

The Power of Paisley

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Surface Pattern and Textile Design

Word Count: 4752

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Introduction

The oxford dictionary defines Paisley as “a detailed pattern of curved shapes that look like feathers, used especially on cloth” (Oxford n.d).

This essay will explore the journey of the iconic paisley motif. A traditional pattern that was considered and worn as a symbol of wealth that later became popular by subcultures and used in interior furnishings.

Firstly, the origins of the motif will be discussed around methods of manufacture and what the motif was known as in its native country of Kashmir, and for being considered as a status of wealth in different cultures. This will be followed by looking at how it became popular in the West, the changes in the way it became manufactured through European production methods, and how the pattern became known as ‘paisley’. A case study titled *From India to Europe: The Production of the Kashmir Shawl and the Spread of the Paisley Motif* by Ben Skarratt (2018) will be used to confirm this information. Further to this, the Fibonacci sequence will be discussed and how the motif follows this rule, as well as Mandelbrot’s fractal theories that have had an influence on the pattern in subculture fashion. The reading of semiotics through dress code with different cultures and interior used that apply the design, will be discussed throughout.

Finally, fashion trends and interiors will be discussed around the popularity of the design and whether the motif will become outdated. Luxury and mid-priced brands will be the focus of the discussion on the way that the design has been continued through traditional and contemporary styling. And, to conclude, this essay will close on whether the motif will finally lose its popularity.

Section1

This section will discuss the origins of the paisley pattern which originated in the East and gained popularity in the West. The paisley motif originally known as *Buta* in Hindi and the pattern when repeated, is named the *Boteh*. It was later anglicized by the British to what it is known as today- the Paisley motif (Meller & Elffers, 1991). The “Persian buta pattern spread from Mughal India to Europe via the craze for luxury Kashmir shawls, evident by 1800” (Schoester, 2012, p. 182). Originally, the motif was known as the Indian pine until as late as 1951, according to William Cross and cited by Natalie Rothstein (2010, p.182). “It began with a short, plump shape filled with flowers, and underwent innumerable transformations before reaching the elongated ferny shape of the mid-century” (Rothstein, 2010, p. 182). Furthermore, according to Clarke (2011, p.57) “There are various theories about what inspired its creation. One is that it was adapted from an Indian pinecone; another, that it developed from the tree of life or the mango.” The production of the Kashmiri shawls was very time consuming, woven in silk and cashmere in the original capital of Kashmir that it became more productive to create the pattern on the shawls applying needle work techniques. “The early amlī (embroidered shawls) are often high quality, but by the end of the nineteenth century standards had declined” (Harris, 1993, p. 109). However, “the iconic motif has had quite a journey” (Baker, 2017).



Figure 1: Paisley Shawl, designed by Charles Burgess, 1845

The shawls travelled across to Europe via the silk routes in the 18th and 19th centuries. They were very expensive, indeed they were the price of a small house (Baker, 2017), the equivalent of contemporary high-end brands, such as Hermes. European shawl makers, such as Charles Burgess who designed a paisley shawl in 1845 seen in figure 1, were quick to imitate the design using the combination of wool and silk, to produce shawls quickly. In a case study by Ben Skarrett (2018) confirms that many examples of the shawls that made it to Europe were created and started in the early 1700s and did include some variation on the Buta. Shortly after this time, a further development caused the Kashmir shawl weight to increase, as patterning became richer and covered more of the fabric, losing some of the lightness of earlier versions. European textile manufactures made numerous attempts to replicate the well known Kashmir shawls throughout the first part of the nineteenth century. The quality and delicacy of the Kashmiri originals could be matched, despite the efforts made by the towns with established histories of textile production (Skarrett, 2018).

Due to the invention of the Jacquard looms, starting in Paris, they went into production at Norwich and eventually at Paisley in Scotland (Harris, 1993, p. 109). The production of the shawls in Scotland resulted in the garments becoming more affordable to the public due to the mechanical looms making them quicker to manufacture.



