

EXHIBIT CATALOG

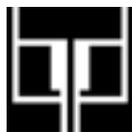
SMOCKING

FABRIC MANIPULATION AND BEYOND

MARCH 8, 2014 TO OCTOBER 4, 2014

MON - SAT 12:00 - 6:00 PM

FREE ADMISSION



LACISMUSEUM.ORG

LACIS MUSEUM of LACE and TEXTILES
2982 ADELINE STREET, BERKELEY, CA 94703
(ADJACENT TO BART ASHBY STATION)

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.

This fascinating exhibit represent a milestone in the growth of LMLT. A joint venture between the Smocking Arts Guild of America and LMLT, here is witness to the rebirth of a textile art form encompassing not just costume, but the essence of fabric itself, in the spirit of independent creativity..

SMOCKING

FABRIC MANIPULATION AND BEYOND

With the objective of fitting a garment for comfort without the skills of tailoring, the choice was to manipulate the fabric



itself by simply gathering it where it was too loose and securing the gathers by sewing across them, creating a stretchable, comfortable fitting garment. The shaping would soon go beyond simple fitting to form garment shaping primarily for style and the basic sewing would become decorative and elaborate embroidery, providing the decorative



element to collars, cuffs and bodices as well as the full garment.

Origins can be traced back to the thirteenth century in England, where a lined linen smock was worn

by farmers to protect the day-to-day wear from being soiled. Made from rectangular woven linen panels, a series of uniform pleats, secured by embroidery stitches, in select places, such as across the



chest, back and sleeves would become the popular costume. By the nineteenth century,

the smock became a status symbol, often worn over formal wear, the embroidery reflecting the posi-



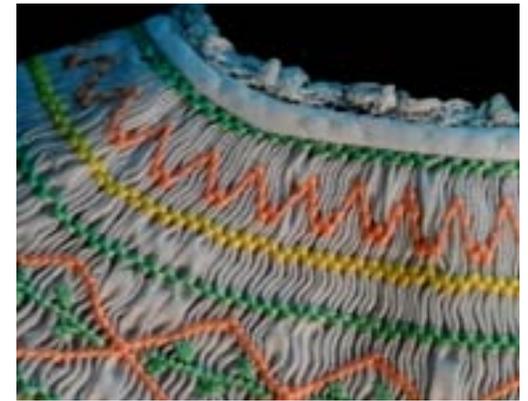
tion or trade of the wearer. The



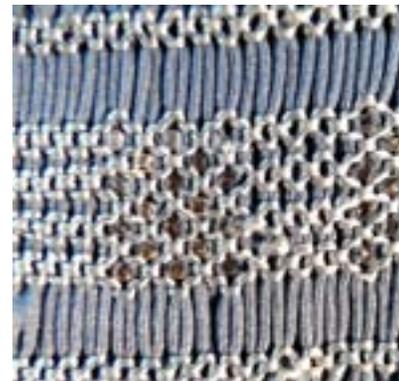
popularity and decorative possibilities expanded the use of smocking



to shirts and slipovers in addition to the traditional full length protective coat. The technique also entered the feminine world where it was incorporated in loose undergarments worn next to the skin, later becoming the chemise.

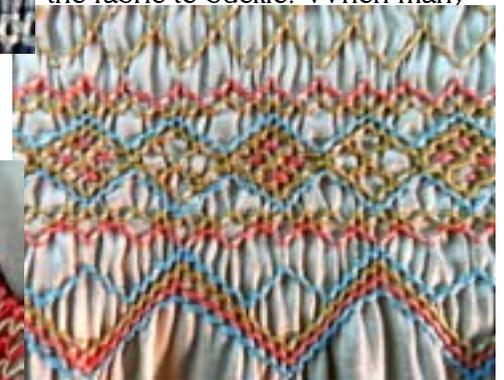
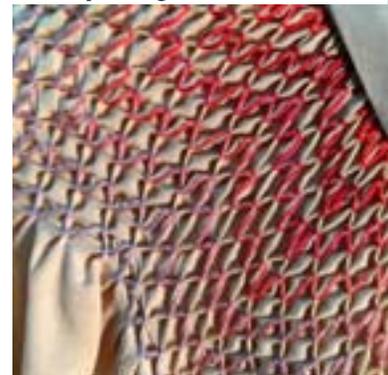


