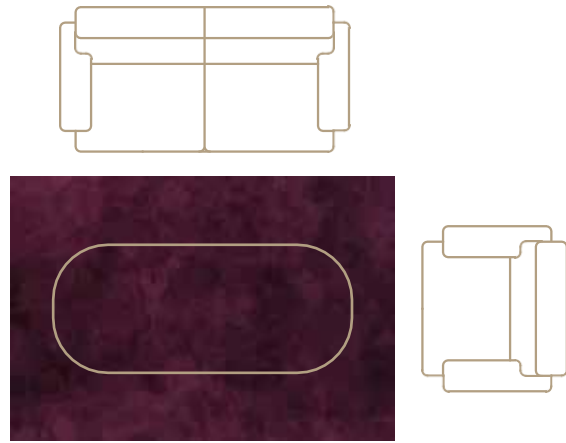
04. Bend the Rules

If the room looks good - go for it!
Remember that these are standard rules for standard rooms. If you've got an unusual room structure or furniture placements, you'll have to work with what looks best!



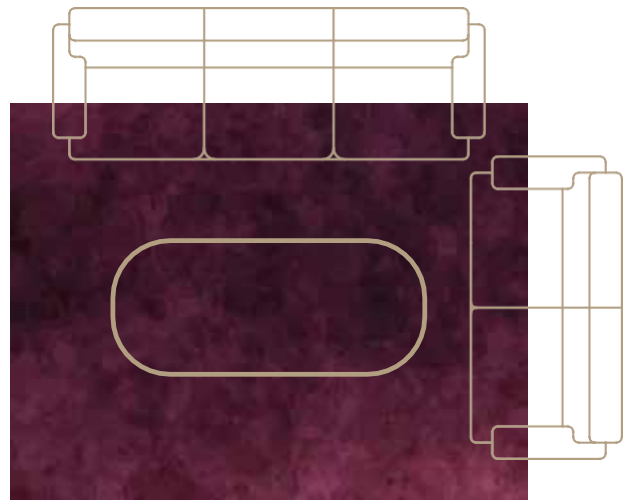
NO LEGS ON THE RUG
RECOMMENDED SIZE 5" x 8"

In case of a smaller living space, make sure to keep all seating off the rug for the area to seem larger



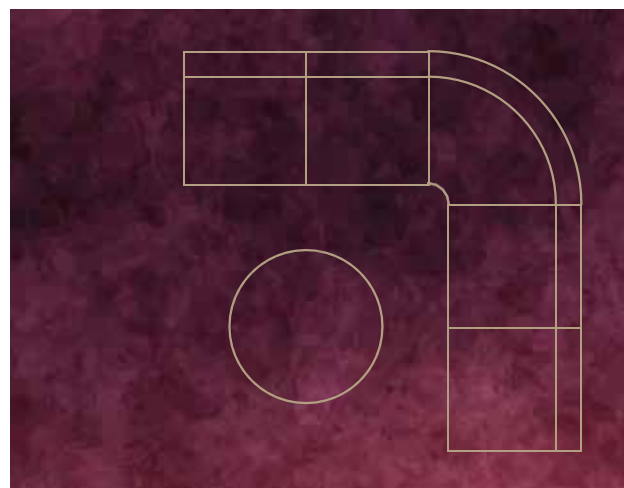
FRONT LEGS ON THE RUG
RECOMMENDED SIZE 8" x 10"

With this size of a rug, the front half of the furniture should be kept on the rug, to give a feeling of a compact space



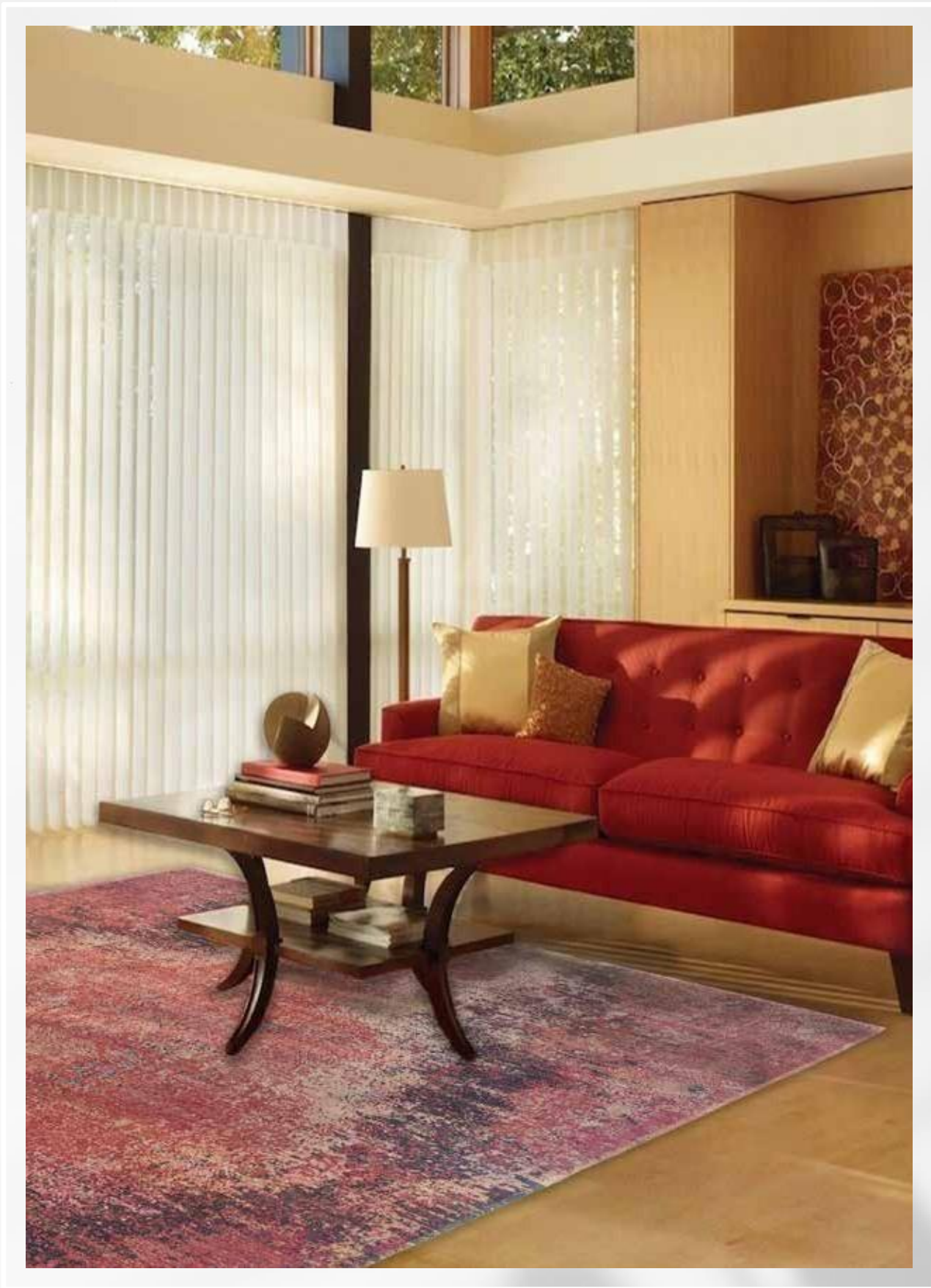
ALL LEGS ON THE RUG
RECOMMENDED SIZE 9" x 12"

This size genreally requires all the furniture to be on the rug



Living Room Rug Layout





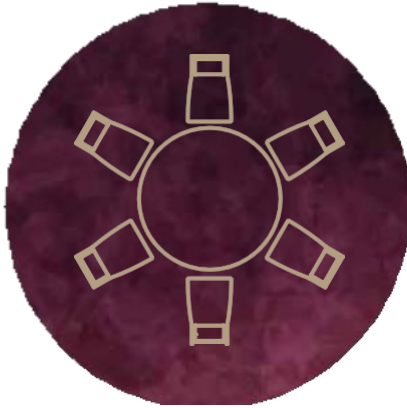
COSMIC COLLECTION



FOUR CHAIRS

RECOMMENDED SIZE 5" x 8"

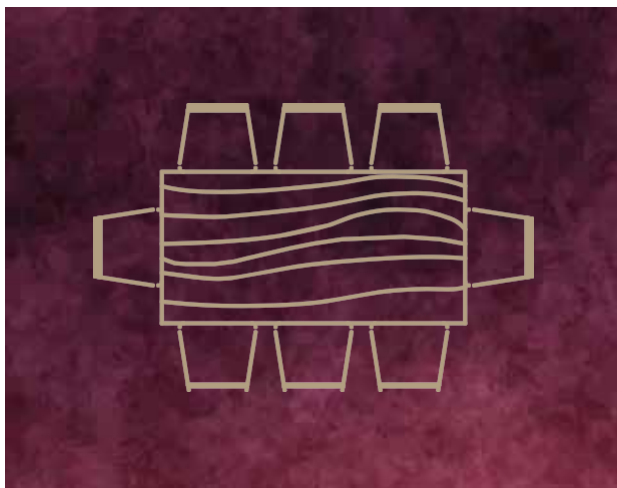
This sized rug is best suited to a dining table with four chairs



FOUR TO SIX CHAIRS

RECOMMENDED SIZE 8" x 8"

The round rug is best suited under a round table. A square rug would work best under a square or rectangular table



SIX TO EIGHT CHAIRS

RECOMMENDED SIZE 9" x 12"

Both sizes of 8"x10" or 9"x12" work under dining tables with six to eight chairs. It is completely dependant on the size of the area you are placing the rug in.