Figure 2: Fanny Holman Hunt 1866-1868

With the shawls coming over to the West, the paisley pattern was referred to differently depending on location. In the United States it was known as 'Persian Pickles' among the quilt-makers. The design soon became known as Paisley in the English language, named after the industrial town in Renfrewshire, where they were later manufactured (Baker, 2017). The design became very fashionable, and ladies were seen adorned in these shawls, an item often worn as Sunday best, see figure 2. The artist, William Holman Hunt painted his wife, Fanny, wearing the paisley shawl and dressed in her best attire. The painting depicts an image of a confident looking woman, posed in front of a fireplace in what appears to be a well decorated room. The room setting of the painting suggests that they were wealthy and from the cloth that she is wearing. Not only are her shoulders draped in a red paisley shawl, but it also seen that she is wearing a garment of purple paisley beneath, with a large broche fastened at the neckline. Her gaze suggests that she is happy and comfortable in her surroundings. This is not a typical pose of a hard-working female from a poorer background.



Figure 3: Salem, 1908

In Wales, the design was known as Welsh pears (Baker, 2017). Sydney Curnow Vosper painted the iconic *Salem Welsh Chapel Devil in a Shawl*. The painting depicts a well-known Welsh figure, Siân Owens, dressed in traditional Welsh costume wearing the paisley shawl draped across her shoulders, see figure 3 (National Gallery, 2015). The scene shows her arriving late, at five to ten, when the small congregation are engaged in prayer. Valjak's (2017) statement suggests that

she enters the service late to be noticed in her brightly coloured, expensive shawl, and that the shawl is a symbol of vanity, while other members of the worshipers are dressed in sombre colours. Andrew (2008, p.35-36) *“In the paper “from wealth to sensuality: the changing meaning of velvet 1910-1939”, cites Andreas Lutz and “suggests that the interpretation and meaning of a garment is based on an understanding of the context of its use [...] (Lutz 1994: 105). Further to Lutz within the same paper, Jeff Barnard “also suggests that the meaning of a garment as being “sophisticated” or “casual” is dependent on the position in time in which it is seen or worn [...]” (Andrew, 2008, p. 35). Siân Owens is the key figure in the painting posed within the inside of a Welsh chapel at Pentre Gwynfryn, Gwynedd. The devil’s head is said to be concealed at the elbow/shoulder of the shawl. Some say that the devil was painted in. The painting suggests there was a decline in congregation in the non-conformist chapel community at the time, this may also be due to the devil’s presence being responsible for this. However, Vosper has denied that this image was deliberate. The image grew in popularity in South Wales significantly in the industrial communities and became a promotional item for a well-known soap product – Sunlight Soap, whereby consumers exchanged tokens for a print (National Gallery, 2015). The painting was seen in many Welsh homes, and calendars were made depicting the said image (National Gallery, 2015).*



Figure 4: Regal Red Paisley Printed Welsh Quilt, 1890



Figure 5: Regal Red Paisley printed Welsh Quilt, 1890

As can be seen in both paintings, the paisley pattern was very much worn as a design to be seen on the face side of a garment, rather than on the inner side. The design may well have been considered as a symbol of status and wealth due to the costly, original methods of production and materials used. Nowadays, the paisley

pattern continues to be popular, and has been an element of western design ever since it arrived in Scotland. Furthermore, in Wales, the Welsh pear, or paisley, also became a popular design for furnishings and was used on Welsh Quilts (Jones, n.d) seen in figure 4. Figure 5 shows the repeat of a Paisley 'spiral' seen on a bed coverlet. When analysing the motif, it clearly resembles the formation and sequence of the Fibonacci spiral (Mystica, 2022).

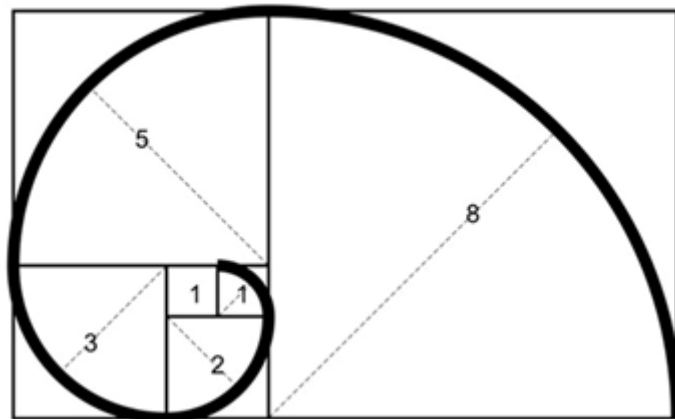


Figure 6: The Golden Spiral

The Fibonacci sequence is a mathematical equation that is applied to curvilinear motifs which are also found in nature. The sequence was created by an Italian mathematician known as Leonardo Bonacci and later became Fibonacci (Sautoy, 2022). "They are nature's favourite numbers. You find them all over the natural world" (Sautoy, 2022). For example, when referring to the core of an apple and a pear they have a five-pointed star, a banana has a three-pointed star, these are Fibonacci numbers. A good example of illustrating how the Fibonacci sequence works see Figure 6. The image represents how a small singular small curve is duplicated by its former number to become a final spiral for instance, $1+1=2$, $2+1=3$, $3+2=5$ and so on (Sautoy, 2022). These formulations can be identified in the 'Indian pinecone' and 'Welsh pear' see Figure 7.



