

THE BOTEH OF KASHMIR AND PAISLEY

THE SIGNATURE FROM THE MOST REVERED CLOTHS OF CREATION

JUNE 29, 2018 TO FEBRUARY 2, 2019



TOURS

MON THRU SAT: 1:00, 3:00 & 4:30 PM
\$3.00 ADMISSION, ADVANCE TICKETS REQUIRED



EXHIBIT CATALOG
LACISMUSEUM.ORG

LACIS MUSEUM OF LACE AND TEXTILES
2982 ADELINE STREET BERKELEY, CA 94703

THE LACIS MUSEUM OF LACE AND TEXTILES

LMLT was established in October of 2004, as the legacy of Kaethe Kliot, who was the spirit of the Lacis Textile Center and Retail Store, a haven for the textile community and all involved in virtually every aspect of the textile arts...a place where she provided support, encouragement and knowledge to all. This spirit remains, after her untimely passing in 2002, in the Museum which encompasses all that she loved.

This spirit is best exemplified by comments received from those she touched:

...whenever I needed to recharge my spirit, I knew that a visit to Lacis would do the trick...

...her sense of the appropriate, that just-rightness which made Laces the alluring treasure trove that draws us in...

...her enthusiasm was contagious and she always wanted to share it. She was the consummate teacher...

...she had a mission to share everything she knew...

...she did what she loved and her passion and enthusiasm was always evident...

...Kaethe was the sort of person one takes with them – part of who I am is because of her...

...She will be remembered for many things; for me it will be a sense that all is possible...

The core of LMLT is the lace and textile collection of Jules & Kaethe Kliot, representing 40 years of dedication to the preservation of the finest of human handiwork. The collection includes thousands of specimens, from pre-Columbian Peru finest laces from the 17th c. European courts, and examples of the machine laces exemplifying the 19th c. industrial revolution. An extensive library, focusing on lace, textiles and costume with over 10,000 items of books, patterns, articles and other ephemera, and a respectable collection of the related tools of the textile crafts are included in the resources of the Museum.

LMLT is dedicated

- to preserving the spirit of Lacis as created by Kaethe Kliot as a place of support, knowledge and encouragement for all involved in any aspect of the textile arts.
- to preserve lace and textiles of all cultures from all periods including the patterns and tools of creation, the objects of their purpose and the literature associated with these objects.
- to provide a resource center for research and documentation of these objects.

The BOTEH is a fascinating subject, a story full of ambiguities and mystery. It is through the viewing of a vast selection of these pieces that a story can be told by simply observing the metamorphosis of this ubiquitous symbol.

The wide selection in this exhibit as viewed in their time faded condition together with the many photographs, which can see beyond the visual, offers this opportunity.

Note: Numbers in circles refer to exhibited pieces.

Jules Kliot, Director

THE BOTEH

This ubiquitous symbol, dating back at least 5000 years had a commonality to the ancient religions of Persia, Egypt and Palestine where it had a mystic significance related to the life cycle. Conjuring up images of organic provenance the design's origin leans heavily on the unfurling cone of the male date palm tree which was the chief source of life, and now the symbol of fertility and the continuity of life.



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In the eleventh century, the amazing handwoven shawls of Kashmir, made

from the ultra fine wool from the underbelly of the high Himalayan goat

were first created. Woven using the finest threads, using a needle, in a laborious twill tapestry technique, where the selected color weft threads



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were wrapped around the stretched warp threads, required the highest skilled weavers. The work typically done in small sections and then invisibly joined together into a larger shawl, each representing several years of the weaver's life.

It was in the 16th c. under the rule of Sultan Akbar, that the boteh first appears in these shawls as part of the resurrection of the arts and crafts,



3 specifically the industry based on the indigenous and incredible pashmina goat. Kashmir becoming the trading center of wealth, knowledge and products of ancient India.