The next page displays two rugs of 8"x10" with two different styles of dining tables



Dining Room Rug Layout



ARMONIA COLLECTION



VIHARA COLLECTION

FULL SIZE BED
RECOMMENDED SIZE 5" x 8"

Typically with this sizes rug, place the rug horizontally. Your room size will be of great help in showing you how much of the rug is to be exposed at the foot of the bed



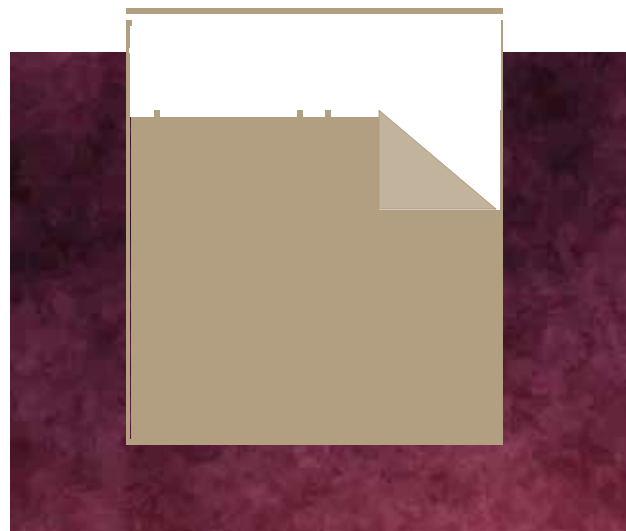
QUEEN SIZE BED
RECOMMENDED SIZE 8" x 10"

Similar to the full size bed, place the rug horizontally. You can even place a 9"x12" rug here, if your room size permits and the space will definitely look more roomy



KING SIZE BED
RECOMMENDED SIZE 9" x 12"

This size is typically used for a king size bed, to avoid the space looking out of proportion.



Bedoom Rug Layout





RESPLENDENCE COLLECTION



ELEMENTARY COLLECTION



“

*The next time you want to be a part of tradition
and culture by owning a piece of luxury,
spare a thought for handmade -handwoven*

”



Types of Fibres

Picking the correct fibre is contextual. There are multiple factors to consider such as durability, softness, shedding, colour retention and much more.

In fact synthetic fibres like polypropylene and polyester are better choices to natural fibres as they are stain and fade - resistant.

The next couple of pages will give you all the details on the eight fibres for you to get a better understanding of what you should choose to adorn for your spaces.



Pictured here; Large hanks of woollen yarn being hand spun and hand carded which gives the yarn uneven twists in order to create different textures on a rug.

Synthetic Fibres

ACRYLIC

Moderately priced, durable although not as strong as other synthetics. This fibre is most commonly blended with other fibres like polyester (poly-acrylic blend).

POLYPROPYLENE

Very affordable, easy to maintain and highly durable. All colours are bold and fade- resistant. Commonly used in indoor and outdoor rugs for its stain resistant qualities.

VISCOSE

Synthetic shiny fibre, commonly known as art-silk. It is often used as a substitute to silk and is less expensive. Rugs made of 100% viscose are known as accent fibre rugs.

POLYESTER

Very affordable, wears well and feels very soft, especially when used for rugs with a thick pile. The rugs made from this fibre are very easy to clean and are moisture and stain resistant.



Natural Fibres

COTTON

Natural, soft and easy to clean and maintain
Sometimes used as the base for a rug.

JUTE

Relatively affordable and second only to cotton as the most produced
natural fibre for rugs

SISAL

This fibre is highly sustainable and it stems from the agave plant.
Attracts minimal dust to the rug and is static free.

WOOL

The most commonly used fibre in rug production.
Wool usually refers to fibres from sheep.





A CRAFTSMAN IS WEAVING A RUG/ KALEEN/ GALEECHA AT A WEAVING CENTRE



CHURI (KNIFE) IS USED TO CUT LOOPS FORMED BY THE ROD



PUNJA (BEATER) IS A COMB USED TO FIX THE WOVEN WEFT THROUGH THE ROD

Types of Constructions

While hand-knotted rugs are the most prestigious and well-known rug constructions, the majority of rugs made today are less expensive alternatives.

The following pages will help you understand the difference between the three of our main rug-constructions.



Pictured here; A partially woven hand-knotted rug on a loom with a blueprint on top. The design seen here is known as Nain which is a small town in central Iran that began crafting their signature style rugs around 1930.

Hand Knotted Rugs

Let's talk about hand knotted rugs first, the standalone feature of this style of carpets is the presence of a warp and weft with the weaver circling each knot manually around the weft and then clipping the excess yarn in the process. The warp is a spacer and the weft locks the yarn in place. Hand knotted rugs almost never come with an additional backing cloth as they don't require one and once you flip them over, one can view the actual design on the back of the rug.

This construction is used mostly to achieve complex set of colours and designs since this style comes with the maximum number of weaving possibilities. A seasoned rug buyer can be seen spotting a hand knotted rug from a distance, a skill one acquires through time.