Figure 7: A Pinecone

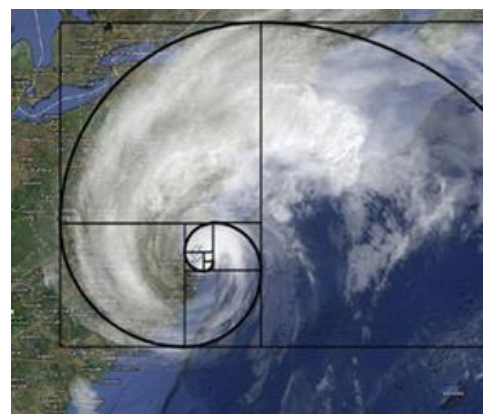


Figure 8: Hurricane Irene

As well as the formulations being identified in a pinecone and a pear, they can also be seen in patterns of the weather seen in Figure 8 is Hurricane Irene is an example of the pattern seen in weather. In an article published by Jan Boeyens and Francis Thackeray called *Number theory and the unity of science*, they discuss the Fibonacci sequence and the golden ratio and how they can relate to chemistry, physics, biology, and the topology of space-time not just mathematics. “The Golden Ratio can be made based on the ubiquity of the logarithmic spirals” (Boeyens & Thackeray, 2014, p. 1). A few examples that Boeyens and Thackeray gave were Hurricane Katrina, distribution of plants, asteroids, and rings around the solar system, and the most recognisable is the shape of the Nautilus shells, seen in Figure 9.

Apart from the golden ratio, a second common factor among this variety of structures is that they all represent spontaneous growth patterns. The argument that this amazing consilience (‘self-similarity’) arises from a response to a common environmental constraint, which can only be an intrinsic feature of curved space-time, is compelling. (Boeyens & Thackeray, 2014, p. 1).

The creation of the golden ratio pattern in a hurricane, seen in figure 8, happens when an area of low air pressure develops, the wind starts to move in that direction, towards the centre and the surface. The earth is rotating beneath the atmosphere the entire time. When seen from above, the rotation of the Earth in the Northern Hemisphere appears to deflect the wind to the right (Britt, 2003). Similar to the golden ratio, fractals are also a natural pattern created in nature.



Figure 9: Nautilus Shell

Fractals are one of the most ground-breaking discoveries in modern science. In essence, they are patterns that emerge in dynamic systems that are balanced between order and chaos and have distinctive, yet predictable qualities. The path of damage left behind a hurricane is a fractal of that storm front, just as snowflakes, tree leaves, and branches are fractals (Briggs, 1992).

“Their patterns have two unmistakable traits: self-similarity (every part of the fractal resembles every other part) and scaling (the fractal pattern is made up of smaller copies of the same pattern)” (Briggs, 1992, p. 194).

The mathematician and theorist Benoit Mandelbrot made an important discovery in 1975 with fractal geometry (Challoner, 2010). The Mandelbrot set is a mathematical equation for fractals, for the repetition of a specific pattern, seen figure 10. This equation is like the Fibonacci sequence discussed when starting with a specific number when repeating a set number in a sequence. According to Challoner (2010) “The best way to get a feeling for what fractals are is to consider some examples. Clouds, mountains, coastlines, cauliflower, and ferns are all natural fractals”. Upon close examination of a fractal the complexity can be seen at a smaller scale for example “A pine tree is composed of branches that are composed of branches- which turn are composed of branches” (Challoner, 2010). Mandelbrot used fractal mathematics with fields of chaos theory and lifted “the veil on the hidden beauty of the world. It inspired scientists [...] and artists and musicians too” (Challoner, 2010).