The basic technique for fabric manipulation is to run a strong thread through select points on the fabric and then pushing the points to-



gether, along this thread causing the fabric to buckle. When many

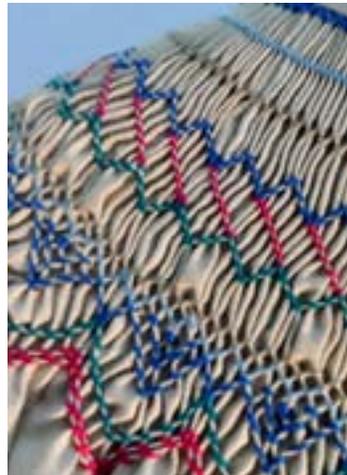
threads are used with uniform spacing, the result is the



creation of uniform pleats. After the embroidery is completed, the initial drawing threads can be



removed giving elasticity to the fabric. The term “smocking” refers to the em-



broidery worked on these uniform pleats. “Fabric manipulation” includes all forms of fabric shaping including smocking.

The standard method of creating the pleats was to mark uniform spaced dots on



a fabric, using a perforated template and a pounce loaded with fine powder or using heat transfer pattern and a hot iron. Printed geometric patterned fabrics such as gingham, became a popular

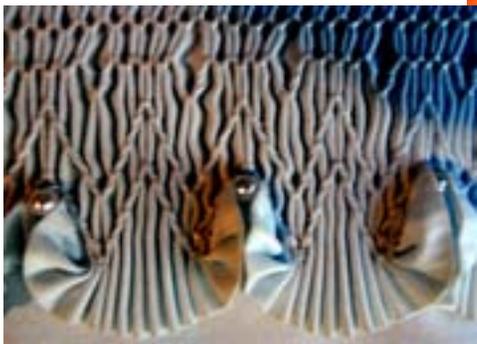
choice for smocking, making dots unnecessary . In 1939 a Smock-





ing Pleater was patented which would automatically feed multiple threads through a fabric at regular intervals by the simple turning of a knob. A resurgence of smocking would take

place within ten years with the proliferation of smocking pleaters.



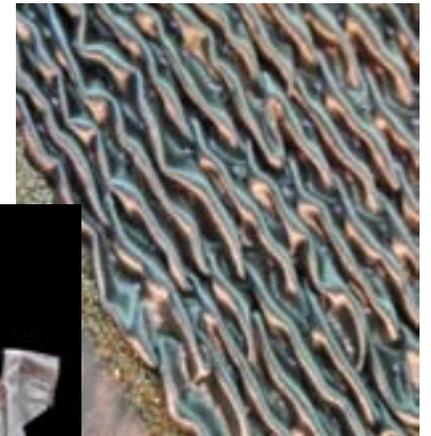
While the smocking pleater offered the home sewer a new tool to create magnificent embroidered garments without the tedium of hand gathering, the energy has today evolved into acknowledgement

of the past with the passion and spirit of the present to give smocking new recognition. As a popular technique, the decorative



possibilities of fabric manipulation have led creative needleworkers to incorporate it into evening bags,

hats, decorative holiday ornaments,



sculptural works, fans and pure art in the form



of framed gallery pieces.

It was the generous donation of Sarah Douglas, in 2011, to the Lacis Museum of Lace and Textiles, of her life in smocking, including her research



documents and slides and her vast collection of smocking pleaters, which inspired this current exhibit.

Covering all aspects of



fabric manipulation with the purpose of reenergizing this age old textile technique of manipulating the flat fabric into dimensional forms, the Ex-



hibit has been organized and supported by the Lacis Museum of Lace and Textiles (LMLT) and



the Smocking Arts Guild of America (SAGA) with contributions from to-



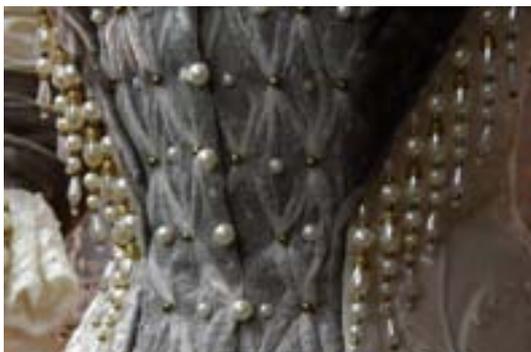
day's major smocking artists, Universal Studios, Western Costume, a supplier of notable costumes for Television,



film and stage, Country Bumpkin, an Australian institution which has continuously promoted smock-



ing through their publications and patterns, and the works of the early believers in smocking, Sarah Douglas, Nellie Durand and Mimi Ahern, who supported the genesis of the Smocking Arts



Guild of America 35 years ago, believing that the potential of smocking needed to be understood, respected and explored. This Exhibit celebrates this moment.