MANUFACTURING

16 - 20 WEEKS

DURABILITY

20+ YRS

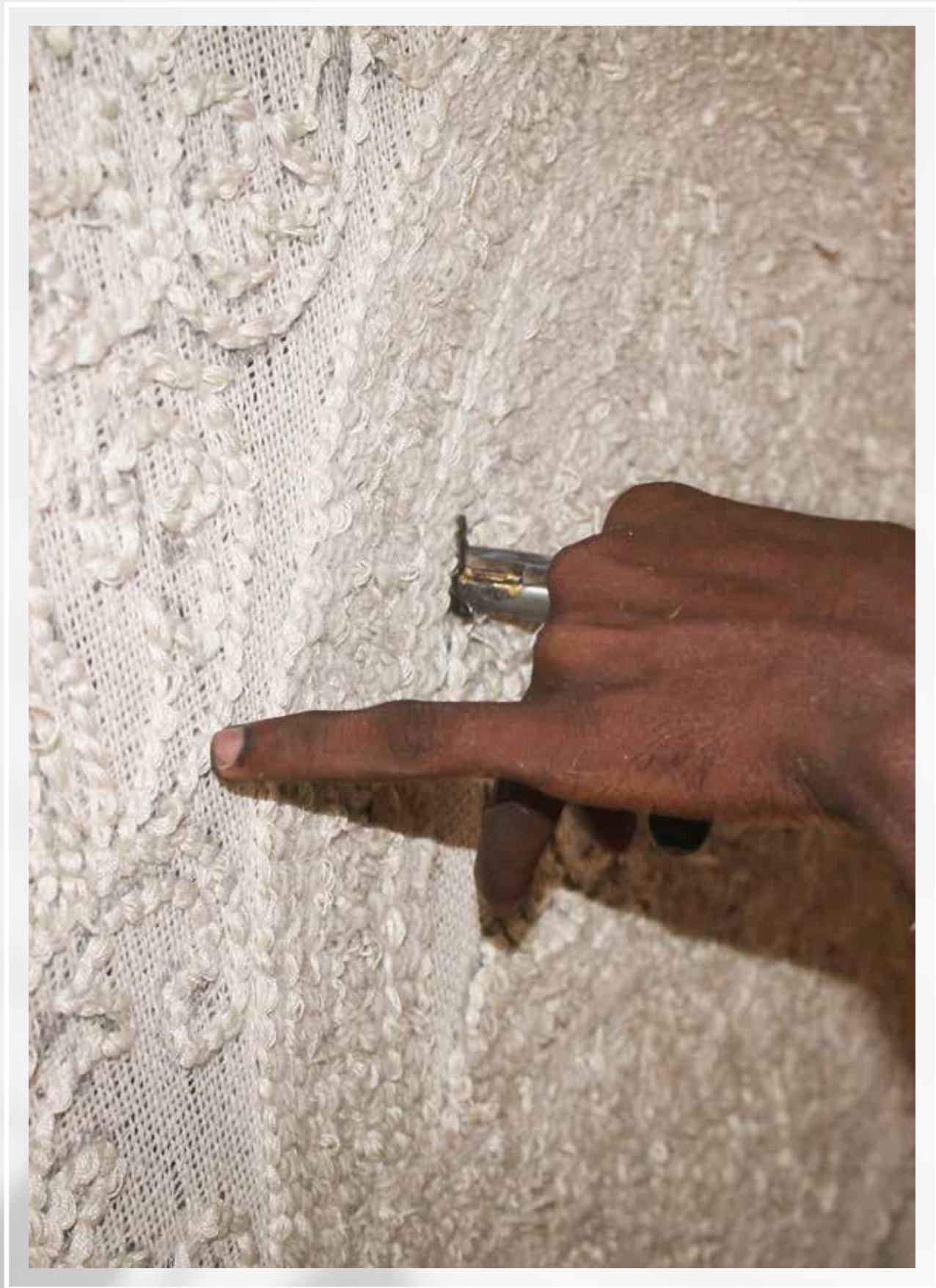
Hand Tufted Rugs

Hand tufted rugs are constructed using a tufting gun and contain a primary as well as secondary backing. The weaver uses a design blueprint to weave the carpet and this tufting gun contains yarns of different colours that allow artisans to punch in the right colours in the corresponding areas of a design. In most cases, one can see tufted rugs with a cotton backing cloth behind which is applied using synthetic latex. This latex is created using a concoction of industrial chemicals after which the rug is spread out in the sun to ensure it dries out completely.

This backing is done to ensure that the yarn does not pop out of the rug thereby ruining the entire carpet which is what makes this process so critical and is carried out with careful supervision.

This style of rugs come with certain limitations as one cannot achieve a design that is too intricate in nature or one that contains several colours intermingling with each other at different points.





MANUFACTURING

6 - 8 WEEKS

DURABILITY

3-10 YRS

Handloom Rugs

These are one of the most prominent styles of constructing a rug in today's market if one is looking for that soft pile and smooth texture. A handloom rug is woven on a mechanically operated loom with shuttles going from one end to another carrying the yarn with it.

These carpets are woven in such a fashion that the rug holds its structural integrity even if a cotton cloth backing is not applied to it. This is simply due to the foundation warp and weft acting as a natural backing. On most occasions, weavers will apply two layers of this natural backing to prevent any potential damage. However, depending on the discretion of the maker, a cotton cloth can also be applied on the rug.





MANUFACTURING

7 - 9 WEEKS

DURABILITY

20+ YRS

Flat Weave Rugs

The wonderful flat weave style of rugs, are intriguing pieces of craftsmanship simply because of the variations one can achieve in terms of colour, texture, design etc. Flatweave rugs can be constructed using a variety of looms which are set up in unique ways to accommodate specific designs.

The popular styles of construction include pit looms, shuttle looms, punja looms and power looms which can be surprisingly affordable ways to achieve some stunning artwork. The rugs that are created using all these styles are usually referred to as flat weave dhurries and may or may not have fringes. They are extremely durable and have a quicker turnaround time than hand knotted rugs and in some cases, hand tufted too.





MANUFACTURING

6 - 8 WEEKS

DURABILITY

20+ YRS

The difference between hand knotted rugs P hand tufted rugs

A hand knotted product is a rug constructed of a warp and weft with yarns knotted into the weft. The warp is a spacer and the weft locks the yarn in place. A hand tufted product is a rug made of a primary backing that yarns are punched into, and a secondary backing that is laminated to the primary back to lock the yarns in place.





HAND KNOTTED



HAND TUFTED



Rug Essentials - Buying Tips

Our products much like the clients we serve come from different parts of the world, which makes the buying process a crucial one. Surely, some useful tips on how to go about selecting a rug for yourself could be considered valuable in our opinion.

Now that we have established its importance, let us begin with hand-knotted rugs. Knowing your hand knotted rug in its various forms – quality, knot count, material, finishing, origin of designs etc. are critical factors which allow for a smooth purchase. While engaging in the process, we always advise our customers to ask the right questions. To make things easier for everyone, we have prepared a list of queries that must be attended to by any rug merchant selling hand knotted rugs:

What is the knot count?

Rug merchants everywhere will divulge this information in different ways, so it is imperative that a customer understands this reference properly. On most occasions, the knot count is shared in the form of knots per sq. inch, which essentially means the number of knots there are in one inch of a rug as you move both – vertically and horizontally, hence, the term square inch. Bear in mind, a higher knot count means two things – it allows for the motifs/ medallions in a rug to be as detailed as possible and it indicates a higher price. A good way to verify this information is by asking the seller for an inch scale to keep at the back of a carpet and measure the knot count.

What quality of materials have been used?

An extremely well-known fact, however, can mislead a lot of customers if they don't know how to distinguish between natural fibres. Knowing your jute from your wool and your wool from your silk etc. is the key to understanding what materials have been used in making your rug.

Traditionally, real silk carpets are far more expensive than wool ones. In addition to this, it is important to know the source of the fibre, for instance, if the carpet is made from wool then one must inquire about the quality of the wool, where has it come from, how was it spun and dyed. This brings us to silk, as you all may have seen or read earlier, there are two varieties of silk used in making rugs. One is the real silk fibre extracted from natural sources while the other is artificial silk or bamboo silk made from chemical processes. Over the years and through industry abuse, we have seen the latter masquerade in the markets as real silk and so, we strictly advise all our clients to exercise caution. Carpets made from art silk are relatively cheaper than the ones produced with real silk and you'd surely be wise to remember the difference.

Where was it made and how was it finished?

Being able to identify the source of a rug's production is truly the mark of a seasoned rug buyer. The regions of Agra and Jaipur are known for their vegetable dyed and oxidised style of rugs while the ones originating from the rural areas of Varanasi/ Bhadohi are more prominent for Persian designs such as Heriz, Tabriz, Herati etc. These are just a few examples that we want to share with all of you that'll help in the entire process.

Lastly, while going through your selection of carpets/rugs, it is important to check for durability. For this we recommend testing the warp and weft to ensure they are of sound quality. All you need to do is fold the carpet from any chosen area where you can view the insides of the pile and give it a slight jerk. If you notice creaks in the carpet, the warp and weft maybe faulty or not of good quality. Also be sure to see the pile in detail whether yarn fibres shed upon being pulled gently.



“

*Knowing your hand knotted rug in its
various forms are critical factors which allow
for a smooth purchase*

”



You are more than welcome to employ some of the above-mentioned tactics when going in for a hand tufted carpet. There are certain queries over there which over-lap into a hand tufted construction such as the areas pertaining to material and finish. To cover the rest, we'd like to advise our customers to conduct certain quality checks in a hand tufted rug. The nature of its construction allows for the rug to have a cotton cloth backing which needs to be inspected properly along with the pile of the carpet.

To check this, all you need to do is pull the yarn gently and if it comes out, then it indicates a low density of hand tufted rug. Repeat this procedure for checking the backing material, if the cotton cloth or its binding strip show signs of yielding then it simply means the quality of latex compound used is inferior/ weak.



When the time comes to purchase, due consideration should always be given to the following:

Setting of the carpet

- ✧ How is the room going to be used?
- ✧ What is the expected volume of traffic for that room?
- ✧ Will this room be the centre of activity for family and entertainment?
- ✧ Is the rug going to be closer to the entrance? Will people take off their footwear prior to stepping on it?

Size and Shape

- ✧ Size and shape should be considered, depending on your taste, furniture, and space. Are you planning to use a king-size rug as a large centrepiece for the room, or do you need a few small rugs to create fun accents around the house?
- ✧ Runners look great in hallways and staircases while round, oval, and square rugs might be best suited for your office space. Rectangular rugs are by far the most common shapes and more widely available.

Estimated Cost

- ✧ Knowing your financial threshold is a prudent way of shopping for anything especially rugs since they run anywhere between a few thousand to several lakhs depending on the factors we have shared here.
- ✧ However, this restraint should not let you make a compromise on your taste instead be guided by it. For instance, buying a rug with a great design, finish etc. that compliments your taste even if it's slightly bigger or smaller should not weigh you down if this is truly what will satisfy your quest for the perfect décor.



Rug Essentials - Caring

Quality handmade carpets are beautiful and durable than any other kind there are in the market today. What does, however, ensure long life and make it a valuable family heirloom is following these simple care instructions diligently:

ONE | Ensuring the carpet is not exposed to extended durations of sunlight. Handmade textiles do not require constant exposure to the sun as this can lead to colour fastness wherein the colours of the rug fade faster than usual. One must take note, as a rug ages with time, its colours tend to gradually fade giving it the antique appearance of a collectible.