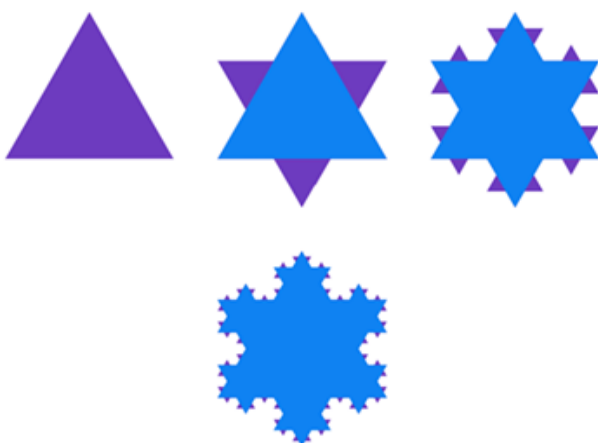


Figure 10

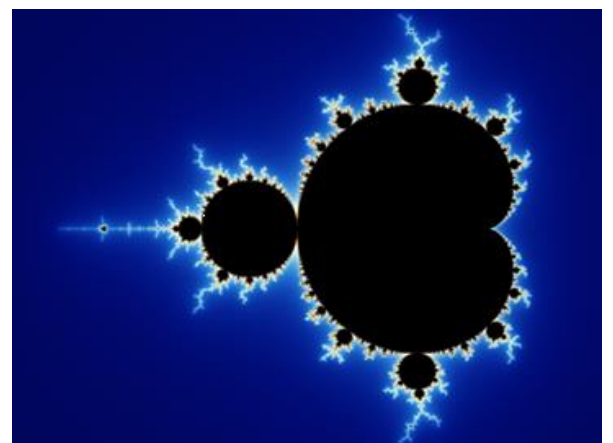


Figure 11: Mandelbrot set fractal

Chaos theory is a mathematical theory, believed by some to explain occurrences that can be random or chaotic, like patterns in the weather, “Chaotic systems are predictable for a while and then appear to become random” (Banton, 2022).

In 1980 people became familiar with the fractal colour patterns made by computers. The colours seen in a Mandelbrot set fractal depend on the fractal explorer and what they want to explore on screen, like the patterns in music seen in computerised frequency. These patterns “combine some of the delirious exuberance of 1960s” (Ivry, 2012). During this time paisley became a popular pattern that was coloured very differently to what has been discussed in Persian shawls, Holman Hunt’s painting and Vosper’s painting of *Salem* chapel. The pattern coloured in this way was popular with the bohemian lifestyles of rock stars and their followers.

Section 2

As previously discussed, the wearing of a paisley shawl was considered as a status symbol, for example, it was worn by people with money and as an item to be seen in at chapel on a Sunday. Contrary to this, during the 1960s the pattern became a design that was very popular with the hippie culture. It was famously worn during that era by artists like Mick Jagger, wearing a paisley jacket at a press conference in 1967 seen in Figure 12. And, as Roland Barthes in *The Language of Fashion* (2013, p.89) postulates, “Fashion is not only what women wear, it is also what all women (and all men) look at and read about: our fashion designers.”



Figure 12: Mick Jagger, 1967



Figure 13: Liberty & Co Mens Shirts and Ties V&A, 2022

During this time, a reverse was seen in what only women once wore, to the men embracing the pattern in shirts and ties seen in Figure 13. This was the time when the design hit its peak, “when psychedelic art and fashion was all the rage”

(Adamley, 2021). Paisley was no longer seen in the sombre colours as seen in Vosper and Hollman Hunt's paintings, but now coloured in the vibrant hues as seen in Mandelbrot's set. The pattern became highly popular within subcultures with psychedelic, fashion, and art. The Beatles had a Rolls Royce decorated in this whacky paisley style, seen in figure 14. As Hebdige (1991, p.3) quotes "The meaning of subculture is, then, always in dispute and style is the area in which the opposing definitions clash with most dramatic force," meaning that whatever is in fashion at the time, subcultures always try to outdo the trends in what they wear, and they "often distinguish themselves against others – [...] 'squares' or the 'mainstream'. They also differentiate amongst themselves and in doing so create hierarchies of participation, knowledge and taste" (Gelder & Thornton, 1997, p. 600).



Figure 14: The Beatles Rolls Royce

During the 70's and up to the 90's there was a decline in the popularity in the paisley pattern, and due to the bands, such as Oasis and Kula Shaker wearing the design, a revival of the pattern was seen (Adamley, 2021).

