

P Ñ Ñ A

THE PHILIPPINE CLOTH OF PRIDE, ENDURANCE & PASSION
JULY 7, 2017 TO MAY 4, 2018



BORN OF THE PINEAPPLE PLANT, THIS “FABRIC OF DREAMS”, EMBRACED BY THE FINEST NEEDLEWORKERS, WOULD BE BECOME ONE OF THE FINEST TREASURES OF THE PHILIPPINES, GARNERING THE ATTENTION OF THE HIGHEST LEVELS OF SOCIETY AND THE WORLD OF COUTURE.

OPEN
MON-WED-FRI-SAT 12:00 - 6:00 PM
\$.50 ADMISSION



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.

Long considered the lost soul of the Philippines, ignored by museums and relegated to the unopened boxes of our treasures, Piña is again reclaiming its stature as one of the Philippines, if not man's, most significant creations. Much of this awareness is due to the launch, in 2015, of The Hanabi Project, with the purposes of rediscovering the rich heritage of the Philippines through their extraordinary textiles. The fashion world owes much to Patis Tesoro and Anthony Cruz Legarda, the leading proponents of this evolution to the modern piña industry,

This exhibit is based on many of the unopened treasures of LMLT.

Jules Kliot, Director

PIÑA

THE PHILIPPINE CLOTH OF PRIDE, ENDURANCE & PASSION



From the pineapple plant, first brought to the Philippines through the Spanish conquest in the 1500s, came the discovery of the inherent value of this plant in its



ability to transform itself into the “fabric of dreams,” and become synonymous with the finest treasure of the Philippines.



Piña, the amazing fiber extracted from the leaf of this plant, could create a fabric so fine and sheer, that it garnered the

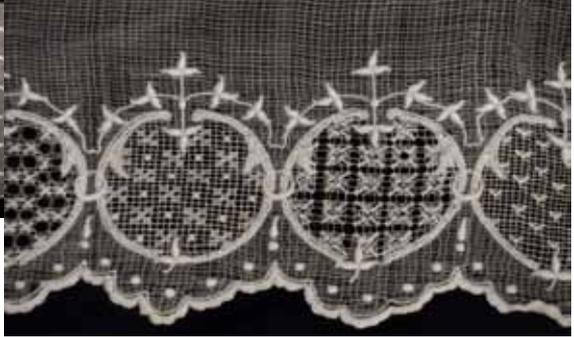


attention of the highest levels of society. Unlike the finely spun threads of cotton, linen and silk, the piña thread is used in a monofilament form as extract-





ed from the leaf by an elaborate hand process. The then sorted filaments are manually knotted together to form the threads suited for the loom,



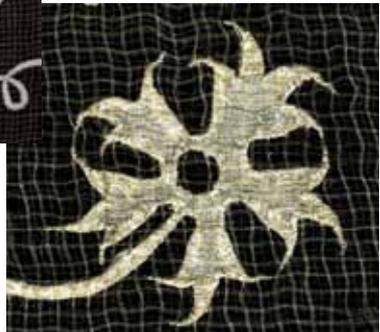
where an experienced weaver could produce a fabric at the rate of one half inch per day on the traditional home loom.



And yet, this was only the beginning of the amazing process which would transform this fabric into the most precious and

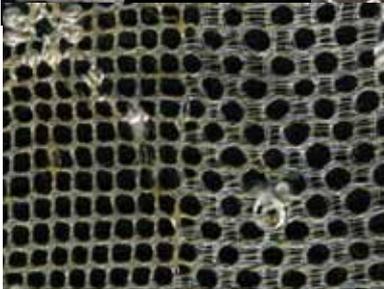
valuable works of the textile world by finally capturing the soul and extraordinary hand skills of the Philippine embroiderers.

The light airiness of the fabric with its slight inherent body which kept it from clinging



to the body was perfect for the hot humid native climate. One of the most beautiful

fabrics of Manila, too costly for common use, a piña dress would be, in the 1850s, valued as equivalent to a years

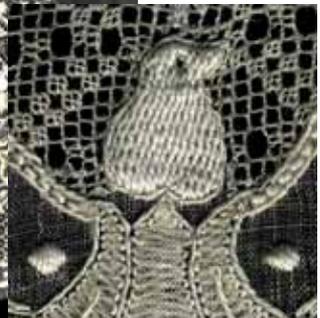


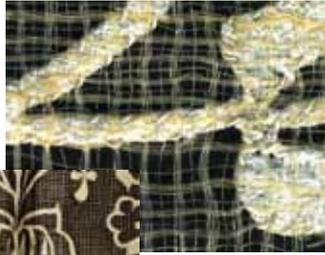
salary of a provincial Governor. Europe set the tone for this



age of romance and grace, the embroidered designs now a reinterpretation of European laces.

Piña was Sunday best wear



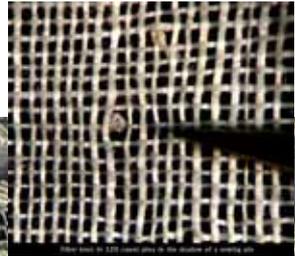


with an elaborate article of piña aspired by the most provincial maiden. It suited the manners and

fashions of the day, reflecting both the tropical climate of Manila and the romanticism of European society.

In the mid nineteenth century,

an age of elegance, when the demands of the West for the extraordinary in fashion, would



Early 1800's sambo with count of 320 threads per inch

discover this remarkable fabric and associated needlework, supporting





port the manufacture of this fabric that led to the constant threat of its survival.

