

EXHIBIT CATALOG

NETS THROUGH TIME

NETTING AND ITS VITAL CONNECTION TO

FILET LACE

SEPTEMBER. 26, 2015 - SEPTEMBER 3, 2016



SCHEDULED TOURS:
MON-SAT 1:00, 3:00 & 5:00 PM
\$2.00 ADMISSION



LACISMUSEUM.ORG

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.

From a tool for survival to a fabric satisfying the human need to capture his imagination, to the most extraordinary threadwork, netting has adapted and survived as a vital part of human existence.

It is the evolution of netting from a functional net to the base for filet embroidery and to its ultimate potential as a technique for creativity on its own that this exhibit explores. The Museum is grateful to Jacqueline Davidson for her donation of her extensive collection of netting artifacts, many incorporated into this exhibit.

Jules Kliot, Director

NETS THROUGH TIME

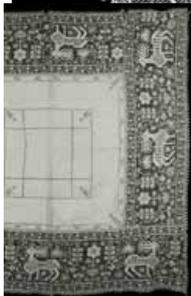


Fire and the net represent the most important and earliest tools of human achievement. Fire inspired by the power of lightening and the net inspired by the spider as the basic means of capturing prey.

Throughout recorded history netting has been synonymous with the ubiquitous fishing net, with found evidence of a willow and wild grass net from 8300 BC. The knotted net never lost its function as a survival tool for



catching both fish and game. It would serve as a prime tool for handling cargo on ships as well as a basic climbing tool. It would soon enter the recreational field where it served as the tennis



and volleyball net and the hoop net in basketball. All made by the netting technique where a single cord, used with a shuttle and gauge could create regular openings with corners fixed by a knot so it would survive any local destruction.

Materials could range from heavy rope to the finest threads, each

net designed for a specific purpose. The worn nets could be easily repaired as every opening was secured independently. Transforming precious worn nets, which could no longer serve their



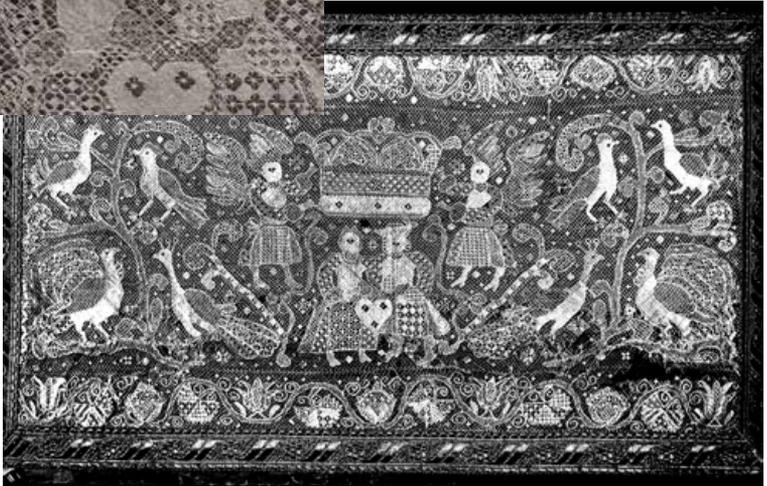
initial function, into decorative curtains became a popular past time satisfying the human need for beauty. The net would eventually take a specific role as a decorative element, where it could record events, memorialize our heroes, capture our fantasies, tell the stories of our childhood, and create the geometries of our imagination. By selectively filling openings by simple





darning with needle and thread, patterns and designs would be created, By the fourteenth century, the net took on the formal role as the platform for human

creativity. This early form of openwork served the Church well as altar cloths,



capturing the biblical stories. By the fifteenth century, with the invention of printing, charted patterns were easily disseminated, appearing in all the, now very popular, lace pattern books. In addition to charted patterns, plain grids were printed to support the development of new designs



Lacis was the original name assigned to this technique, where the select holes were infilled by a simple darning or weaving stitch. In the Nineteenth century, embroidery techniques on net expanded with a wide range of stitches including dimensional overlays,



all worked within the grid system with the term "Filet" becoming acknowledged as the generic name for all the various types of counted thread stitches worked on the net. In the early Twentieth century, Filet became one of the most popular needlework techniques



on net, the geometry lending itself well to the Arts and Crafts movement and later with the new Art Deco style,



Netted inserts were incorporated in most inner and outer

garments, decorative curtains and table linens where themes could easily be in-





incorporated into the design. Capturing

many of the early designs in new pattern books and women's magazines supported the popularity of filet.

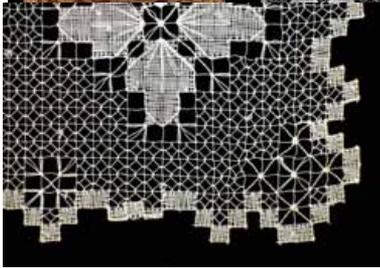
A rare and unusual form of filet, developed in Germany, is known as Vierlande work where the embroidery is virtually free and independent of the net which is placed on a diagonal. Heavy outline threads are used and yet a rich vocabulary of textures rely on counted thread work within the grid.

