

NINETEENTH CENTURY LACE



OCT 4, 2014
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MON-SAT 12:00-6:00 PM
FREE ADMISSION

*LACIS*MUSEUM.ORG



EXHIBIT CATALOG

LACIS MUSEUM of LACE and TEXTILES
2982 ADELIN 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.

In a multitude of hand and machine made styles, lace was the substance of transition from an agrarian society to an industrial age. It was the substance of survival and support of social systems on the verge of collapse, while evoking the passion and pride of the human spirit.

Jules Kliot, Director

NINETEENTH CENTURY LACE



Lace in the eighteenth century, as the most prized possession of Royalty, reflected the intense skill, effort and passion to create these wonders, most pieces representing years of labor. The focus was on minutest of detail and the extension of the dexterity of the human to extremes never previously known. It was the substance that reinforced the division of society into a class system where, by decree, lace could only be worn or owned by the chosen. The French Revolution spelled the demise of lace with its association with the doomed aristocracy. The sumptuary laws controlling its use were no longer enforced and a new freedom within society would create unfathomed demand for what was previously denied.



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into society, but now as a symbol of freedom and equality. Supported by Napoleon, the lace centers were restored with

thousands of lace makers engaged in producing this ethereal substance, The labor intensive laces of the 18th cen-



tury could not be supported as they were, and simplification of technique





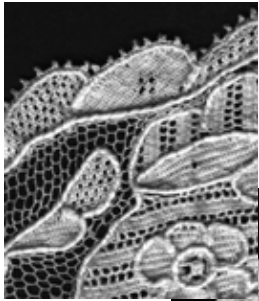
and style were prominent goals in this new competitive market. It was this same demand, together with the spirit of the industrial revolution that encouraged many to venture into the machine age and support

a technology that had the potential of making lace. Entirely new laces were developed

with wealth garnered from the new technology. One of the most time-consuming tasks in making lace was the making of the fine mesh to hold all the visual elements together. The goal of the earliest machines was to make such a fine mesh that would not unravel. This was achieved in 1809 and this new, relatively inexpensive



mesh or tulle would be the foundation for many new laces as well as supporting those of the past. These new machines, initially challenging the fragile hand industry, supported the development of new practical hand laces while the elaborate Baroque designs morphed into simple repeats and stylized patterns. The struggle between a decaying hand made lace industry and



a rising machine competitor was

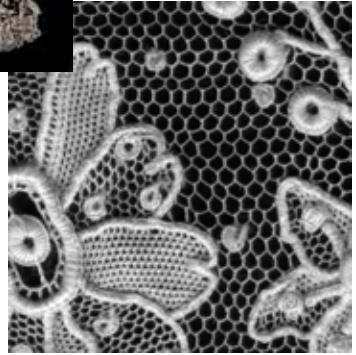




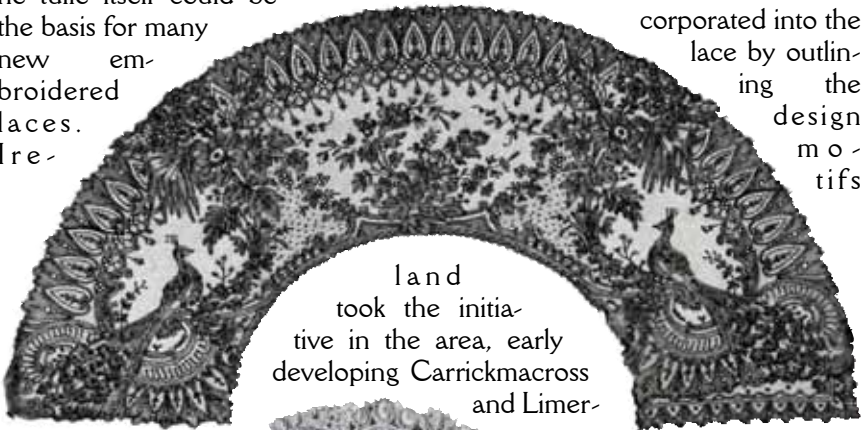
industrialists. Once achieved, these laces also invited hand involvement as heavier threads could be in-

further challenged as both industries coped with the changes of fickle fashion. There would always be the social separations with the wealthy always seeking the finest while the lower levels of society would delight in the now affordable machine assisted laces.