In 2009, Liam Gallagher, a member of Oasis, founded his own fashion brand in the UK called '*Pretty Green*' that depicted the paisley motif (Retro, 2019). The reason he created the fashion brand was "solely dedicated to keeping the print alive" (Adamley, 2021). Since this, the pattern has been a firm favourite in the rock 'n' roll scene. Rock 'n' roll was a scene where the youth felt rebellious, and parents did not like it (Rudd, 2021). A possible reason why, the paisley pattern has been a favourite with rock 'n' roll is the "The rich symbolism and rebellious aura that surround paisley have kept it alive" (Baker, 2017). Seen in figure 15 is Christian Dior, 2018, Spring Ready to wear collection. Dior designed this colourful cashmere jumper in lime green and

blue with a red and pink accent. Also, Dior created a paisley dress in the *Fall 2009 Ready to wear collection*, seen in Figure 16 (Power, 2017).



Figure 15: Dior, Spring Ready to Wear, 2018



Figure 16: Dior, Fall Ready to Wear, 2009

Despite the pattern being revived many times, it has always been a popular print for men's ties, along with the paisley embellishment being incorporated into women fashion pieces (Adamley, 2021). As well as Gallagher's interest in the design, American singer, and guitarist Prince, named his home and recording studios Paisley Park in Minneapolis, America (Paisleypark, n.d.), as seen in figure 17. Due to his love for the motif and from song lyrics on *Around the World in a Day*. He also named his cat after the motif. Inside his home the colour purple and paisley are seen everywhere, as well as pictures of himself and of doves (Wiatrack, 2017).



Figure 17: Paisley Park Logo

The paisley motif is a pattern which is always ‘around.’ However, there are times when it has been more popular, like the 20-year rule in fashion. The 20-year rule is a concept that implies “every 20 years or so, the trends that were once popular will begin to be on the forefront again” (Friedman, 2022). As discussed, the paisley pattern has been in existence for a while, and despite new trends emerging, the new trends that are seen are usually “modernisations or interpretations of trends we are already seen” (Stenta, 2016).

When new trends emerge, they usually start within the fashion industry, then followed by the beauty, interiors, and automotive sectors. “The lifecycle of trends also differs from one industry to the next, so some industries are looking for many years into the future, while others are looking at the near future” (Donaldson, 2021). Yet, as Donaldson (2021) continues, colour schemes for interiors, “tend to change much more slowly than fashion does for one year to the next [...] When it comes to colours that are used to paint the walls of a home.” Furthermore, she states that connections can be made to what is seen at the home to what has been seen in fashion with regards to colour and pattern.



Figure 18: The Etro, Paisley Cape

Advances in production through Europe has brought us cloth in wider widths and longer lengths for curtain fabric, bedding etc. The paisley pattern, not the costly shawl which it originated from, has kept popularity in Italy.

Paisley survived in a variety of formats on coats jackets ties and wallpaper. However, it was not until the 1960s that the pattern found favour in the world of fashion, on the back of a popular enthusiasm for flamboyant styles in men's fashion, termed the Peacock Revolution, created in Milan in 1968[...] (Skerrett, 2018).

Again, Skerrett (2018) continues that from this, the pattern became very popular in Italy and was seen on the back of men's coats, the wearers being known as the "Peacock Revolution". Girolamo Etro, founder of the Etro brand in Milan, had a vast collection of the original Kashmiri and European Shawls and was responsible for reintroducing paisley to companies through the catwalk. From the 1980's, Etro began to include Paisley into his designs "this has led to Etro to become the company most closely associated with paisley in contemporary times". For a modern-day design of the paisley print on a Jacquard Fabric. Seen in figure 18.

In the 1980s, Etro introduced Paisley into interiors through offering homewares and accessories. As Marshall (2018) states:

Paisley is liberally used. Jacopo is aware that not everyone wants their living room to feel like a stop on the Magical Mystery Tour, so there are more tonal options, though Etro's colourful, almost decadent sensibility reigns

However, as research confirms, Paisley was introduced to interiors during the late 70th century as it was used as a pattern on Welsh Quilts seen in figures 4 and 5.