The Nineteenth century supported the mechanization of most labor intensive tasks. Net making was on top of the list and by 1820 the elaborate "Jumper" machine



was in use making great sheets of large hole





netting by the yard. The next major innovation was the 1890s Zang machine

with new innovations being made till the

1960s. Decorative nets of fine thread and small

openings as would be used for gloves, stockings and fine

embroidery, still need to be made by hand,

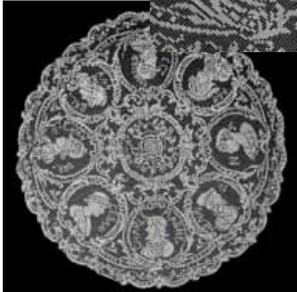


Working with fine shuttles of metal, ivory and bone, the Victorian needleworker gave netting a high degree

of respect as net embroidery challenged the delicacy of the finest laces. The fine needles and gauges could not support the Victorian demand for decoration, but the gathering case could. In line with



the other needlework tools, elaborate cases of carved ivory, cinnabar straw work



and wood inlay were marketed, A simple supporting nail or peg was replaced by cast metal clamps to visually support the work.



Another innovation was the decorative, lead



weighted netting box which could hold all the needles and gauges as well as balls of



prescribed manner similar to the techniques used in knitting.. Used as shawls, table centerpieces, the common doily and elaborate edgings around linen centers, this form of netting was popular till mid twentieth century.

THE NETTING SHUTTLE

The basic tool, the shuttle holds the working thread while

thread. A holding rod built into the box made the set up completely portable.

In addition to Filet, the Victorians discovered a new use for the knotted technique. No longer as the base for embroidery, the net could be a true lace form, designs created by manipulating the size of the net openings and the gathering of the openings in a

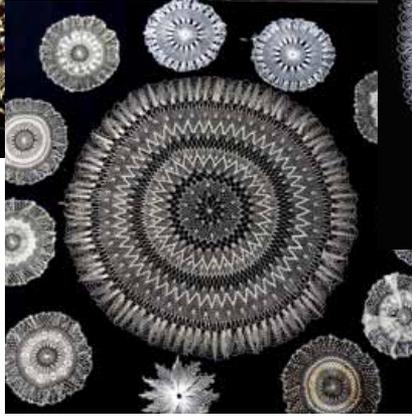


the net could be a true lace form, designs created by manipulating the size of the net openings and the gathering of the openings in a serving as the needle to direct the thread in the making of the net. Different mesh and thread sizes will require corresponding



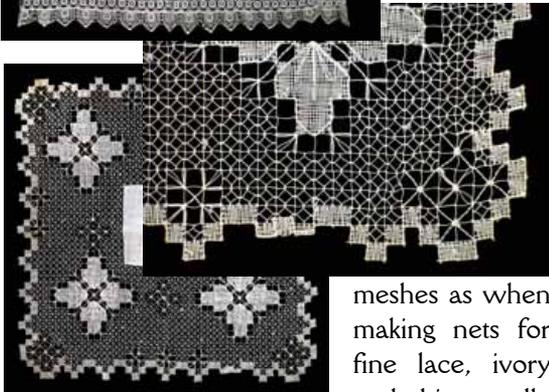
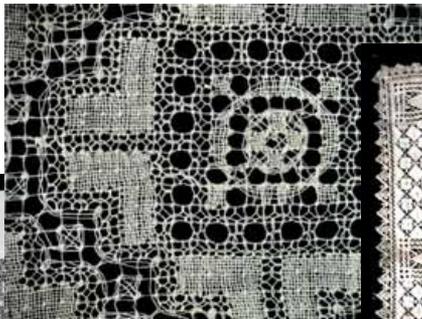


shuttle
sizes.
Common ma-



terials such as wood, bamboo and bone were the traditional materials although steel, and brass shuttles can also be found. For making the finest

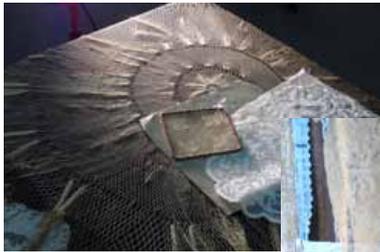
create his own shuttle, often embellishing them with initials and carved designs. By mid 20th c. most shuttles were made of



meshes as when making nets for fine lace, ivory and thin needle like steel shuttles were used. The simple construction allowed any net maker to design and



like steel shuttles were used. The simple construction allowed any net maker to design and



the new plastics by factory methods..



THE NETTING GAUGE

This is simply a device to control the size of each mesh opening, assuring uniformity of the mesh. The size of the mesh holes would



be determined by the size of the catch. Any material of uniform circumference is used from flat sticks to thick pieces of wood.