In the late 18th c. the shawls infil-



trated Europe when Kashmir royalty gifted these precious shawls to the occupying British officials. By the 19th century, the Kashmir shawl representing the epitome of



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elegance in England and France, created an insatiable demand which supply could not keep up, supporting the development of alternate commercial channels. France was quick



to recognize the potential demand for the shawl and created their own

amazing hand woven shawls which were competitive with those of Kashmir.



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At the same time,



as an economy measure, embroidery

made its presence into shawl manufacturer. Initially used to fill in and complement areas of the woven or “kani” shawls it would eventually stand by itself in the fully embroidered



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“amli” shawl. Embroidery also found its place in adding borders to the kani shawl to expand it’s physical size. The peak

of the amli shawl was the *tus sozani*, perfection and cost on a parallel with the kani shawls.

It was Paisley, Scotland that captured the mass demand utilizing the rapidly developing automated and programmable looms of Jacquard, to become the foremost manufactur-



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er. While the production, precluded the twill-tapestry techniques of the Kashmir and French shawls, it represented production for the masses

and the new industrialization.

Mid century fashion, with the wide skirts displaying



these shawls, created an accelerated demand. A further development in Paisley was

t h e
n e w
t e c h -
n o l o g y
f a c i l i -
t a t i n g
t h e



manufacture of the printed shawl, the paisley designs a major candidate. Considerably less expensive, By the 1850s



printed patterned shawls entered the market where working class women

could now afford "paisleys". By the end of the 19th c. fashion trends would be instrumental in the demise of the shawl, the wide skirts morphing into the flat front and bustle, the shawl losing its purpose.



into an increasingly symbolic style first with the cone shape and then with the elongated forms, designs more grandiose, with sweeping sinuous curves, the botch removed from any re-



The early designs were based on naturalistic forms and flowering plants which evolved

semblance of nature's flora. The end of



the century witnessed the crashing end of shawl with the chang-

es to the smaller profile in fashion trends.



In the 1960s a new generation discovered the paisley as part of

the fascination for all things Indian and continues today as one of the most popular motifs in loom woven and



printed shawls.



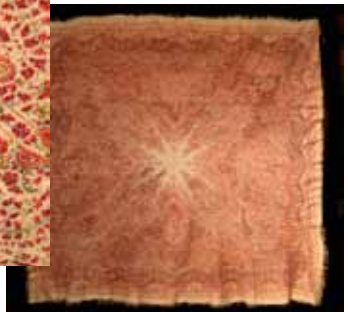
EVOLUTION OF THE BOTEH

The evolution of the Boteh with reference to the Kashmir and Paisley shawls can be encompassed



within a 300 year period from the late 16th c. to the late 19th c. with the last 100 years between 1770 - 1870, pre-

dominant, when the shawl was embraced





by Western fashion.
Frank Ames, a dedicated authority on the

Kashmir shawl, relates this evolution to 4 distinct periods of Kashmir rule.



Mughal period (1586-1752) Designs based on naturalistic forms and flowering plants, evolving into an increasingly symbolic style. The top image on page 3 is a fragment of a representative piece from this period. The shawls



long and narrow worn by men of rank as a sash around the waist or over the shoulders as a scarf.

Afghan invasion (1753-1819), first with the cone shape and then with the elongated forms following a stylized representation of the boteh. The shawl typically a large rectangle with wide borders on each end, narrow





borders on the sides with an unornamented center field.

The *Sikh* period (1819-1846) The boteh

is now the trademark of the Kashmir shawl,



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representing the epitome of elegance, supported by the Industrial Revolution. Designs more grandiose, with sweeping sinuous curves, the boteh removed from any resemblance of nature's flora. The ornamented perimeter

invades the center completely filling it, with an ever smaller plain center, the shawl now a square shape to conform to the classic designs of fashion.

The Dogras period (1846-1877) introduced the "Doruka" reversible shawl while witnessing the crashing end of shawl with the 1877 famine and changes in the smaller profile in fashion trends.



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