Figure 19: Laura Ashley, 1972



Figure 20: Laura Ashley, 1986

Yet, *Laura Ashley*, originally a fashion brand created in 1952, that expanded into textile design, started off the business with printing scarves, followed by designing and making textile placemats, napkins, and tea towels with basic geometric designs. During the 1980s, the company expanded their business to home-furnishing (Fortini, 2021). As seen in figure 19, there is a publicity photo from 1972 which features a paisley printed tablecloth (Gore, 2022). The brand's DNA is heavily influenced by paisley designs. An interview between Helen Ashmore, the head of design at *Laura Ashley*, with Sydney Gore, journalist, and writer for a trends journal (2022) stated that:

The curving shapes and pod-style motifs that signify a paisley print bring a wonderful feeling of the exotic into any collection and in two-tone colour combinations have timeless appeal in modern day interiors. The design can be used in both minimalist and maximalist ways, which makes its appeal so vast.

As seen in figure 20, a paisley themed bathroom from the 1986 *Laura Ashley* catalogue, which featured home furnishings in *Grand Paisley* (Gore, 2022). The paisley pattern seen in figure 20 has dark toned colours with the navy, burgundy and brown tones. This is a similar colour palette to the paisley patterns which were seen on shawls in the 17th century, and similar to the shawl in the Holman Hunt's painting seen in figure 2. Even though the pattern was created in the 80's after the psychedelic movement where the paisley design became a statement for the hippies, *Laura Ashley* created a design with the paisley, which had more of a rich history in applying the colour palette and the darker tone. Ashley, herself involved with design, would often get inspiration for her designs from Welsh- her country of origin, and English cottages, as well as French country chateaus. Her work was often described as nostalgic. As Fortini (2021) states "Laura Ashley was looking at the Victorian past." The brand has always been popular. The clothes and products were well made, substantial and modestly priced, allowing anyone to have the feeling of owning a product that was always considered as luxury (Fortini, 2021), making interior design more affordable to the less affluent.



Figure 21: Paisley Crescent Mini Moderns



Figure 22: Paisley Crescent Mini Moderns

In contrast to the *Laura Ashley* brand is *Mini Moderns*. They are an interiors company that specialises in applied pattern across a range of products including wallpapers and fabrics. The company was founded in 2006 by Keith Stephenson and Mark Hampshire (Moderns, 2023). In figure 21 is a Paisley pattern design called *Paisley Crescent*, the print was inspired by traditional paisley design with their own interpretation depicting “iconography of life in the commuter belt” (Moderns, 2023). The design is repeated in a multi-directional, half drop, packed, pattern with large scale motifs. The colour way is minimal, white printed on an orange ground, a signature palette to the brand that like to keep things simple yet sophisticated. The paisley motif has been stylised to represent the modern life of a community of commuters depicting bicycles and routes. From seeing this design from a distance, it looks like traditional paisley pattern, however on close inspection, the modern twist can be seen in figure 22.



Figure 23: Rajapur, Cole & Son



Figure 24: Rajapur flock, Cole & Son

Cole and Son are a luxury brand that produces traditionally printed wallpaper and textiles applying screen and block printed methods that were used when the company was originally founded in 1875. Their current collection on traditional designs with a modern twist contain *Rajapur* with co-ordinates *Rajapur Flock* and *Rajapur Velvet* seen in figure 23. The Paisley design is a large-scale directional motif that has been repeated over a half drop. The colour palette is minimal, similar to *Mini Moderns*, white print on a plain ground. Yet, the motif is styled more traditionally with elements of fractals pattern when looked at closely, like the fractals seen in figure 11. The method of the wallpaper is a modern version of the traditional flock relief seen in figure 24. The same design has been applied to velvet, seen in figures 25 and 26, the method of printing is unknown. Nevertheless, the traditional method of applying this design would have been through colour discharge screen printing processes, a time-consuming method, which would have resulted in customers having to pay a high price for this product. This fabric currently retails at £277 per meter, this price point suggests that this wallpaper may have been hand printed.



