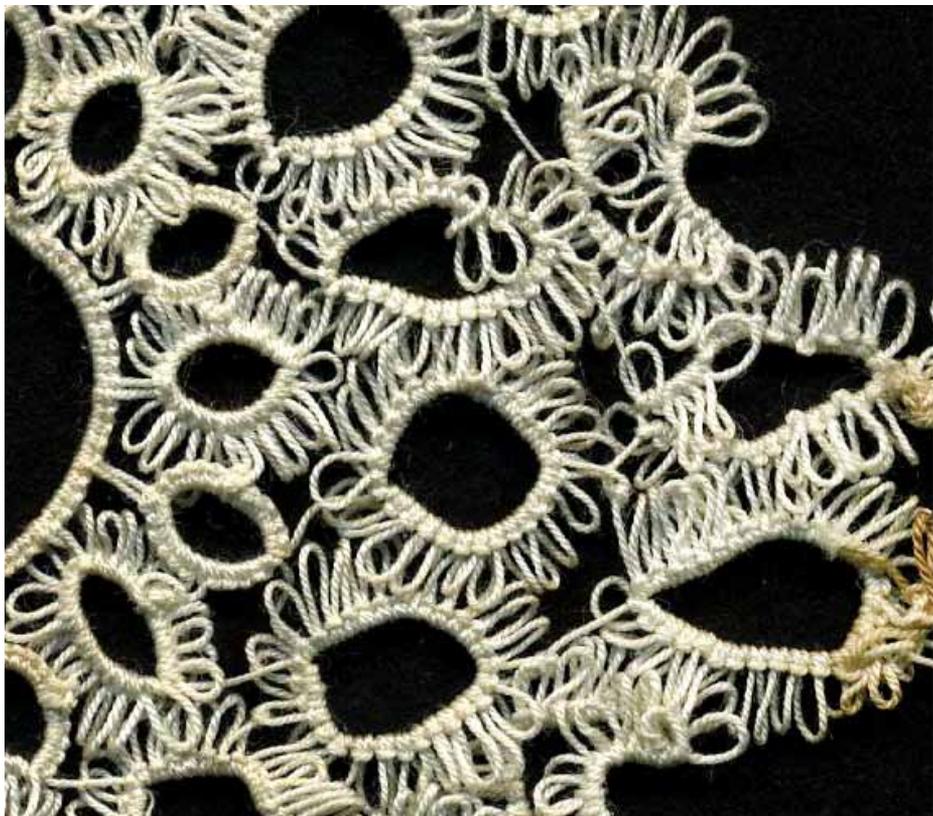


EXHIBIT CATALOG

TATTING

FROM CONCEPT TO CONCEPTUAL ART
A WORLD INVITATIONAL EXHIBIT

JUNE 3, 2016 TO APRIL 1, 2017



FROM ITS MID 19TH CENTURY BEGINNINGS TO TODAY'S
INNOVATIVE CREATORS

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

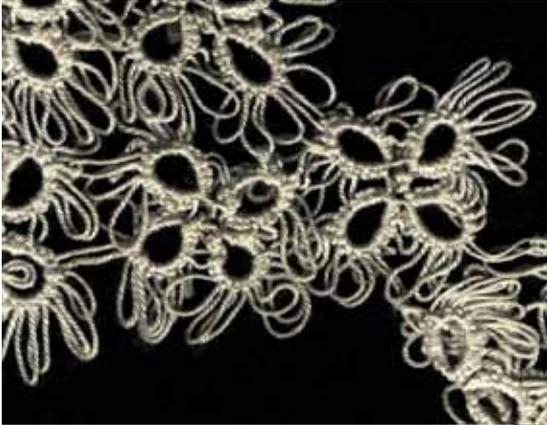
- to preserving the spirit of Lacis as created by Kaethe Kliot as a place of support, knowledge and encouragement for all involved in any aspect of the textile arts.
- to preserve lace and textiles of all cultures from all periods including the patterns and tools of creation, the objects of their purpose and the literature associated with these objects.
- to provide a resource center for research and documentation of these objects.

