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### Oral History Interview: Lucy Quarrier

Lucy Quarrier

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BW: Miss Lucy Quarrier in her Charleston home.

LQ: The, ah, house in which we are, ah, talking was begun in 1850 by a cousin and has always been in this in the family. But, I suppose possibly because of that, way back in my mind came the idea that I was interested in weaving, and I couldn't see, ah, it was years before I could find anybody that knew anything about it. This was a long time ago. She, ah, we, we did have some pieces of the hand-woven material here in the house and after the family were, ah, the rest of the family were gone, my sister and I decided, we were living up town at the time. Course I was born in this house, but we decided to go up to, ah, up to come over here. We'd been workin' in the yard and in the garden and in the little house in the back and things like that; and, it was more fun than being up right in the middle of town, and so we did the house over. That was nineteen and a half years ago. And, when we were hunting through things, we found a good many other pieces of weaving. Now, there was a spinning wheel here, but my grandmother had never, ah, spun. She had said she didn't believe she'd ever seen anybody spin; she wasn't sure, she just couldn't remember. She said she knew her mother didn't spin, but she came from along the shores of the Ohio River in Marietta, and there they could get things that were shipped in earlier than you could in through here. Now, the things that I have here are all Summers' things. Mother was a Summers, and, ah, they, family both, ah, moved over here, ah, in 1813. The great, great grandfather wanted more room than he had. They lived outside of Alexandria. I have been in the house where they left and have seen the gravestones in the yard. I suppose that that background and the spinning wheel was why I was interested in weaving, and I've spent a good many years trying to find somebody that knew anything about weaving; because a long time ago there, we, I didn't have access to it. I couldn't find anybody to spin. Right now I know very, ah, a lot of people here in this state that did spin at the time I wanted to know how to spin, but I didn't know them then, and I know how to contact them. The state had done a deal in working out, ah, crafts for the craft fair and any the people, the old people knew there. But, when, ah, I, the spinning had come later, because I was teaching swimming in a girls' camp in North Carolina, and one year that I was there, ah, another girl came in with, ah, rug loom, and she had had, ah, what you might term a three-hour course in weaving. Ah, she knew very little about

it and putting on a warp was just simply hopeless as far as she was concerned, and I was so fascinated with the thing that I was in there all the time when she was workin' on it. I, we worked way into the wee small hours of the morning a great many days getting things straightened up and getting things workin', and it was just a byword through the camp, what is, what is the loom today? Is it working or is it not? And, I didn't get to actually weave on it 'til camp was over, but I stayed over a few days and made one or two rugs on that warp that we hung all over the cabin (inaudible) to get it straight. And, it was several years after that that I actually saw somebody weaving, and I couldn't imagine. So, a friend, a girl who had woven some herself had learned in school and was, ah, a friend of mine, ah, that I had met there at camp had a chance to, ah, help me work with, on a loom once or twice and then finally she saw a small loom, ah, I think it was a 12" one for sale at a bargain, and she bought it, and sent it to me. Well, I got the name off it and chain and sent it into the people to, ah, ah, that made it, ask them if they would exchange it for a larger one and let me pay the difference which we did and with that and the loom, the name will come in a few minutes. But, it's an all metal loom, and it was a table loom where each frame was raised and lowered in different order. Now, I believe that's one reason I learned fast, because I think that's easier to do. And, I worked on it with the, a little pamphlet they sent which was 15 to 20 pages long for a good many years, and I would work on this and then maybe I'd find somebody that would say something that would give me an idea. I worked out my own from that little booklet. I worked out my own way of workin' which wasn't a good way, but I wove it all (laughs). Then, ah, went on, it went on that way for quite a while. And, finally, ah, sometimes you just ran out of ideas when you didn't see anybody or didn't get to talk to anybody barely, and I said onetime, year, I believe I'm ready to go somewhere and get really formal instructions. And, I, ah, a cousin of mine who had wove, had a few easy lessons in weaving. I don't mean by easy lessons she had had it as part of her art training. She said she wanted to go, and we went down into North Carolina to what is Pennland School of Hand-crafts and in those days, ah, the, they were, Pennland was to help, was established to help the people in the, ah, ah, neighborhood who needed a cash income. Those people, and I've been out and talked with some of 'em from time to time, said, well, almost the only thing that we ever bought was coffee and

