



CATALOG DATA

Authorship	Unknown
Place of Production	Workshop and store Pasamaneria Valenciana, Plaza Virgen de la Paz (now disappeared), no.4, València, España
Place of origin	València. Donation of the heiresses of Manuel Hurtado Real
Title/name	Two Trimming Looms
Date	Last quarter of the 19th century
Measures	Loom Measurements: 172 cm x 180 cm x 105 cm. Jacquard machinery: 50 cm x 80 cm each
Materials/Technique	Loom: wood, iron and steel Threads: silk and cotton
Inventory Number	Not inventoried
Location	Permanent exhibition <i>It is not easy to be Valencian</i> ; "The City", "From the workshop to the co-working space" area

DESCRIPTION

Set of two manual looms of which only one is still in use. In this, the Jacquard's cardboard system has been replaced by pieces of wood that cover some of the drum holes, thus designing the warping movement. The substitution was due to the fact that, in the last years of its operation, the loom only made a single type of piece.

The trimmings, textile genre that consists of the manufacture of tassels, fringes, braids, cords and others elements with similar characteristics, is one of the activities with the greatest tradition within the industry Valencian textile. The Guild of *Cinteros y Galoneros* was part of the Colegio del Arte Mayor de la Seda de Valencia, within which trimmings constituted one of the Minor Arts. Until well into the 20th century, the manufacturing processes are carried out in workshops where manual looms coexist with the

mechanization. Sometimes, these workshops occupy one of the rooms of the house, thus confusing the spaces and times of work with those of domestic life.

Trimming products are made by braiding and interweaving silk with materials such as gold and silver laminated. They are used as a complement to clothing, domestic and liturgical trousseau, uniforms or furniture.

In 1888, Manuel Hurtado Real acquired this Valencian trimmings workshop, in operation until mid-twentieth century, in which various types of work were carried out, from silk spinning to final finish of the product.

REREADING

<p>Related Topic</p>	<p>Gender Roles Sexual Division of Labor Gender and Social Class Gender and Clothing Gender and Space Gender and History Gender and Life Cycle: Marriage Gender Stereotypes: Public / domestic</p>
<p>Rereading</p>	<p>The Odyssey tells how Penelope waited patiently for Ulysses, weaving during the day what she unweaved at night to preserve fidelity to her husband. Although already in classical times the woman was associated with sewing, this association has been intermittent throughout history. In medieval times, for example, textile workshops used to be made up of family units of working men and women alike, although the holder of the business was always the patriarch of the family. Over the centuries, however, and especially when the 19th century arrived, the association of the stitching with femininity. The ideal woman, the angel of the home, should know how to sew, not to dedicate themselves to it professionally, but as a mere "feminine work", a silent work, submissive and repetitive. Sewing thus became a means of educating women within the parameters of that feminine ideal according to which the second sex should be confined within the four walls of the home and always be subject to a man, the father first and the husband later.</p> <p>As industrialization expanded, textile workshops became industries in which, although not exclusively, had an abundance of female labor. Pepo Balaguer, one of those interviewed in the audiovisual that accompanies the loom in the museum room, makes it clear women and men divided the tasks in</p>

the workshop: “Delicate chores, those where you should be sitting, used to be done by women, and men were more dedicated to the cord, which was something that it also required enough strength”.

Many, especially single women, worked full time, but there were also women, mainly married women, who work from home. In this way, the employers avoided unionizing them and offering them a place of work, and they did not neglect housework. His work, although little valued and not officially registered, was key to the subsistence of many families who could not support themselves solely with husband's salary.

The act of weaving would thus have two aspects. First, a professional one—perfectly represented by the loom—in which, although the workforce abounded feminine, this was not exclusive, since we also found men in the workshops and industries. But we also find a second aspect that establishes the act of weaving as bourgeois entertainment. Despite their differences, both aspects—the loom and the seamstress, the female-bourgeois occupation and entertainment—have associated sewing with “feminine sensibility”. This is how *El ama de casa [The Housewife]* pointed out: “All women needlework is suitable. The poor and middle position can be used to maintain themselves in a state of decency, which safeguards their dignity, the wardrobe of the family and your own. The woman who does not like needlework is not entirely of their sex” (*The housewife*, Valencia, 1912, p. 181).

BIBLIOGRAPHY

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