Lace elements, whether made by bobbin or needle, could be appliqued to this tulle and the tulle itself could be the basis for many new embroidered laces. Ireland



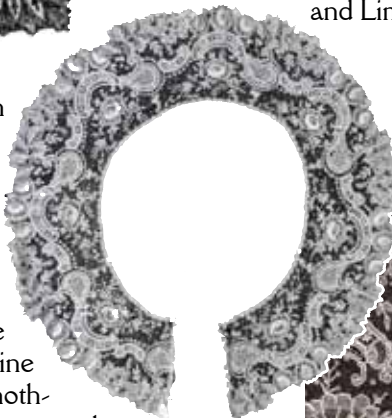
corporated into the lace by outlining the design motifs



Ireland took the initiative in the area, early developing Carrickmacross and Limer-

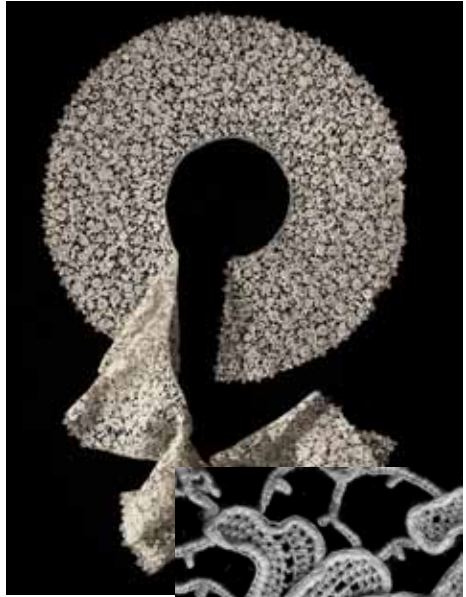
ick lace, the foundation being the new tulle. Integrating decorative patterns within the tulle by the same machine would take another twenty years and the creative minds of hundreds of

for texture. These "hand run" laces assumed the name of Machine Alencon, taken from the

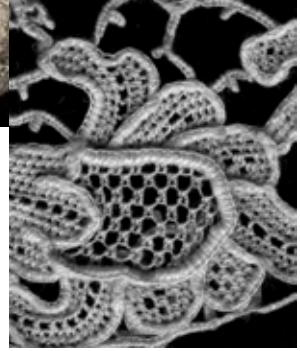


raised outline needle laces of the 18thc.

The machine laces initially tried to duplicate the old laces and to that end they became a



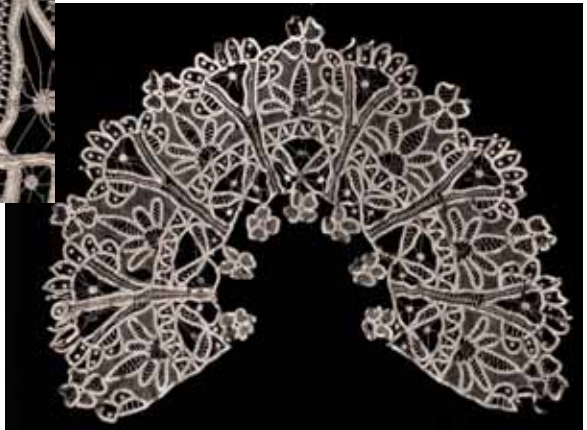
machine lace became a lace unto its own with laces catering to the new markets and fashion trends.

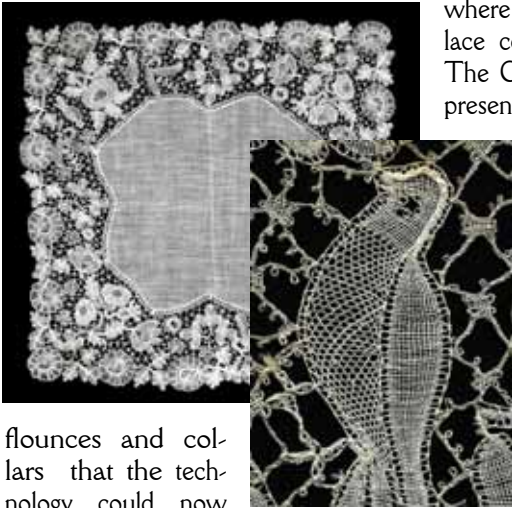


They kept the traditional names even though any resemblance was purely incidental. Small lace accessories were no longer satisfying, and the new fashion trends demanded the voluminous shawls,