sugar. We could, everything else we raised that we ate or used. And, they, very few of 'em, though, still have their looms and very few of them still knew how to weave 'cause cloth was possible to get, too. Shoes were the hard (laughs), one of the hardest things of all to find in that area. I don't know but what there were men who made shoes in other areas but in that particular area. And, they were, ah, when I got there and saw what was going on, I was so excited. I thought I saw somebody with a high wheel, ah, low wheel, and I, ah, thought, oh, if they can teach me to use the little low wheel which is still at home, parts of the high wheel were here, but they're not ours. Those have gotten destroyed and somebody had replaced them, and I had not tried to work on that particular replaced one. I don't know whether I can get it in order or not. I, but, ah, I just thought I'd ask if they could teach me that. I don't care what else they teach me so long as I can learn to spin. Well, it worked out as we went on with our lessons that the flax spinner on was sitting at the low wheel was the one that was nearest where we were and if I had a few minutes off between work that I was doing, waiting to get, to ask somebody something, why, I'd go over and work a little while with Aunt Harriet. And, Aunt Harriet was very much interested in it. I'm left handed, and she was quite interested in getting me changed around so I could do it with my left hand. And, she would, ah, as everybody does with flax, you don't let the twist come back of your fingers. You hold it between your finger and thumb, and she'd tell me to do it, and it wouldn't work. Now, wool's different, you handle that a little differently. And, I could spin wool, too, but, ah, flax is my love. And, ah, I'd, I'd hold it there, I'd let the thread the twist come back of it, and she'd tell me, "Now, ah, try again." So, I grabbed it twice, once with the thumb and forefinger and once with the, the middle, well, no not the middle, the ring finger and the little finger to keep that twist from coming back. She said, "You'll learn." She got up and walked off (laughter). Left me to work out for myself. If I was going to learn that way, why, she was going to give me a chance. I was always very proud of the fact that one of those women, ah, felt that way. I mean, the mountain women there who had no, no real feeling of respect for the people that came to them and wanted to know things they'd know all their lives (laughs). And, they really didn't, and I was very proud of the fact that Aunt Harriet told me that I, that I was going to learn and left me alone for 20 to 15 or 20 minutes to work it out. And, I had done, ah, but

she also said, "Now, honey, don't you ever try to make this into warp thread, because you can spin filler thread, but you won't spin warp thread." Well, I accepted that and went on spinning without any conscious, ah, just conscious of for, for something was forbidden. After a few years of teaching and working on my own and all and doing all kinds of things, I knew from handling thread that I was spinning warp thread. So, I made my first, ah . . . . not the first that I ever spun but that that I was doing at that time. I made up into table mats. I made nine table mats. And, I used my own warped thread. Now, other people do it now. I'm not, I've taught people who've done it. But, you don't begin with warp, you don't make warp thread to begin with. It must be tighter twisted and a little tighter twisted and much stronger, and the tightness of the twist of the thread is what gives it strength. They, what, I don't that you want any more of that part of it. I've done dog hair, I've done, ah, yak hair, I've done, ah, wools. Of course, I've seen one woman who worked, told me, the only person in my life that ever used the high wheel and worked with flax. But, it isn't, ah, well done work. I don't mean she didn't know. She knew, and she'd done it, and I know how she does it. I can do it. I could do it if I wanted to, but she doesn't make as nice as thread that I want to make.

BW: Well, what's the best type of sheep wool to use . . . .

LQ: Ah, gee, I use what comes to hand. [BW: Uh huh.] Ah, they say that the, ah, the long-haired sheep is usually nice. There are ever so many different, ah, kinds of sheep, and I just, ah, except that I do want a long a fiber that you can get. And, also a curly fiber is good. But, I belong to the school, and there are various schools who prefer spinning their wool before it is washed, not afterwards. It's much easier to spin, much easier to make good and strong, you see, the lanolin, the grease in that keeps your hands soft. I know it smells bad, but that doesn't matter (laughs). And, ah, you cut off the, the really dirty part and you in carting it, which is the first step as combing it straight before you can twist it. Ah, carting it first is, ah, you get, can take out the briars and the burrs, and the things of that sort come out. And, I do not do large amounts of it for sale. As a matter of fact, I don't sell too much. [BW: Uh huh.] I would so much rather, ah, ah, teach it. [BW: Uh huh.] I like to do it, I like to learn