TWO | Wear and tear is a commonly occurring phenomenon with hand woven carpets especially if they are placed under a coffee table, sofa, armchair etc. We advise shifting the furniture every now and then as it allows the pile to stand up straight maintaining its original form thereby keeping the rug intact for longer.

Fringes

For those of you who are new to this, fringes are extensions of the warp that are carefully tied into a knot to prevent displacement of the yarn. We recommend proceeding with caution when dealing with the fringes of a carpet as once unravelled, they permanently hamper the rug unless attended to in a timely fashion. Do not use any form of residential or industrial adhesive since it's a frivolous attempt to make any sort of amends and can cause permanent loss of value. If the carpet has indeed incurred damage, it'll immediately require restoration work which is best left to our skilled professionals.

Spills

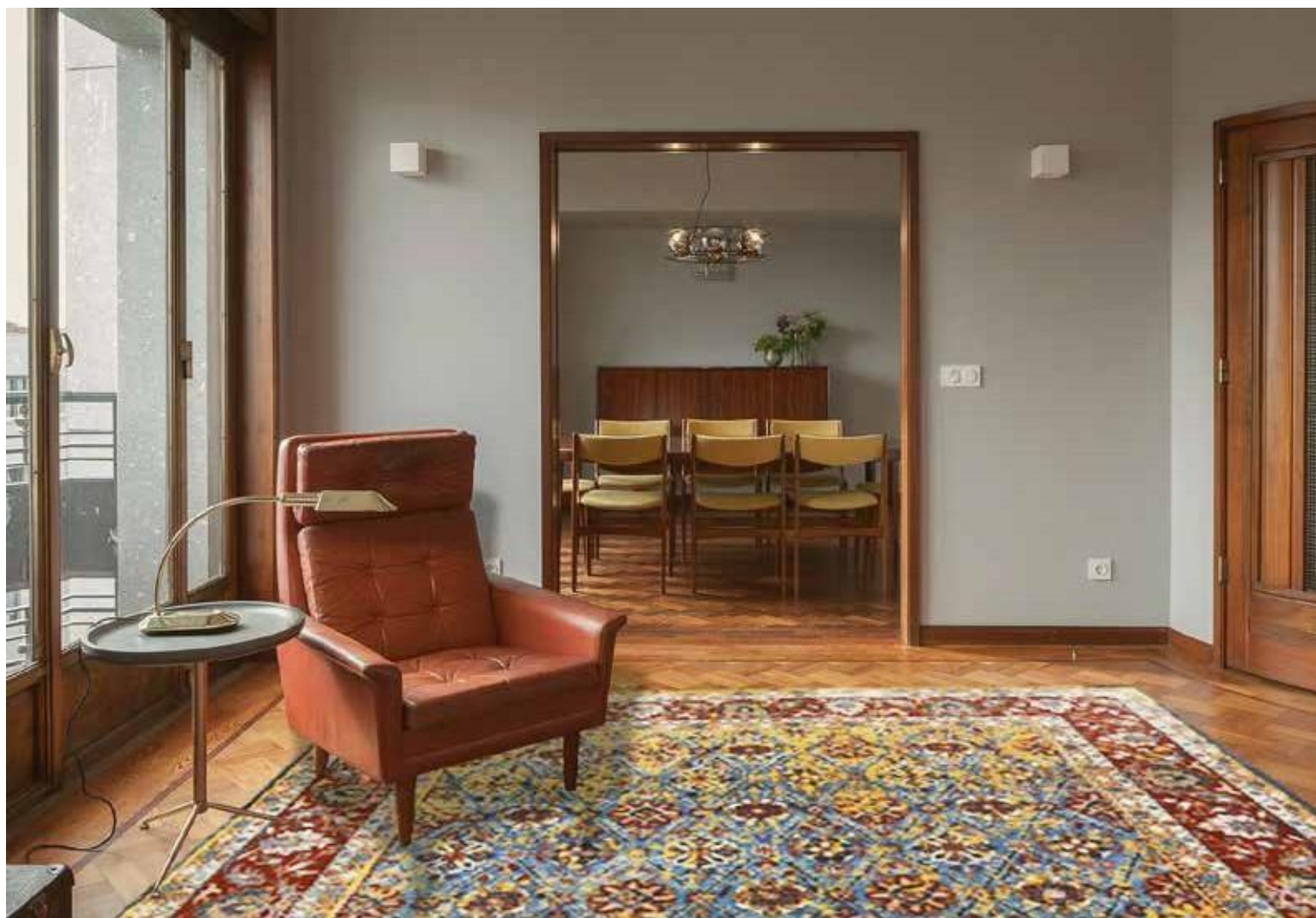
A liquid spill like water, coffee, wine, milk, ink, blood etc. demands immediate attention. Your first response should be to gently apply an absorbent paper towel and gradually increase pressure. Once complete, you may use dry paper towels to squeeze out the liquid. Spirits and other beverages containing sugar need additional treatment in the form of a damp sponge that has been dipped into a warm detergent solution. Beginning from the surface of the pile, work your way inwards around the edge of the spill. Always remember, the sponge should be damp and not drenched in the solution as it'll wet the carpet excessively. After applying this sponge, do not engage in any kind of rubbing of the surface or attempting to scrub out any remnants of the spill.

Insects

Although, the yarn we use for our carpets undergoes an intense moth proofing treatment, there are still insects which may eat through the yarn despite these strong measures. Rugs that are in regular use do not usually encounter these issues, however, if you have carpets lying around in spare rooms or areas that are not utilised all that often then you may need to have them rolled and stored properly. We suggest conducting a moth-proofing treatment of this area prior to storing the rugs in it. The wool eating carpet beetle is uncommon in cool regions, but if found, please seek professional assistance without any delay.

Cleaning and Repairs

Cleaning a carpet can become an unforeseeable headache if one does not conduct this activity appropriately. Before you use any kind of vacuuming device onto your rug, it is recommended that you put the carpet out in the sun for a while. You'll need to see to it that the rug does not receive direct sunlight for more than a couple of hours. Post giving it its overdue time in the sun, begin vacuuming the carpet in the direction it has been woven. Now, we understand a lot of our customers may not know what this means. There is no need to worry, all you have to do is run your hand against the surface of the rug and as you see the pile brush up against your hand you'll notice a visible difference while running your hand in both directions. To confirm how the carpet has been woven, it will be the direction in which there is minimal disruption of the design. Alternatively, you can turn the rug upside down, walk on it for a few weeks and vacuum underneath regularly. Vacuuming a rug is more important than washing, as the dirt at the base of the knots causes damage to the surface of the pile.



Its definitely possible to keep your rug looking as beautiful as it did coming out of its packaging, but its going to require a little care, cleaning and maintenance.

Complete and proper cleaning is contextual and dependant on the type of fibre used in the rug. A breakdown of proper cleaning on synthetic and natural fibres is mentioned in the next few pages.



*More information on the last page for details on how to schedule your pick up.

Synthetic Fibres

ACRYLIC

Use a common cleaning detergent or create one with a teaspoon of natural detergent and a teaspoon of pure white vinegar combined with a quart of warm water. Absorb as much of the liquid before applying the cleaning solution.

POLYPROPYLENE

Fortunately, polypropylene is inherently stain-resistant and features very low moisture absorption. For best results follow wool cleaning instruction (pg 60).

VISCOSE

Avoid placing a viscose rug in a high movement and moisture area. Whisk up any spills or stains by blotting with a dry cloth. We recommend scraping solids with a dull knife or nail file. If in doubt, opt for professional cleaning services.

POLYESTER

Like polypropylene, polyester features very low moisture absorption. For best results follow wool cleaning instruction (pg 60).



Natural Fibres

COTTON

If stated only on care instruction tags on the rug, small sized rugs can be machine washed in warm water with a mild detergent. Larger rugs should be treated with a dry cleaning powder to prevent damage.

JUTE

Jute is not water-resistant, so do not place it in an area with high moisture levels. Blot the stains with a dry cloth immediately and if necessary, opt for professional cleaning services.

SISAL

Immediately remove any spills and stains by blotting with a dry cloth or scrape off the solids with a dull knife. If necessary, opt for professional cleaning services.

WOOL

Use a common wool cleaning detergent or create one with a teaspoon of natural detergent and a teaspoon of pure white vinegar combined with a quart of warm water. Absorb as much of the liquid before applying the cleaning solution.



How to Vacuum Rugs

Regular vacuuming is essential for removing deeply embedded dirt and prolonging the life of your rug. Before you vacuum, make sure you consider the rug's construction. This practice is necessary to allow the vacuum to penetrate the bottom of the pile pulling out dust particles that have settled there over time.

