

# THE FRINGED SHAWL

[*Mantón de Manila*]

TRANSCENDING GENERATIONS AND CULTURES

APRIL 6, 2018 - OCTOBER 5, 2019

FROM THE COLLECTION OF LMLT AND CONTRIBUTING GUEST EDWIN LOZADA



## TOURS

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



EXHIBIT CATALOG  
[LACISMUSEUM.ORG](http://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 ubiquitous fringed shawl, imbued with the embroiderer's hand, remains a staple for decoration, costume and dance, capturing the emotions and passions of two hundred years of the human journey. The Museum is grateful to Edwin Lozada, an avid collector of shawls, for contributing several pieces from his own collection as well as the sharing of his expertise on this undocumented subject..

*Jules Kliot, Director*

# THE FRINGED SHAWL



The shawl, as an article of clothing, surely goes back to the most primitive societies where a basic animal skin would be thrown over the shoulders for warmth. With the development of societies came a hierarchy of class cultures, where recognition of status would



need to be implied by the garments worn. The shawl was certainly a ba-



sic garment. From the rarest fibers, to the finest thread, to the finest weaves to the most extraordinary embroidery, the shawl would reflect the highest form of craftsmanship that contemporary civilizations could muster.



This exhibit epitomizes the shawl which would reflect the 19th and 20th century social demands where the attached fringe would become the functional element to not only frame the center panel of the shawl but would add the necessary edge weight to maintain the shawl in full display whether on the great hoop skirts of mid century or on the grand piano, the focal point of the Victorian living space. A heavy silk was the material of choice, its luster and drape ideal for casual

wearing, while providing warmth to the wearer. The

fringe on the outer edge would draw attention, magnifying movement while adding the weight necessary for faultless drape. With the further attribute of the fringe, its weight creating the outward force when spinning, the storied Flamenco dancers quickly adopted the fringed shawl as an integral part of their costume. It is this fine embroi-



dered silk shawl that would garner the attention of Western societies.



The source of virtually all the hand embroidered, knotted fringed silk shawls was Canton, China, where generations of skilled embroiderers found this new market for their trade through the Silk Road

to Europe and the West and by the sea routes to Mexico and the Americas through Manila. The destinations gave



their names to the shawls, viz. Mexican, Spanish and Manila, disregarding any reference

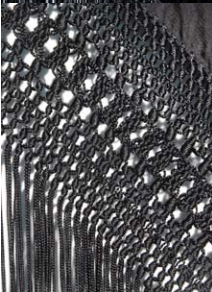
to their true origin. With increased demand and price pressures, shawls from many other regions appeared in rayon and with crude embroidery by hand or machine, or without any embroidery and with machine made fringes sewn to the cut edge.



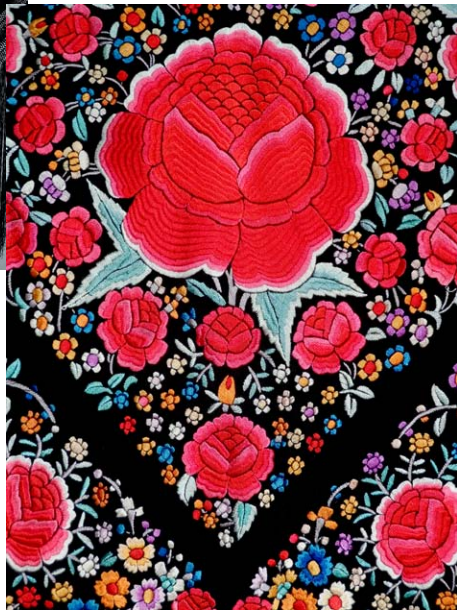
the shawl accepts the label “Manton de Manila,” a reference and in reverence to the port of Manila, the early export capital for the



Certain locations have become a focus for the passion of the shawls. Certainly Seville is one of these places where, on holi-



days, the brightly colored fringed



shawl not only adorns costume but also the balconies, exploding in color and motion as the famed flamenco dancers fill the streets. Here

riches of the Orient. Unlike the Canton silk shawls, Spain did establish their own style of shawl, typically of fine wool and elaborate silk embroidery limited to one corner.

In contrast, the brightly colored fringed shawl, the shawl often appeared in monochrome, typically white and black. The black mourning shawl would further be embellished with

beading in the familiar Victorian style. The white fringed shawl a favorite of the bride. As a commissioned item, the shawl could be ordered from catalogs of de-



signs, colors and knotting patterns selected by the client and delivered in ornamental lacquer boxes.

In and out of fashion, the fringed





shawl adapted to Victorian stoicism, the hay day of the Roaring Twenties, the Bohemian carefree styles of the '60s, and the casual formality of the 21st century. It would serve as an element of cos-

tume to provide warmth as well as conceal fashionable bare shoulders. It



could simultaneously serve as a significant element of interior decoration where its drape attracted its use over furniture, especially the piano, an important element in every Edwardian home, and suspended as a room divider, or bed canopy.

It is the inherent beauty of the embellished shawl that assured its adap-



tation through times and cultures. The em-



broidery, hand executed in an exquisite form, could be appreciated from a distance as a fleeting burst of color and intimately where each stitch radiated perfection of the human hand. Florals, birds, people and geometrics in dazzling col-



or combinations or low key monochrome, found a secure display canvas.

The fringe, going beyond its function





center panel. The fringe was typically an integral element in the creation of the shawl. Threads in small groups were looped into the edge of the fin-



as an outer weight, could be a stand alone work of art, incorporating elaborate patterns of knot work, serving as a visual transition of the free outer threads from the embellished

ished center panel and then joined with



other thread groups in a distinct Oriental knotting technique, unlike the macrame technique of the West.



The development of the fringed shawl can be traced back to the early 19th



century, where a short fringe embellished extraordinary embroidered panels. By mid century,

with the wide hooped skirts of costume, the shawl became a significant overlay on costume, the fringe with decora-

gaining importance tive knotting adding to its stature. By the end of the century, embroidery reached new



heights of perfection as the den-



sity of the fringe increased and lengthened, the knotting becoming a form of lacework. By the 1920s shawl



quality peaked, the fringe reaching extraordinary lengths, with elaborate knotting patterns challenging the embroidery for attention.



With the world economic challenges in the 30s the shawl was dramatically simplified, knotting of the fringes

durability that they have survived generations. There have been some attempts at recon-



gether, embroidery now overall patterns without significance and in many cases created by machine and the silk base becoming lighter and less durable.



It is the intrinsic beauty of these shawls and their inherent construction engineered for

figuring them into tailored garments but, in general, their use has been simply adjusted to make them a vital part of our lives where ever we might be. The best, rarely destroyed or worn out, are easily found today through the many on-line resources, each different and



each with amazing stories waiting to be told.