This exhibit represents the combined efforts of the many contributors that see tatting as new frontier in threadwork, its humble beginnings evolving today into a tool able to modify the spacial fantasies of the creative artist. Special kudos to **Rebecca Jones** who spent many days here evaluating the extensive LMLT collection and whose initial venture into tatting would be the seed for all that was to follow and **Helma Siepmann** who provided the inspiration and determination in transcending tatting from thread to the artist's pallet.

And thanks to **Linda Schlegal** for sharing her mothers collection of traditional tatting as a testament to the serious nature of this ubiquitous craft.

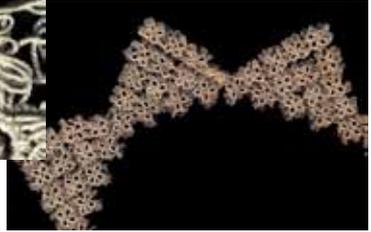
TATTING

FROM CONCEPT TO CONCEPTUAL ART

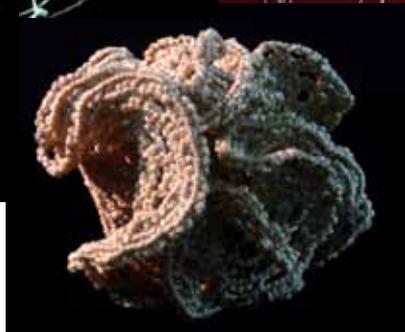


Lace, defined as openwork without requiring any ground or base fabric, must include tating as its newest member. First appearing in mid Nineteenth century, it

shows up in the new needlework books as a technique using a “needle” to make decorative rings of knots.



Perhaps the most curious of all lace techniques, tating has morphed from simple knots on a thread to one of the most expressive and personal of all textile techniques. Without needle, bobbins, or frame it requires only a single thread and a shuttle to hold and guide the thread as it is supported in the hand. Knots



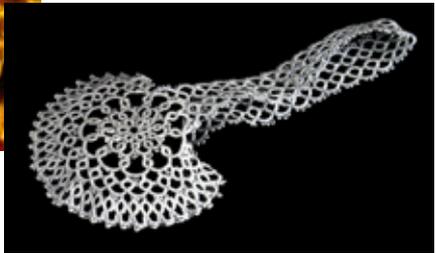
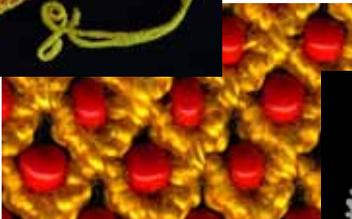
ANDREA BREWSTER



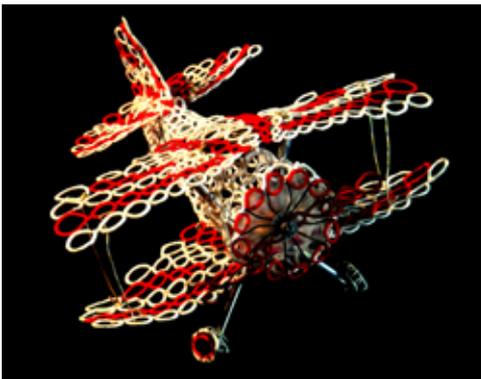
ALICIA KWARTNIK



SARAH WOOD



ELLYANE HUTCHINSON

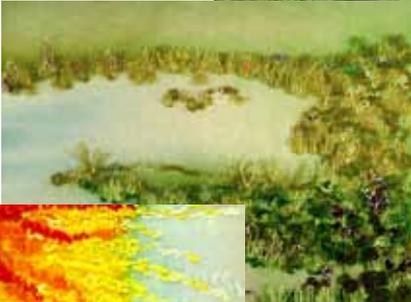


are made on a single working cord and the elements of construction are either a ring of knots, a connecting thread or a bar of knots. It remained in this basic form for over 100 years, eventually being disregarded and referred to as the