01. REGULAR PILE

Vacuum regularly. We recommend you to do it once a week, especially in the first month of your purchase.

02. SHAG

For these rugs, it's simple and quick. Just shake them outside to loosen the dirt and other particles.

03. LOOP / BRAIDED

Set the vacuum on the highest setting and clean the rug.



Washing your Rug

We at "The Studio Kaleen" understand and recognise the need for our customers to maintain the aesthetic appeal of their rugs. Once you have put in all that time and effort into choosing a rug or a few rugs for yourself, we realise that you'd want to do everything possible to retain its charm. Of course, over the course of its use, a rug tends to show signs of wear and tear, however, caring and cleaning both play a crucial part in its longevity, splendour and artistic value.

Depending on the level of exposure a rug has in a certain area of your house, hotel or any commercial space, dust particles tend to settle into the foundation of the carpet and its fringes causing the rug to look shabby, unkempt and the colours quite dull. Overall, the rug you once bought feeling like you owned a piece of heritage and history now looks like something you'd consider using as a piece of cloth for cleaning.

This is where rug cleaning plays such a significant role not only because you must know when to have it done but also how and where. Cleaning a carpet is not an ordinary task that one can undertake in the confines of their residences. It is a technical process which requires professional acumen to execute correctly.

Let's start by addressing how frequently should one have their rugs cleaned. For starters, you must consider where your carpets have been spread. It is important because every area receives a different footfall and hence, the rug wears out accordingly. For areas which are not used too often or have extremely low traffic such as your guestrooms, bedrooms, bathrooms, powder rooms etc. should ideally be cleaned once every 2 to 3 years. Now, the cleaning recommendations are different for carpets which are laid out in high traffic areas such as foyers, lobbies, corridors, hallways, living and dining spaces etc. We advise having these rugs cleaned at least once every 6 months to avoid their colours from fading, the design getting distorted, fibres coming out, stains becoming visible or any kind of obnoxious odour emanating from the rug.

“

Disorganized or unsupervised cleaning can prove harmful which is why it's important to have your rug cleaned by an expert - people who understand what it takes to successfully eliminate dirt, stains and odour.

”



INSPECTION & DUSTING



SOAKING

Our Rug Cleaning Process

1. Inspection P Dusting

Prior to initiating any cleaning procedure, our team of experts conduct a detailed inspection of the rug to check for any potential signs of damage which could have an adverse impact on the cleaning process. Once the inspection is complete, we conduct repairs if required to restore the structural integrity of the rug and then begin cleaning it

2. Soaking

After it has been dusted, the rug is immersed in fresh water which is mixed with a carefully formulated solution to ensure the dyes are unharmed. Hand brushes are used to preserve the delicate structure and pile of the rug

3. Drying P Stretching

Upon being rinsed properly during the solution wash, the rug is then stretched out to be dried in an open area, one that receives ample sunlight which is crucial for a quick and comprehensive drying to take place

4. Finishing

Once the sunlight has taken care of the rug’s drying, its fringes are then cleaned to ensure they are restored to their original colour

5. Delivery

We take anywhere between 2 to 3 weeks to perform this process and promise to deliver a rug that is squeaky clean, sparkling with life, free of all the allergens and dust known to man looking almost like the piece you once bought years ago





RUG CLEANING USING HAND BRUSHES



DRYING & STRETCHING



“

*Just like our homes, a rug should always be
sparkling with life*

”





Pick up & Delivery Scheduling

Disorganized or unsupervised cleaning can prove harmful which is why it's important to have your rug cleaned by an expert. People who understand what it takes to successfully eliminate dirt, stains and odour.

We take great pride in every process that we administer to our rugs which includes washing/ cleaning. It is our constant endeavour to ensure that every rug we receive for cleaning is handled with the utmost care and caution. We communicate these values to our team of specialists who clean your rug in such a way that it does not incur any further damage than the condition it was brought in.

We are proficient in executing the rug cleaning process for the following types of rugs:

- ✂ Hand Knotted area rug cleaning – Includes all materials, designs and finishes
- ✂ Hand Tufted area rug cleaning – Includes all materials, designs and finishes
- ✂ Hand Woven/ Handloom/ Flat weave area rug cleaning – Includes all materials, designs and finishes

Call us on + 91 9899440144 or E-mail us at info@thewovenarts.com now to schedule your pickup and our team shall be present at your doorstep to collect your rug(s).

FREE Pick & Delivery all over New Delhi & NCR.

* Terms and Conditions Apply





Rug Terminology

When dealing with rugs, it is advisable to acquaint yourself with some commonly used terms in the trade community. Familiarizing yourself with these terms will help you communicate more effectively thereby ensuring a smoother purchasing experience.

.....

a.

ABARASH

An effect observed in the colour(s) of a rug which is largely by design. An abarash effect occurs when the yarn is dyed both – intensively and lightly at different areas of the same hank usually in two to three shades of the same family of colours. This is what produces light spots and subtle shading differences in the carpet which appear white in colour and are essentially parts of the yarn.

ACTION BACK

A net like backing applied to flat weave area rugs or wall to wall carpets. This is usually considered as a primary backing on top of which there is another layer of cotton cloth applied which is a practice more relevant in hand tufted rugs

ALL-OVER DESIGN

Rugs that contain designs where the pattern is consistent throughout the rug. Generally seen in Persian designs which have features like a central motif or medallion. To distinguish between those and other designs is where this phrase is most useful. To give you an example of this type of design is the Herati pattern often seen in Persian style hand knotted carpets

ANTIQUÉ WASH

A washing technique implemented to make a rug appear as though it has been restored in some fashion after several decades/ centuries giving it an old and faded look

ART SILK

Stands for artificial silk or as the industry term goes "bamboo viscose". A popular fabric for yarn used industry wide amongst all factories. Due to popularity and distribution networks, the fabric has come under a lot of scrutiny over the years as inferior qualities of this fabric are known to be masquerading as real silk

b.

BACKGROUND COLOUR

Implies the shade used in the ground of the rug. In any carpet, there are two colour references to distinguish from, the first one indicates the set of shades used at the base of a design which forms the majority portion and second are the set of colours used for the motifs/patterns in a carpet. Some of the commonly used background colours vary as per the kind of design, for Persian style designs it could be maroon, yellow, blue or beige. For contemporary designs, it can be grey, beige, sand, pewter and other monotone varieties



BINDING

b.

BACKING

A certain kind of fabric which is used in hand tufted or handloom style rugs for protection and strengthening of the carpet. Backing is applied at the bottom of a rug in two stages during finishing:

Primary backing | A woven or nonwoven fabric in which the yarn is inserted by the tufting needles

Secondary backing | Fabric laminated to the back of the carpet to increase dimensional stability

BAZAAR

An inspection process that is conducted by floor managers or production heads before the piece is finally approved for dispatch or ready to be shown to the factory owners

BERBER

Refers to a rug made from undyed woollen yarn that is hand spun. Indigenous to the tribal regions of North Africa

BINDING

A process where a cotton band or strip is sewn/pasted along the edges of a rug. This is done at the back of the carpet to protect, strengthen or decorate the edge

BIRAI

A finishing process that involves plucking out tiny bits of white undyed yarn that can sometimes get stuck in the pile of a rug

BLENDING

When there are two or more kinds of yarn used to fuse and create one type of yarn. This could imply two different yarn fibres like wool and jute, wool and art silk etc. The blending of a yarn is conducted in two ways:

First | The first method is where the blending takes place during the fibre stage itself to create one yarn. This is done during spinning of the yarn. For instance – blending silk and wool fibres during the spinning process to create one yarn

Second | In this method, the yarn has already been spun and is then blended to create a mixed yarn. Again, this could be two different or similar fibres but of different varieties. For instance – blending New Zealand wool with Indian wool to create a texture based woollen yarn for weaving

BORDER

A strip of coloured pattern seen running along the boundaries of a rug to demarcate the areas of the boundary and the main design in it

BRAIDED

A type of reversible rug usually made from natural fibres such as Jute, Hemp or Sisal. Braiding is a technique where strips of yarn are made into thick ropes and then sewn together to achieve a reversible look



CLOTH BACKING



CHROME DYEING

C.

CAD

A computer generated version of the rug's design with markings clearly indicating shade numbers that will be used for every motif/ section of the rug along with colour keys and specifications mentioned

CARDING

A process where yarn fibre is disentangled, cleaned and inter-mixed to produce a consistent web of fibre that can later be used for spinning. Carding can be done either by hand or using machines

CHAIN STITCH

A crochet technique used for closing loops or knots of yarn usually at the border or edges of a rug

CHEMICAL WASH

A kind of wash where certain specific chemicals are utilised to alter the appearance and texture of the rug. This could mean using chemicals like hydrochloric acid, acetic acid, sulphuric acid, soap, detergent etc.