challenge to develop, run and maintain and the laces could barely compete with their hand made counterparts. By mid century,





flounces and collars that the technology could now

where the latest machine and finest hand lace could compete and be promoted. The Great London Exposition of 1851, presented the best of both hand and machine lace, including the introduction of Point de Gaze needle lace and the new Brussels Duchesse lace, a combination of needle and bobbin lace. The popular black Chantilly lace, made by machine lace was difficult to tell apart from the handmade counterpart. The Paris Exhibitions of 1855 and the London exposition of 1862



economically produce.

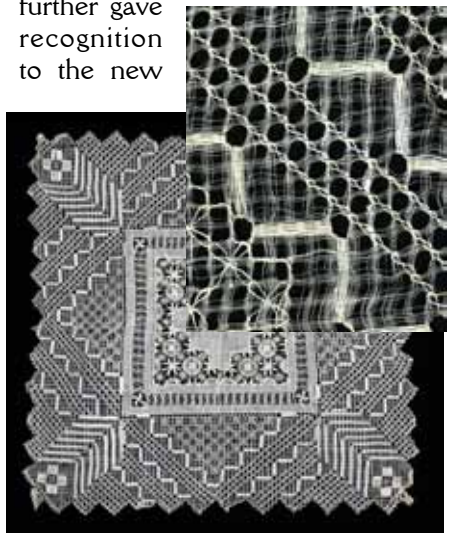
To encourage innovation of both hand and machine lace, grand expositions



further gave recognition to the new



were held throughout the continent





embroidery on the machine made tulle was an obvious approach to lace making from the 1830s. With the popularity and revival of the heavy Venice guipure laces, the ability to embroider in the air would be necessary. This was achieved by embroidering on dissimilar materials, initially cotton threads on silk. The silk was easily dis-

laces. Hand made lace continued to thrive as evidenced by the over 200,000 lace makers employed in France in 1862.

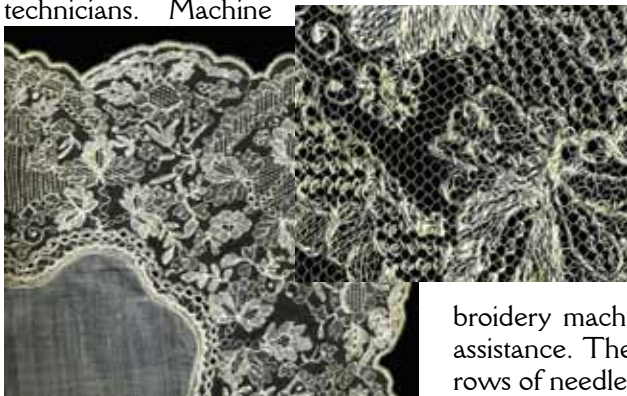
An entirely new approach to machine made lace would happen in

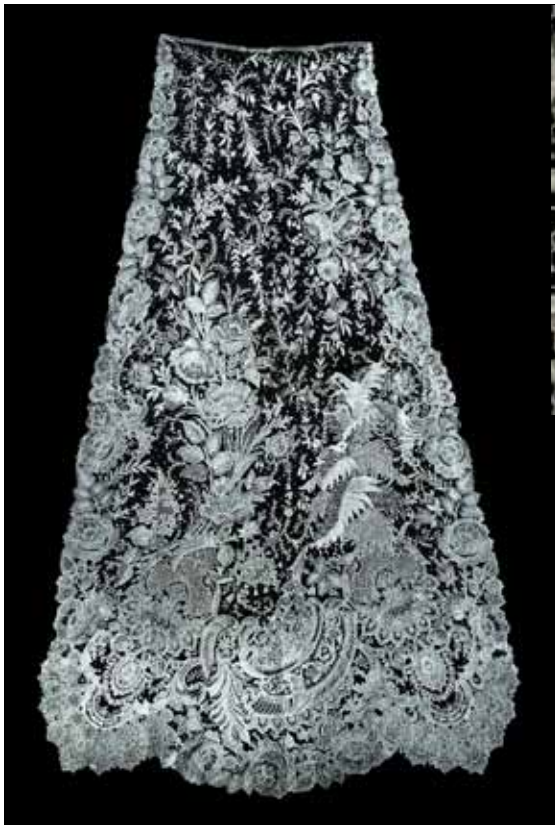


the early 1880s in collaboration between the Swiss embroidery experts and German technicians. Machine