Figure 25: *Rajapur Velvet Chair*, Cole & Son



Figure 26: *Rajapur Velvet*, Cole & Son

Alongside premium brands like *Cole and Son* are *Liberty*, London. *Liberty*, an iconic luxury fabric brand that was founded in 1875 by Arther Lasenby Liberty. Their fabrics are known worldwide and throughout the years, have constantly created paisley designs in their collections. “Liberty began to produce miniature floral, paisley and abstract designs and they have always been emphatically about colour from pastels to jewel tones” (McCormick, 2021). In figure 27 is a *Liberty* paisley print called *Lee Manor Tana Lawn Cotton*, part of *Liberty* fabrics classic collection. One of the

original liberty buyers, William Hayes Porell, discovered yarn from Lake Tana in Ethiopia, which is where the name Tana Lawn came from for the fabric, and the cotton is a silk-like material which now comes in over 150 print patterns (McCormick, 2021). The *Lee Manor* paisley print seen in figures 27 and 28 is an ornate arrangement of botanical paisleys, “inspired by the Venetian glasswork technique of Millefiori, and named after Sir Arther Liberty’s country estate” (London, 2023). The colour palette looks traditional with the red and the deep red background, similar to the colours seen in the Welsh Quilt in figure 4 and in the Shawl in Hollman Hunts painting in figure 2. Nonetheless, the print also has the colours pink, blue, yellow and a pop of orange, which are brighter and less traditional, in contrast to the deep red background. As a half drop repeat, the paisley print is a busy design, with the main paisley motif surrounded by florals and several smaller paisley motifs.



Figure 27: Lee Manor, Liberty

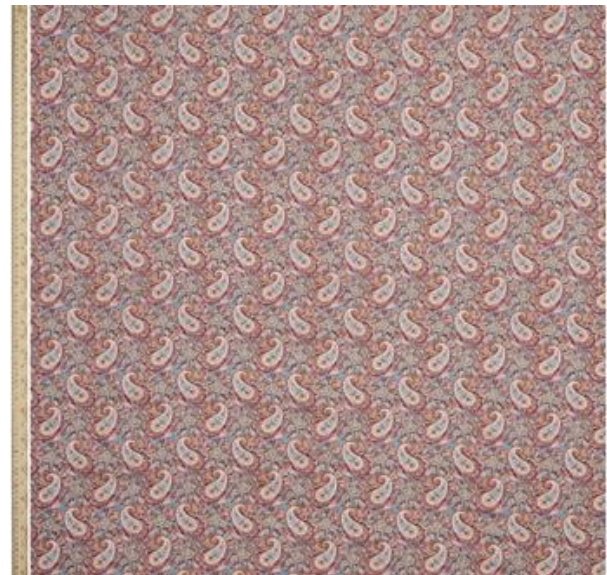


Figure 28: Lee Manor, Liberty

Another paisley design which *Liberty* London has created is seen in figure 29, called *Felix and Isabella* Tana Lawn Cotton. A paisley shawl design from the 1850s that was discovered in the *Liberty* archive, was the inspiration for the *Felix and Isabelle* paisley design. The *Liberty* design team took elements from the shawl and reworked them into a whole new pattern design (McCormick, 2021). The colour palette is neutral tones of brown, yellow, and light blue, grey. The paisley design is of multiple paisleys motifs together of all sizes is a half drop repeat. The inspiration for the paisley design derived from a shawl, like the one in the figure 1 and figure 2 giving the traditional style of the paisley. The material Tana Lawn cotton used in both *Liberty* paisley prints is printed at their own *Liberty* printing mill in Northern Italy

(McCormick, 2021). The cloth is currently offered and retailing at £27.50 per meter, which compared to *Cole and Son* is a more affordable option. Yet, the usage of the fabric will differ from being for fashion as opposed to furnishings, which need to be more hardwearing.



Figure 29: *Felix and Isabella*, Liberty



Figure 30: *Felix and Isabella*, Liberty

Conclusion

From the sources researched for this essay on the topic of paisley, it is evident that the design has survived through fashion and interior trends over the decades. New emerging brands like *Mini Moderns* have created adaptations of the design through changing scale and colour, as well as long established brands like *Cole and Son* continuing to offer the pattern in a modern way. Yet, fashion houses have continued to use the more traditional motif applying elements of Mandelbrot's chaotic colours to create a catwalk collection of fashion accessories and garments. Will this pattern eventually go out of style? Gore (2022) suggests that "Paisley is a print that never really goes out of style even when it softly fades to the background, it's still there in disguise."

And Baker (2017) adds:

But perhaps the real secret to the print's immortality is how it combines conformity with unruliness, how it blends its rich historicism with a powerful adaptability, and how it is open to endless and unexpected re-invigoration and re-interpretation.

Subcultures have been known to be great influencers, over the years on fashion trends. If these subcultures continue to display an interest in the design, then paisley, buta, Welsh pear, pinecone is here to stay. The Power of Paisley!

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