CHROME DYEING

Modern synthetic style of dyeing which allows the yarn to maintain colour fastness (any dye that retains its intensity despite exposure to light and washing). Chrome dyes produce an infinite variety of attractive colours and shades

CLOTH BACKING

A fabric such as cotton, leather etc. put on the back of an Indian handmade tufted rug. This is done with the application of synthetic latex to ensure the pile stays intact maintaining the structural integrity of a carpet

COLOURFASTNESS

Refers to the quality of dyes used in a rug. A colourfast dye does not fade when exposed to sunlight or water allowing the yarn in a rug to retain its colour

CONSTRUCTION

The technique used in making the rug i.e. hand knotted, hand tufted, hand woven, handloom etc. in addition to the final arrangement of yarn and backing materials as stated in a carpet's specification

CONTEMPORARY

Non-traditional styles of rugs that range from shag and braided rugs to pile-weave rugs with geometric or modern patterns

CUSTOM MADE RUGS

Carpets which are made as per the taste and style of a specific client/ customer. In this process, everything from selecting a design or colour to the kind of weave, materials, finishing, washing and size is decided by the person/ entity for whom these rugs are being created



DYES

c.

CUT PILE

Cut pile is a smooth finish created by cutting off the tops of the wool loops. The cut loops are then twisted to make tufts of yarn that are erect, creating a soft even surface/ texture. Also known as 'velour' or 'velvet' pile

d.

DENSITY

The measure by which the quality of the rug's construction is ascertained. This is determined by two factors: number of knots and the height of the pile in a specific area, in case of hand knotted, and tufting line in case of hand tufted. The more densely or tightly packed the yarn is, the more luxurious the pile will feel and the higher its durability

DHURRIE

A type of rug that is typically woven on a pit loom or punja loom with an exceptionally low pile and no backing. The rug may or may not have fringes on its borders. Also known as Druggets

DYES

Chemicals which are not harmful in any way used for the colouring of yarn such as cotton, wool, silk, jute etc. There are two types of dyes: Natural Dyes and Synthetic Dyes. You may also hear brands using Azo free dyes; however, they tend to be expensive than natural or synthetic dyes thereby adding to the price of a rug

e.

EMBOSSED

A technique implemented during finishing of a rug wherein certain areas of the design are carved using a pair of scissors. This is done to accentuate certain elements of a pattern which otherwise won't look as beautiful

EMBROIDERY

A needle point technique used during production by rug makers to highlight specific elements in the design of a rug



FLAT WEAVE



FRINGE

f.

FIELD

The epicentre of design in a traditional rug. This term is often used for all kinds of Indo-Persian and Oriental rugs wherein this field is surrounded by a border and central motifs

FLAT WEAVE

A term that describes any rug with a bare minimum pile i.e. less than 2 or 3mm. Flat weave rugs are made using a specific technique on a variety of looms such as pit-loom, punja loom, handloom etc. Also referred to as Dhurrie or Soumac or Hand-woven style of carpets

FLUFFING

The accumulation of yarn in a certain area of a rug. Fibre fragments are a common occurrence and one need not consider them as manufacturing defects. Regular vacuuming takes care of this quite easily. Also known as "shedding" or "pilling" of yarn

FRINGE

Warps extending from the ends of an area rug, which are treated in several ways to prevent the wefts and knots from unravelling. Although fringes are a commonly observed feature in hand knotted and flat weave style carpets, nowadays, certain hand tufted rugs also come with artificial fringes to give it a hand knotted appearance

FUZZING

Hair-like effect created on the surface of a carpet caused by fibres slipping out of the yarn due to the rug wearing out or wet cleaning

g.

GABBEH

A kind of design that can be seen either in hand knotted or hand loom construction and has soft, geometrical yet colourful elements in it. The origins of this design can be traced to the Zagros mountains in Persia

GAUGE

The distance between two needle points expressed in fractions of an inch. Applies to both knitting and tufting of rugs



HAND TUFTED

g.

GROUND

The base colour of any design usually occupying maximum surface area in a rug

GSM

Stands for grams per square meter. It is the metric of consumption for yarn in a rug. The higher the consumption, the costlier the rug

h.

HAND KNOTTED

The most expensive and longest to make, hand-knotted rugs are traditionally made with wool or silk. Various qualities represent the design pattern, density and look. The weaver loops wool or silk around the warps one at a time, creating a thick pile. Cotton yarn is then woven through the warps to hold them together. Generally, the more knots per square inch, the more valuable, durable and expensive the rug. In this style of manufacturing, the cotton yarn is generally tied off to form a decorative fringe

HAND MADE AREA RUG

A rug where almost every process is conducted by hand such as spinning, dyeing, weaving, and finishing. There are different types of hand-made area rugs: knotted, tufted, hooked, looped and flat weave

HAND SPUN

A technique of spinning the yarn fibres manually to create unique textures through uneven twists in the yarn. Applied mostly to wool, hand spinning can also be done for other natural fibres such as Nettle and Silk

HAND TUFTED

Refers to rugs which are made using a tufting gun. These carpets share a similarity to hand hooked style of rugs; however, their distinguishing feature is that they can be made with loops as well as a sheared pile. Tufted carpets are great at mimicking traditional designs and have gained popularity due to their ability to do so while still being economical. A high-quality hand tufted rug can successfully accommodate the hand knotted equivalent of almost 80 knots per sq. inch. The rug's pattern is stencilled on a primary backing material. Once the tufting is complete, a secondary cloth backing is attached to protect and anchor the stitched yarn



HANK



HARD TWIST

h.

HANK

A bundle of yarn twisted together in different lots and quantities

HARD TWIST

In relation to the hand spinning process that a yarn undergoes. Hard twist is when during manual spinning, the personnel apply extra pressure on the yarn fibres giving it a hard twist which ultimately results in an uneven texture during weaving of the carpet

HERBAL WASH

A process of washing using herbs such as tea leaves, soap nuts, tree bark, orchid stems etc. This is done to achieve one of two things – either to restore an old carpet as the above-mentioned herbs act as cleansing agents for natural fibres like wool, silk and jute or to give a certain kind of appearance to a newly woven rug such as tea stained fringes

HOOKED RUG

Yarns are pushed through the back of a canvas cloth and pulled back through to form a design

i.

INDIGO

A deep blue shade like the denim used in jeans etc. The reference can be traced all the way back to the natural indigo dyes that were created using certain plants

INDOOR/ OUTDOOR CARPET

A term synonymous with carpets that can be utilised both indoors and outdoors and have been tested for exposure to water, dirt and sunlight

j.

JACQUARD LOOM

Originally developed in France, this is a mechanical loom used for weaving rugs in intricate designs found mostly on tapestry and other kinds of knitted fabrics

JUFTI KNOT

A false knot which is tied to four instead of two warps while weaving the rug. This is used for lower quality rugs and is a time saving technique in production



KNOT COUNT

k.

KHOTAN

A design originally made in the Eastern parts of China. The trademark of this design are its three medallions seen in shades of either red or purple

KILIM

A type of flat woven rug with Persian designs that usually contain some geometric patterns in them

KNOT

A knot is what forms when natural fibres such as wool, cotton or silk yarn are looped around the warp threads which are then ultimately clipped by the weaver as he/she settles the weft into these knots

KNOT COUNT

The number of knots in a square inch of a rug

l.

LATEX

A mixture of chemicals created using synthetic rubber or plastic accompanied with adhesives made specifically for rugs. Natural latexing was a common phenomenon in the industry over two decades ago, however, the availability of nuanced techniques has made synthetic latexing far more efficient, economical and reliable. This process is conducted mostly for hand tufted, handloom or flat weave style of rugs where an additional cotton cloth or net like backing is required for dimensional stability

LINE COUNT

A method of counting the knots in an Indo-Tibetan style rug. In this, the number of knots is counted horizontally within a foot of the rug. The more knots you have in a foot, the greater its quality

LOOM

Refers to a set up of horizontal or vertical beams tied together using cotton warps that hold them tightly in place. Looms can be vertical, horizontal, fixed or mobile depending on the construction of a rug. Handlooms or shuttle looms are set ups where three or more people sit side by side working simultaneously using a cotton shuttle that moves swiftly across the width of the loom. In case of Dhurries, weavers can even use pit-looms or punja looms for intricate patterns. Hand Tufted rugs on the other hand have a different frame which is simply referred to as a loom



MEDALLION



MOTIF

1.