new things, but when it comes to doing the same thing over and over and over and over and over is what you do if you're going to sell, why, I'm about, unless you sell, you have more originality, I guess, than I have, more to do than one of a one of a kind things. I had one pupil once that likes to go, that has, she's been to me several times and has learned and is working on her own, and she won't make two things alike. She loves to start her work and make the one of a kind, and she does the wall hangings and the things like that, and she does some very nice ones, but she does some that I don't like. But, that don't make any difference (laughs). She likes them, and that's what's important. And, she's very happy to sell, but, ah, her things. And, she has gone a long ways. I've had a good many pupils who have gone a long ways in that way. But, I'm get off of these things and get on the things that you don't want, I expect. The, ah, my year after my year in Pennland, and I came home and bought a loom that was, ah, from a man in Huntington who had copied Mr., you see when I went to, ah, went to Pennland, I had never had been able to find a book on weaving. And, I got down there and found that there were two books in print. Now, they print, ah, 30 or 40 a year, and some are good and some are bad, and it depends on the kind of things that you want which books you get, but I'm always getting books that I don't find very much in that's of interest to me. Ah, it, now, at this stage, but there's are lots of them that I want for pupils, ah, there in teaching that I can use. But, the, ah, I bought Mr. Worst book, and he was there teaching. He was, he and Mrs. Atwater started about the same time, and they both published this book and, ah, each of them a book, very different. They worked along different lines, and they came out with different types of things and for a while there seemed to be a Atwater school and a Worst school, but that's all gone by. They, I don't think the Worst book is not only one of his books is in print now. You can buy it. Ah, the one that that I prefer, although his weaving, his book on linens is a wonderful thing, and we went, ah, at when it came to (inaudible) it wout and deciding he was a very good person. He had done an awful lot of teaching, but he taught so long that he either thought too high for my feeble mind or else he gave me something so simple I knew and had known it for years, and I went to all his lectures, and I took notes; and I tried my best, but I never could ask questions and get an answer. But, there was a man there that same year, there were, oh, I guess, forty or fifty people there taking the

course. They only ran for three weeks at that time and for a good many years after that, ah, they, ah, they ran for only part of the year. It is a four, practically a four-year school now. And, there was a man there that, ah, was a good teacher. He was, he was training teacher, and he was learning, he was learning things from Mr. Worst that I couldn't, didn't know enough about to even ask questions, but if I went to him with a question, I got an answer. And, the next year, he was there teaching with Mr. Worst when I went back the next year. Later on, Mr. Worst did not come on for very many years after that partly because he wanted to, ah, well, partly because he got bored with the thing, I suppose. I don't know what it was. And, Mr. Peters took over at Pennland, and after I had come for some years, he asked Miss Lucy if he could have me come as a teacher and working under him. And, I was more, more proud of that than anything else that had ever happened to me for a long time because there were others who had come there and asked Miss Lucy if she didn't want a teacher they'd love to come. But, I don't know of anybody else he ever asked to have. Course there probably were, but I never knew of 'em. And, I know there weren't in those first few years. And, I went back a good many years. And, you see, in this state when I was teaching, oh, I went to worked teaching right after my first year at Pennland, soon after, I'm not sure the months or days that way, but they found out that what I knew, and they needed teachers because this was during the Depression. People were desperate for work that they could sell [BW: Uh huh.], and we, I helped with the craft work. in other ways, in other crafts that I could help with, and I went around with some of the people from the Stage House, coming up craft people and where I found people who knew something about it. Why, maybe little things that I could do to help them get started with their pupils, that kind of work. I did a good deal of that when, that kind of work as well as the teaching, and I'm still teaching, ah, now. But, ah, the, ah, ah, after I had been to, you see, I'd go back certain years to, ah, to Pennland. I didn't go every year, but, ah, the state requires that you renew every three years, your certificate, and, ah, that means two weeks in some schools, so I've chosen the schools that I knew of that I thought that I could learn things, ah, the most. And, sometimes I did, sometimes I didn't. You can't always tell, depends a lot upon the person, you, it depends upon you, and it depends on the teacher. There are times if good teachers can't teach me a thing unfortunately, because I just think in different terms. And, there are people who