ESTHER M. MILLER



“lost art.” Credit must be given to Rebecca Jones for revitalizing interest in tating through her book, *The Complete Book of*



Tating, first published in 1985. Along with so many other “lost arts” it would be, rediscovered

HELMA SIEPMANN



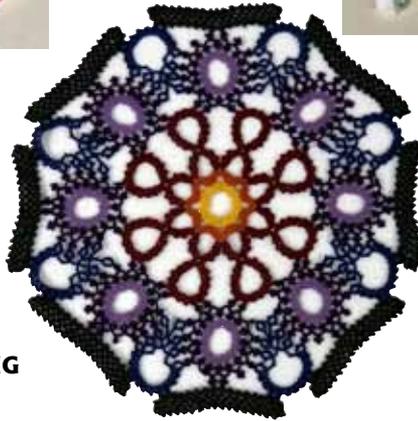
IRIS NIEBACH



ered, reinvent-
ed and revolu-
tionized, today
becoming per-
haps the most
popular of all

JESSICA SPAULDING

lace techniques with
hundreds of books and
patterns proliferating the
market in virtually every



language.
The rings
and bars,
previously
limited to
geometric
designs,
could now
create styl-
ized pictures
and doodles, and
lastly, works of fine



JUDITH CONNORS

JANE EBORALL



art as the knots revert to being mere pixels on the artists pallet.

Classic tating requires a basic thread manipulation with ten-



KAREY SOLOMON



sion control to transfer a knot from one thread to another, which is soon mastered. In the early 20th century the techniques of needle and hook tating were invented in which the shuttle was replaced

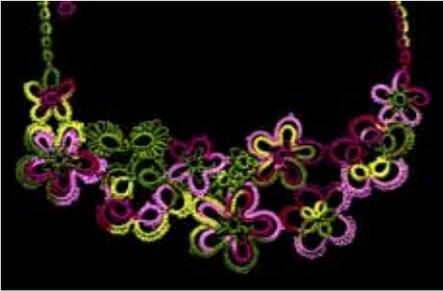


REBECCA JONES



by a long needle or hook and the need to transfer the knot eliminated.

These new techniques allow tating to extend beyond the arena of fine lace and into the area of



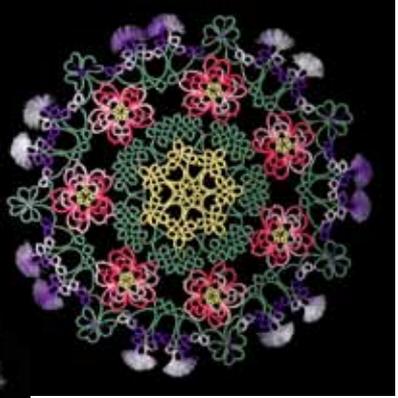
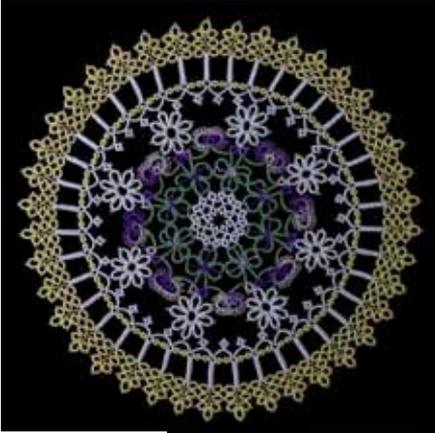
LYN MORTON