While it could not compete with the fabrics of the industrial



this major export of the Philippines. In the 1920s, the new fashions, focusing on sheerness, were quick to recognize this ethereal fabric, again revitalizing the piña industry.

It was the required intensity of labor to sup-



world, the industrial world could not match the inherent beauty of this entirely hand created fabric. Innovations would be made, combining piña with other fibers namely silk (piña sada), native abaca



(piña jusi) and cotton, to satisfy production demands.



Its recognition today, where terms such as “natural”, “organic”, “hand made” and “earth friendly” are part of our vocabulary, the efforts in producing piña are finally recognized by the monetary value it now garners, capturing the imagination of today’s designers, appearing on the runways of the





fashion world.

The terms used for the understanding of Piña.

ARTICLES

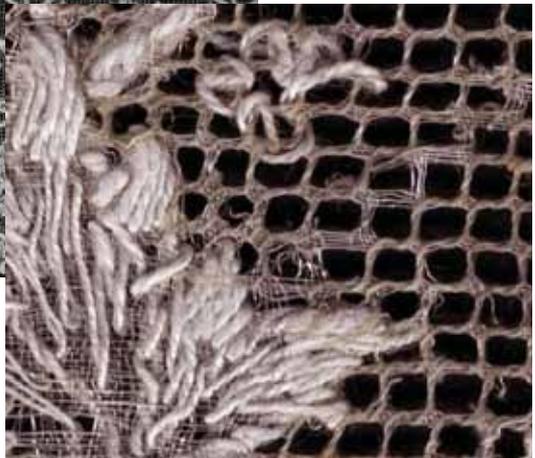
pañuelo: neckerchief or scarf

camisa: woman's blouse

barong tagalog (baro): formal embroidered long



sleeve man's shirt.
(Declared the official national garment for men in 1975)



Maria Clara: the popular formal garment style for women consisting of a collarless *camisa*, large bell shaped "angel" sleeves and a *pañuelo*, worn



over a knee length opaque overskirt. (Named for the heroine in a Dr. Jose Kizal popular 1880s novel).

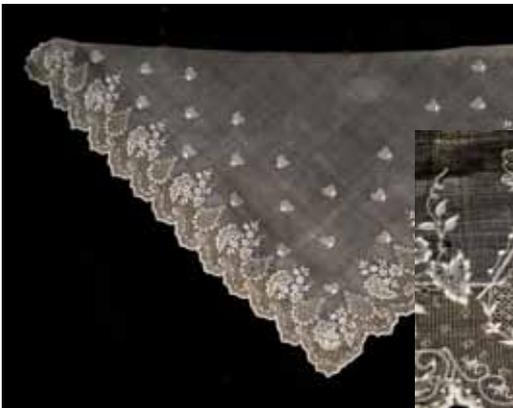
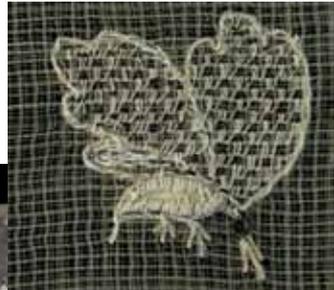


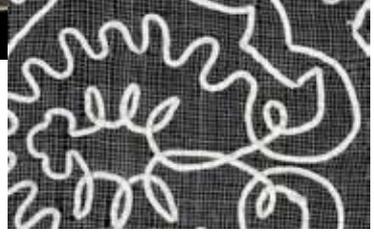
mestiza: the common woman's dress prior to the Maria Clara

TECHNIQUES

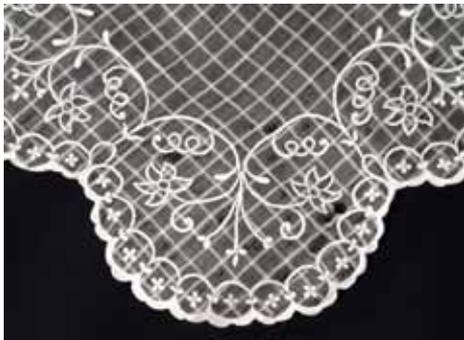
calado: pullwork

sombrado: applique technique



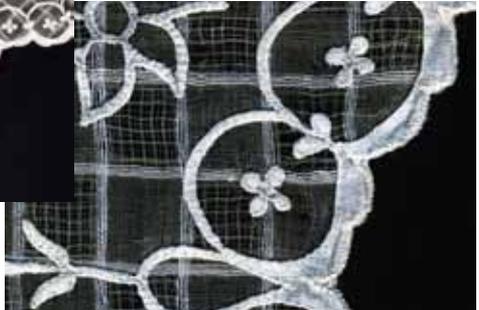


where the material is first cut then all edges are rolled and stitched to the base fabric.



renvue: an open weave created by skipping threads in both warp and weft, simulating overall calado effect.
pili and *suksok*: inlaid weaving pro-

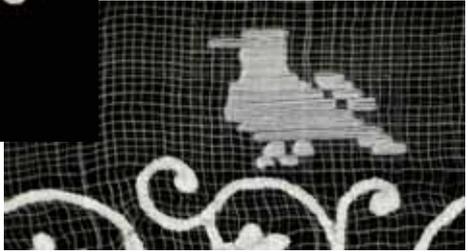
cess similar to brocade by inserting pattern wefts with colored cotton or silk thread during the weaving





process, its difficulty recognized, and abandoned.

sampler: a variety of patterns used in a single piece in pull-work and drawnsork techniques, demonstrating the skill of the needleworker.



FIBERS

piña seda: piña and silk woven as individual fibers.



piña jusi: piña and banana fiber woven as individual fibers

piña abaca: pina and abaca woven as individual fibers