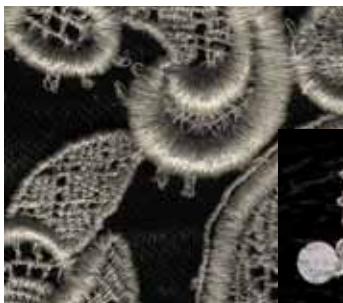
solved in a caustic bath leaving the cotton threads as open lace work. It was ideal for the heaviest Venetian laces as well as the most gossamer guipure laces. Relatively inexpensive compared to the multi thread lace machine which required the tedious programming of the Jacquard cards this new "chemical" lace could use the existing Swiss embroidery machines with pantograph assistance. The early machine used rows of needles, each with a center





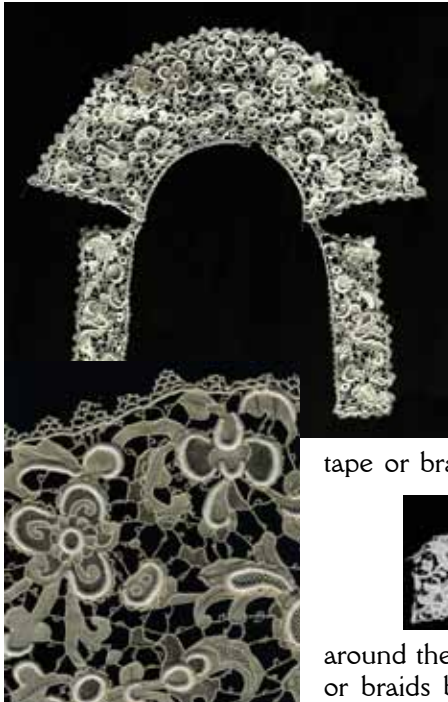
single thread machine, a combination of a sewing machine and embroidery machine, was introduced bringing new energy into the embroidered lace industry.

eye. these would go up and down through the materials and held on either side by pincers. These could perfectly imitate the stitches of hand embroidery but were labor intensive. By the late 1880s the



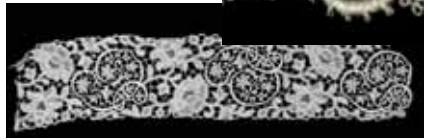
By 1870 with the proliferation of women's magazines such as *Peterson's* and *Godey's Lady's Book and Magazine* which promoted "fancy" work for all women, lace mak-





ing became a normal household pastime. Hand embroidery, crochet, tatting, teneriffe and modern tape laces became the norm with everyone participating. The tape laces took on a life of their own with new names continuously invented and assigned with some relation to a new stitch or a new fancy

tape or braid. All based



around the use of a manufactured fancy tapes or braids basted on to printed cloth patterns with elaborate needle lace infillings, they would take on such arbitrary names such as Irish, Honiton, and Renaissance without any relevance to any historical laces. The name Battenberg Lace has become, today, the common term for all these laces.

Styles in fashion reflected the proliferation in lace while supporting the lace industry. Voluminous cos-



tume served as a medium for display of lace. The great shawls would



gathered to further show abundance..

The lace making industry continued into the 20th century until receiving a sever set back during the First World War. The hand lace industry

could never be revived and the ma-

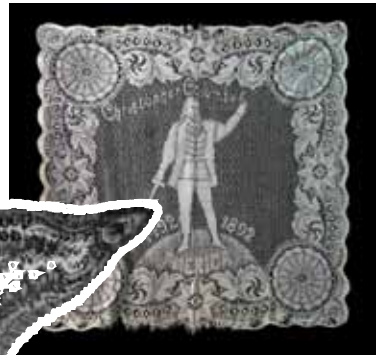


draped over the great hoop skirts and the large bertha collars were now worn around the shoulders rather than the neck, sometimes flat and other times



chine lace industry wavered till after

the Second World War, when new efficient machines supported a new generation of



lace and lace fashions. Hand made lace making would be product of third world countries and the hobbyist.