MARY JO MUNDELL

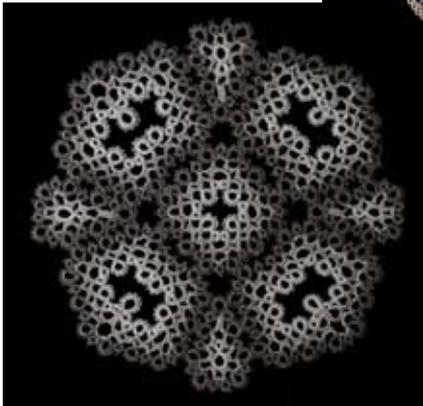
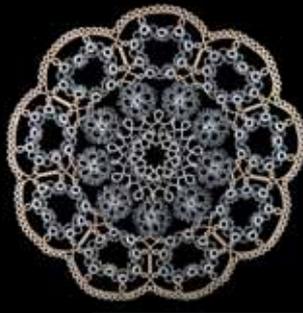
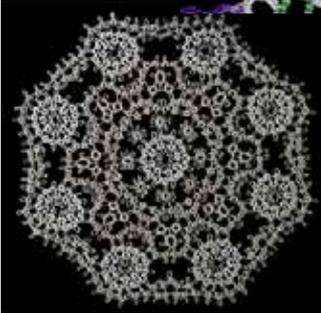


LINDSAY ROGERS



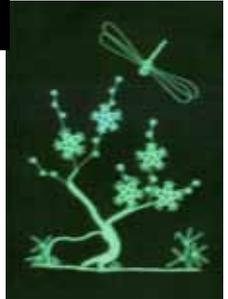
yarns, previously reserved to knitting and crochet. The traditional hand held tating shuttle which held the working thread was limited by the hand of the tatter which

held and manipulated the shuttle. With needle and hook tating, the working thread is outside the con-



finer of the hand, simply working off the yarn ball much like in knitting and crochet. Gar-

ments, tapestries and rugs now fall within the practical output of this



VIRGINIA MESCHER

now ubiquitous technique. Taeko Takashima has been at the forefront in expanding the physical scale of tatting using these new tools with bulky threads.

It was also in the 1980s that Helma



Siepmann recognized tatting as a powerful spiritual tool, a tool for creativity, the most important element of human existence, accepting tatting as a vital link between man and nature. No longer counted rings and picots, tatting could morph into the natural forms of nature where mistakes don't exist, the threads radiating from



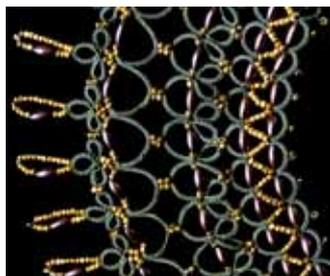
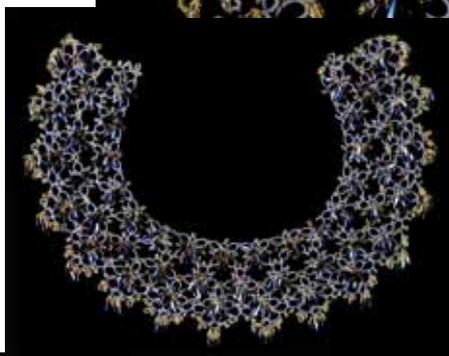
NINA LIBIN





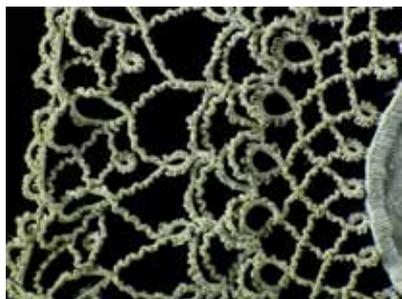
the tatters own spirit.

This exhibit captures the early struggles to formulate a system of conveying the designs into a translatable form which was not fully realized till the



TERACHI YUUKO

1980s when lines of text could be reduced to simple graphic representations avoiding all language barriers and making



tating universally understood. The contributors to this exhibit include the most innovative art-

TAEKO TAKASHIMA



ists working with tating technique as well as tatters finding the rewards and challenges in simply finding the tool for self expression.