come to me to learn that I can't teach much to. But, ah, to me the main, the most important thing in teaching, we, in teaching anything, I don't care if it's weaving, spinning, vegetable dying or anything else I'm trying to teach 'em is to get, to get them interested, have them become really truly interested in the work. Then, you can tell them things, and they'll stay with it. But, if they're not interested, they don't, and if they come fast and start weaving when they're not interested, it's time for them to stop, and I don't tell them so, but I let them find out. I've had this last year, I had a woman come to me, and she was so enthused about her work, and she did everything wrong. She couldn't get anything right (laughter), and she took, ah, she took twelve weeks to do her first little bit, ah, piece of, ah, sample of work, and she came back and took another course and when she got halfway through it, I don't know what happened, but the light dawned and she begin to weave. She hadn't been able to do anything right, and she couldn't see why it wasn't right, but and she was the happiest person you ever saw. But, you see, her interest was there. That was the important part about it. And, I enjoy watching people think and figuring if I can tell them something in a way that they can think it out. Now, after, I'm running all over the country; I wish I could stick to one special thing. I'm just saying whatever thing comes to my mind. But, ah, after I had been several years, ah, to Penn-land and to, ah, Mr. Peters, ah, I went back one year, and he tried to interest me in what he had there to show new, and I said, "Uh huh." He tried something else and I said, "Uh huh," and he tried something else. Well, I had a friend with me who I knew who I'd have to get her started weaving or she expected me. She had been in my class, and we'd gone down together, and I knew I would have to get her going on her work and knowin' what she was doin' just stright ahead that because she going if not, why, she was going to get unhappy and go home. And, he, I hadn't started on, I'd been there I think two days, maybe three, and I didn't, ah, finally he said, ah, "Well, have you decided what you want to do?" And, I said, "Mr. Peters, I came down this year to, to learn how to look at a piece of weaving and pick out the pattern." He said, "Ahhhhhhhhh, why didn't you tell me in the firstplace?" Walked in the other, our room and came back with samples done in heavy coarse thread, ah, one repeat of the pattern, you see, might be that big or might be that big. He said, "Now, let's get to work." It was one the years when gasoline was rationed the other time. So, you



see it was a while back. [BW: Yes.] And, I, ah, ah, I had some days after he come in and get people, there weren't too many there, and he'd get people started, and they knew they could come and ask questions, and he'd stop. But, then he, I was working more by myself. He was watching me and helping me, but he wasn't, but I could have three hours of his time. And, believe me, I can pick out faces now. I, I learned that without any trouble and when people hand you a pattern and said, "What's the name of that pattern?" I said, "I don't know, I've seen it before, but I can pick it out for you if you want the pattern, I'll give it to you (laughs). It takes a while and nowadays it's a little hard, because my, ah, I don't stay focused on fine work too well. [BW: Uh huh.] I can do any pattern, I think, and but I do not try to teach that unless somebody especially wants it. If anyone will learn, that's different, and I'll be glad to teach it, but I don't teach it as a part of a regular course. The, ah, I have worked under vocational educational. Oh, as to where I've been, I, ah, went to Bertha Fry's School one time up in New England. She's really very, was really very remarkable teacher. And, ah, I enjoyed that, ah, a lot about that course, and I did learn quite a bit from her. And, then I went to, ah, School for American Craftsman, and I went to Cran--I was there twice, and I went to Cranbrook. That was an unfortunate experience. They didn't have very good teacher there, but I learned things. Don't think I didn't. I had fun, ah, it wasn't, it wasn't a happy experience, but I, ah, but, ah, because of the teacher, but there were certain things there, and there were other people there who had gone further than I had, and I could get things. I got things that I really needed, and I went back to, ah, Pennland for the, ah, Guild meeting, and, ah, later, and I was telling them I didn't have a good time, and one of the girls who was very good, we really talked for years and even published, ah, magazines with patterns in it and things, said, "Yes, Lucy said she, ah, she didn't learn very much, but she doesn't know it yet but she did," (laughs) so you see you do learn from various things in various ways. And, there have been other places I have been, because I tried, there were years they didn't say to me, it's time for you to renew, but I felt like when the time came some new person came in up at the statehouse and cracked down on requirements, they'd begin to look up who'd filled, fulfilled the requirements, because there are classes being taught all over the state. And, there are a great many who I have started that are teaching in the