LOOP PILE

This term is most often used in context to hand tufted rugs where loops of yarn form the pile on a carpet. This happens due to the nature of the construction technique used for such rugs wherein tufting guns drill loops of yarn into the cotton cloth. For hand knotted carpets, this occurs when the yarn is cut from the side using a clipping knife. Yarn colours when viewed from top and bottom can give different appearances due to the nature of the fibre which is why manufacturers use loop piles to show the top or cut piles to show the sides of a yarn

LUREX

A shiny fabric made from plastic and aluminium and is known for its durability. Mostly used in power looms as well as machine made rugs

m.

MACHINE MADE

In reference to rugs that are created using specific machines such as Wilton looms, Axminster etc.

MEDALLION

The central element of an Indo-Persian design. This is usually the most distinguishable aspect of a traditional rug and contains colours that make it stand out

MOHAIR

A type of yarn used mostly in making hand knotted rugs. This yarn fibre comes from a special type of double humped camel. The yarn has a luxurious shine on it accompanied with a soft texture

MOTHPROOFING

A cleaning procedure implemented on different yarns i.e. wool, silk, polyester etc. prior to dyeing. This is to ensure that no yarn used in the rug attracts insects, moths etc.

MOTIF

A single element of a design's section usually referred in context to traditional or Indo-Persian designs which have floral elements in it

MOTTLING

A technique used in weaving to achieve a gradient effect on the surface. In this, two to three dyed shades are taken together in such a manner that two knots of one shade are followed by one knot of another shade thereby giving a light to dark gradient to the rug



OXIDISED

n.

NADHANNI

A local term used by weavers in North India. This refers to the direction in which a hand knotted rug has been woven

NATURAL DYE

Any dye that has been created using natural sources such as plants, fruits, animals etc.

NATURAL RUG

Rugs created using natural fibres such as Jute or Sisal. These are commonly found in tonal colours of sand, beige, ivory etc. The yarn comes in natural undyed colours which help to create lovely textures in the rug

NATURAL SILK

Refers to the yarn made from natural sources and does not contain any artificial components or processes. Also known as pure silk

NYLON

A synthetic fibre known for its durability, shine and dyeing

O.

OLEFIN

An alternate term used for rugs made from dyed PP (Polypropylene)

ORIENTAL

A design term used in reference to rugs that were originally produced around the Chinese province

OVER TUFT

A technique used in rug production where certain patterns are tufted onto the rug after it has been woven. This is mostly used with flat weave rugs and creates a high-low texture with a strong foundation

OXIDISED

A finishing technique executed by using a combination of partially burning the surface of the rug while also exposing it to certain chemicals during the washing process



POM BOX



PILE

p.

PERSIAN KNOT

A technique of hand knotting where a single loop of yarn is tied onto two warps. In this, the yarn is looped from the back of one warp, taken around it and then looped behind the second warp.

PILE

The visible surface of carpet consisting of yarn tufts in loop and/or cut configuration. Sometimes called "face" or "nap"

PILE CRUSH

Loss of pile thickness due to compression and bending of tufts caused by traffic and heavy furniture. The tufts collapse into the air space between them. This may be irreversible if the yarn has inadequate resilience or the pile has insufficient density for the traffic load. Frequent vacuuming will lift the pile thereby increasing the carpet's life

PILE HEIGHT

Height of the pile, measured by tenths of an inch from the top of the pile's surface right till the base of that pile which touches the backing or warp/weft. Some manufacturers or sellers also measure pile height from the base of the rug

POM BOX

A box of colour poms that are either custom made or made by companies recognised industry wide such as ARS, SRI and Chromotone. The boxes contain woollen and art silk colour poms and have alpha numeric serial numbers

PRIMARY BACKING

This is done mostly for hand tufted rugs. It is the first layer of protective backing applied using a mix of chemicals before a cotton cloth is finally put over it. The backing resembles a net and is also known as action backing

PROGRAMMED RUGS

Refers to a consistent line of designs and colours with a minimum order quantity made by rug manufacturers/ sellers either for designers, wholesalers or retailers

PLUSH

Luxuriously smooth-textured carpet surface in which individual tufts are only minimally visible and the overall visual effect is that of a single level of yarn ends. This finish is normally achieved only on cut-pile carpets produced from spun yarns by brushing and shearing. Sometimes called "velvet-plush."

PLY

FIRST | A single-end component in a plied yarn.

SECOND | The number that tells how many single ends have been ply-twisted together to form a plied yarn, e.g., two-ply or three-ply



SERGING

q.

QAIN

Persian family of designs originating from the southern regions of Meshad now modern-day Iran

QUM

Finely hand knotted Persian designs that started around 1930 in central Iran

r.

RESILIENCE

Ability of a rug's pile to retain its original appearance and thickness after being subjected to compressive forces or heavy foot fall in public or private areas

RUNNER

An exceptionally long and narrow rectangular rug. Most runners in today's market are between 2'6" - 3 feet wide and 6 - 20 feet long, and in some cases even longer. They are mainly used for spreading in hallways, staircases and entrances. In fact, it is for this reason, they are also called Corridor rugs

S.

SCOURING

Refers to a process where natural/ artificial fibres are washed intensively to ensure no dust or dirt remains after which they are spun either manually or in mills to create yarn. Yarn traders often use this metric to determine the quality of a fibre which is known as scouring yield

SECONDARY BACKING

This is done mainly for hand tufted rugs where a sheet of cotton fabric cloth is applied onto the primary net backing giving the rug the kind of dimensional stability and support it needs in the long run

SEMI-WORSTED

Combing process that removes shorter yarn fibres resulting in a stronger and lustrous yarn. One must always remember, the longer the staple fibres, the stronger a yarn will be. The process conducted largely for woollen yarn is also one of the best qualities of wool available today

SERGING

A finishing technique where the border/ edges of the rug are sewn using prescribed yarn colours. While this is done for aesthetic reasons, it also protects the rug's pile from opening up



SHAG RUG



SPACE DYEING

S.

SHADE CARD

A small card prepared by mills which contain colour codes supplemented by a few strands of yarn for each colour. This is an exercise conducted either during production or for clients who require custom rugs

SHADING

An effect that causes a change in the yarn's appearance due to the reflection of light coming from different angles. These distortions are natural and should not be treated as defects since dyed/ undyed natural/ synthetic fibres react differently when exposed to artificial or natural light

SHAG RUG

These rugs are fluffy in nature with typically long piles made mostly from synthetic fibres

SHEEN

A carpet having a high lustre or shine. This can either be a natural characteristic of the fibre such as silk/ art silk, mohair, polyester etc. or can be achieved through chemical washing

SISAL

A natural plant fibre found to be abundantly available indigenously around coastal areas. This fibre mimics the attributes of its natural counterparts such as sea grass and jute. A definite way to distinguish between these fibres is the shine, softness and strength that Sisal offers when compared to sea grass or jute. It is mostly used for making flat-weave and machine-made rugs

SOUMAC

A kind of weaving technique used for making flat woven rugs originating around eastern Europe. In certain parts of the world, people also write it as Soumak

SPACE DYEING

A dyeing technique where the yarn is twisted in such a way that it absorbs the colours at random in different areas. Amongst all the dyeing processes, this one is the hardest to control or predict where each shade will occur once the yarn is woven onto the rug

SPINNING

A technique of twisting carded fibres of wool, silk etc. to create long or short threads which then become yarn. This process can be carried out by hand or using a machine

SYNTHETIC DYE

Technique of dyeing yarn fibres using chemicals



TRANSITIONAL

t.

TENCEL

An artificially created fibre using chemical procedures. It is known to closely mimic its synthetic counterpart i.e. viscose or art-silk due to the similarity in their manufacturing methods

TIP-SHEARED

A technique of clipping used during the finishing process where the pile in certain areas is sheared lower than the rest of the carpet to create a ribbed effect. To achieve this, the weavers tuft or weave the carpet in such a way that the areas to be sheared are woven with a higher pile maintaining the required pile height in the remaining areas of the carpet. At times, one can also see this technique being employed to create a high-low pile surface to accentuate design elements

TONE-ON-TONE

A colour reference made for designs which contain similar family of shades thereby giving a muted look to the entire rug. Some of the popular colour choices for this look are grey, beige, brown, charcoal

TRANSITIONAL

A kind of design that embodies elements which are both traditional yet contemporary. This is also referred to as a mid-way between the two prominent styles – modern and traditional

TURKISH KNOT

A hand knotting technique where one strand of yarn is taken around two neighbouring warps from the front and then clipped

TWIST

The winding of the yarn around itself. Should be neat and well-defined. A tighter twist provides enhanced durability

u.