state. There are a great many that I've helped that are teaching. And, so then when 12 years ago, well, this is our 12th year for the fair, the craft fair, when I, ah, when they started that, I was one of the first to be called on. I had been on the board, and I have had full supervision of weaving, spinning, and vegetable dying so much so that two years that they forgot, and they were listing and the list of people that were working there in the booths, in booths, you see, who'd, ah, had a booth and were there to sell, they forget to put any weaver in there wasn't my name wasn't there, they wasn't a single person who was in charge of a weaving class. They wasn't a weaver, a spinner, or vegetable dyer listed there, and yet those were the years that there was as many as 20 that I had, ah, there for showing and that were actually selling in the three fields. Ah, of course, there is mighty little vegetable up until, the real reason has been the fact that practically no vegetable dying sold, and you don't spin fast enough to get any money out of your spinning. Some of them will, do sell little samples or maybe a hand--a small hankerchief or something of that sort. But, they can't nobody could come there with, ah, work and make anything on their spinning so that is, ah, simply for the, to educate the people, and the vegetable dying, they, ah, people, they, they have to put in their expenses, ah, you know, they have to have their expenses paid other than to come. That is true of all some of the old crafts right straight through who are not the seller people, but then they have the selling booths, too. We do sell weaving (inaudible). Now, this year, I'm not going to be in charge of it simply because I feel like, ah, I'm getting, makes me awful tired to do it all, but the part I love the best is that we take in, I in my groups there's usually six to eight apprentices, young people. It doesn't matter about the age so long as they're 14. You can, you can take grown-ups and, ah, who want to come or to, who want to come and learn, and they come and help us during the fair in one of the three booths. And, then they come back later for a week to the fair and have that week of instruction. And, let me tell you, they can sure put you through because they can work out longer hours than I can, and I get over there early the minute breakfast is over and (laughs), they don't stop 'til the night watchman puts them to bed so he can lock the gate and go home. We have a big time of it, and I enjoy it thoroughly because they do learn, the younger ones seem to catch on so quickly. Some, one girl last year, ah, came in and said, "I want to make a (inaudible)." You know, those big,

ah, ah, Mexican and South American, ah, sarapes, I'm going to call them, they have a dozen different names for 'em but (inaudible) is not the easiest one of all to make. It's made in two strips and sewed up halfway up the back. Then you can wrap yourself all around in it. It really takes place of a winter coat. And, I said, "Well, you haven't woven before have you until you came here?" She said, "No, but I wove quite a little bit on the old loom this time," and I said, "Well, I don't know. Let me think about it 'til morning." Well, another'n had asked me the same question, and I thought that they had gotten together on it. So, when mornin' came I said, "Well, when I didn't know much about weaving, I went ahead and made some material for a suit and had it made up there were lots of mistakes in it. I know those mistakes now, but I loved the suit for years, and I don't believe if you want to make that (inaudible) but what you can do it." She made one of the most perfect ones I've ever seen. And, sewed it up and finished it nicely, and then she put it on found it wasn't sewed up quite to the right amount. It was, ah, a little short in the front or the back, I don't even remember which. She took that out without any, a word and put in that little fancy gusset, that real tailored things are, well, you always take, you never know how to get it right while they're doing it, and she did beautiful work, and I was so proud of her. And, now, of course, not all of them are you that proud of, but you can't help that. I'm teaching now at Garnet School which is part of adult education. For nearly 20 years I've taught down in Low Page Terrace. It was a combination of the Government gave me a place to stay and, ah, bought the original equipment, and the state pays my salary for the time, I, ah, for those time, ah, while we taught, I taught three days a week at that stage. And, there were days there I was supposed to be teaching three hours, but I was so interested that I went on, went on with it whenever I could, and I was on my own and that was easier than it is at Garnet. Now, if they, well, say you've got plenty looms, they don't count whether good, bad, or indifferent, and so you've got to take in 20 people. So, we have two classes of 20 people, and the people can come to both classes if they want to, and they can come in the meantime if they want to. Now, where do we go next?