UNDERLAY

A layer or padding done between the rug and the floor on which it is laid. This is applied for softness, noise reduction and durability. It also makes the rug feel warmer especially in the winter season

USHAK

Turkish designs originating somewhere in the south of Istanbul around the 15th century. These hand knotted rugs initially gained popularity as prayer rugs but later had widespread utility courtesy of the Ottoman Empire

UTARNI

A local term used by weavers in North India. The word refers to the side from which a hand knotted rug is taken off the loom. There are two sides to a hand knotted rug – Nadhanni and Utarni. This is the reason why the colours of a rug appear marginally different when it is seen from either side



VEGETABLE DYES



WASHING

V.

VEGETABLE DYES

An organic dye made using a combination of plants. These dyes are far more durable than the chrome ones now used commercially by rug merchants across the world. Their colourfastness is high and are less harmful when compared to chemical dyes

VISCOSE

Also known as Art Silk and popular for masquerading in the rug world as pure silk. While its presence in the textile industry is a lot more, rug owners will typically refer to this term with the intention of confusing customers everywhere

W.

WASHING

A process in which an area rug is washed (typically a hand knotted or a hand tufted rug) after it is woven to soften a rug's colours and increase its lustre. The water used may be treated with chemical solution or tea or herbs to give the rug a distinct effect. This process is not a mandatory one in case of any kind of rug and is only followed if manufacturers want to implement it or have been advised to do so by their customers/ clients

WARP

Strands of fabric that run vertically across the length of the loom. Apart from hand tufted rugs that have cotton cloth to create both the warp and weft in a rug, stringing the warp is the first step in setting up a loom for almost all hand made rugs. This warp fabric can vary from basic materials such as cotton or wool to high end fibres such as pure silk, nettle etc. It is the warp which upon completion of weaving a carpet forms what we call the fringes that are tightly strung to avoid any instability in the rug. During weaving, the warp fabric is interlaced with the wefts that weavers put after every single line of knot in the carpet

WEFT

Strands of fabric that are tied around the warp across the width of the carpet. They are put in between rows of knots and hold the rug together. They are critical to the foundation of any carpet and much like their horizontal counterparts, can consist of various materials such as wool, cotton, silk etc.



YARN

W.

WOOL

The coat of sheep that is sheared, scoured and spun to create woollen yarn. Wool is the most frequently used pile material in handmade rugs.

WORSTED

Before any fibre is spun into yarn, it is combed, then worsted to improve its quality by leaving only the longer staples of fibre for final spinning. This is done for greater strength, durability and lustre

X.

XINJIANG

Family of oriental rug designs which were first woven around the north-west province of China

y.

YARN

This is what we get when several fibres both short and long are carded either by hand or machines and then spun together either on a spindle or a mill. Yarn can be obtained from natural or artificial sources such as jute, wool, silk, art silk, tencel, polyester, nylon, cotton etc.

Y-DYEING

A technique of dyeing yarn wherein the hank is twisted in such a way that the dyes penetrate the yarn unevenly thereby creating unique textures once the carpet is woven

Z.

ZERO COUNT YARN

A type of yarn that is so low in count, it results in creating the thickest variety of yarn fibre there can be

Z-TWIST

A yarn spinning technique where the fibres are spun anti clockwise. This can only be done by hand

Prominent Rug Hubs of India



Dispersed across regions of this country, are some of the most intriguing industrial epicentres for rug making. Small to mid-size towns churning out all kinds of handmade carpets – custom, commercial, designer, luxury etc.

While some of these towns have a history to share with the ancient art of rug making, the rest of the hubs have learnt to evolve and adapt themselves to master the craft. An inspiring tale of humble origins, struggle and success marked by the arrival of new players who stopped at nothing to achieve these milestones.





Mirzapur ~ Uttar Pradesh

Located in eastern Uttar Pradesh, this region is known for its dhurrie production. Some of the most famously hand crafted dhurries using a variety of looms such as Punja, Shuttle, Pit and Paddle looms come from this area. A large part of the production is spread across villages neighbouring the Mirzapur district distributed in a 25 to 30 km radius.

Bhadohi ~ Uttar Pradesh

A hub like no other for everything rug related. This 5 square km township accommodates roughly 300 factories employing weavers, finishers, dye masters, contractors etc. in the thousands. What makes them stand out is their unique ability to improvise, adapt and execute rug making techniques better than their industry counterparts. From intricately woven Persian hand knotted designs to affordable cotton flatweaves, there is no kind of rug you will not be able to get your hands on.

Agra ~ Uttar Pradesh

Weaving of fine quality carpets began as far back as the 16th century in this former Mughal capital city. Some of the early works can be traced during the reigns of emperors like Shah Jahan who introduced this fine art of weaving at a time when the citizens knew nothing of its existence. An entirely migrated skill that found its way into India from Centra Asia, Agra rugs grew in popularity almost overnight with their prominent Persian styles, medallions and borders.

While the conflict between the Mughals and the British did create a lot of problems for trade, the British rule thereafter helped revive production in this region around the early 19th century giving way to a distinct variety called "Agra Jail Rugs". These were rugs created by inmates doing time in prisons across the city while putting their signature styles onto carpets that would later become family heirlooms.



Bikaner ~ Rajasthan

What was originally was known as a hub for wool traders, yarn spinners etc. transitioned into rug factories in a matter of decades. The wool merchants in this Rajasthan town started off by selling high quality woollen yarn to different parts of the country where fine hand knotted rugs were being made. With time, most of these wool traders who visited several factories over the years, acquainted themselves with the nuances of rug manufacturing and since then, the rug community flourished though, it has still managed to hold onto to its yarn trading roots.

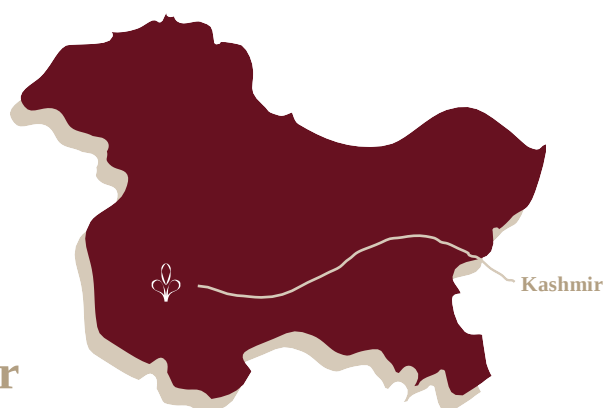
Everything you need to know about yarn of any nature can be learnt, seen and adopted through the practices followed by wool merchants here.

Jaipur ~ Rajasthan

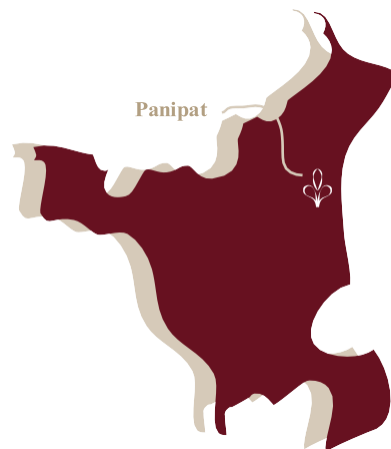
Known for its oxidised textures and high-quality hand knotted Indo-Persian designs, this capital city houses some of the finest legacy carpet makers. These are rug merchants who have devoted their entire lives towards the trade to have this craft recognised across the globe by prominent designers, businesses etc.



Kashmir



Rug weaving in the northern province dates back almost 400 years. The nature of this intricate skill was introduced, imbibed, and mastered courtesy of the emperor King Badshah. By allowing artisans from Persia to come all the way here, local craftsmen were able to acquaint themselves with every process – spinning of fibre into yarn, yarn and fibre dyeing, weaving, and finishing techniques. The transition of this skill paved the way for the cottage and handicraft industry in Kashmir as well as India to flourish from early 1700's to late 1800's. With the advent of an economic recession, imperial rule and partition, Kashmir saw its carpet industry shrink in the early 1900's and has been on a revival ever since. Kashmiri rugs are found to be made mostly from pure silk i.e. mulberry silk or pure wool in a hand knotted construction with qualities ranging from 300 to 900 knots per square inch.



Panipat ~ Haryana

This neighbouring town of New Delhi witnessed a similar beginning to its North Western woollen counterpart. Panipat as an industrial town became popular for different products before it started to make its mark in the world of rugs. These were bathmats and towels, curtains and home décor items such as cushions, pillow covers etc. It was only in the late 1900s when factories who were already into the fabric business started to see the value of rug manufacturing and its global impact. Over the last few decades, Panipat's identity as a rug hub has been shaped with wall-to-wall a.k.a broadloom carpets as well as low end area rugs which are mostly hand woven on punja, shuttle and pit looms.



“

A rug and its various components can be referred to by different names as part of local culture. Some of these names are – Kaleen, Galeecha for rugs and Kaati for yarn. Useful information for when you make that local purchase

”





www.thestudiokaleen.com



info@thestudiokaleen.com



+91 90057 78696