BW: Well, ah, you can start talking about vegetagle dying.

LQ: Ah, all right. The first year I went to Pennland, for that

first three weeks there was somebody who came in from Kentucky who had, who said that she hadn't know a thing about it, but she'd been sent down to help with weaving and things of that type in, ah, mountain place, way back in the mountains of Kentucky where they, I don't know who she represented or what now, but she had, did not know anything about weaving; but somebody ahead of here had talked, I mean about dying, she knew about weaving, she didn't know anything about vegetable dying, but this person ahead of her had, ah, know a lot, and there were some people who could help her get started. And, she brought with her a group of samples that were the prettiest things that I had ever seen, and I just lost my heart over them. I just kept, ah, lookin' at them and tellin' other people didn't they want to see the samples, so I could look at them. But, before we left, ah, there, she had gotten a notice from, ah, I don't know where it had been forwarded to her saying that there was a pamphlet being put out, I've heard this part of this before, by two people under the Smithsonian. Margaret Furry was the one that I know, and that Margaret Furry was to be in Asheville the week after handling clothes and give a demonstration for the, ah, county demonstration agents that wanted to come and anybody would be welcome. So, Jean Fitzgerald and I stayed over a week and wandering around in the car over the mountains part of the time we were with some of the group we'd met down there and prt of the time not, and we waited a week for that demonstration, which was about a two and one-half hour demonstration, and we, it was well worth it, and we couldn't wait to get home. And, we went, we got busy, and we bought wools, and we bought dyes, and we got bark, roots, and we got barks, and we got all these things to set up, and we went up on the Elk River where we were sure we weren't, wouldn't get city water, ah, where the chemicals in it and which we were told not to use, and, ah, we had, ah, we dyed, and we dyed, and we dyed, and we had the time of our life. And, everybody in the neighborhood came by to see us, and everybody thought we were crazy (laughs) and we didn't care, and we had the time of our lives. But, ah, from then I went on from there. We did not at that time they had given us, ah, I meant to say I got Margaret Furry that day later, a year later, or two years later, they published the book that the Smithsonian is still publishing with another name. But, these two people are given full credit for the work that they did in this book which you can buy from, ah, Smithsonian or you can buy it paperback from one of those Dover places. Now, it's quite a

large book, and the other one is more like a little pamphlet, and they have incorporated it into one of the, ah, ah, chapters, and there's nothing else in the book that isn't fun to read, but there's nothing else of importance. If you get the book, don't forget, don't think you'll get anything from, anything except from that one chapter. And, she gave such careful, such accurate accounts of what to do and how to do it that we, we went ahead with that two hour and a half demonstration.

(Tape shut off.) Bark that you use wood of the tree, and I'll catch on in just one of them. Now, Osage orange is native of this state. Does grow wild and it for long years, they used it because of the briars, briars. Like, ah, fence, they could turn, they'd build this, like a hedge, like, ah, well, like we use a fence out in front of the place. They did it to turn the cattle. They'd plant the trees right close together, and the trees grew and grew and grew, and they got taller and taller, and they'd trim them back down, and then they'd get thicker. And, they have, ah, this funny looking, ah, ah, ball, and they come up from those balls that they shed, ah, all the time. And, my grandfather had some back on the farm here, they right back here the houses Osage orange, and there was one at the edge of the, ah, fence. And, one time when we had to have a new fence put up, they just chopped the thing down, and I didn't know it was any good, but it came up. Instead of coming up one tree, it came up three, and one of them went over the garden and got in the way, so when I heard I could use the Osage orange wood itself, I couldn't wait to get (laughs) to chop that out of my garden and leave the other two which was on the north side of the fence, and we're on really on the other side, and I didn't care. We have several of them, now, and I'm carefully cultivating small ones ones, so we can go on doing it. You will get a, well, the commonest color in nature is a brassy yellow. A yellow with, ah, a green cast to it. And, that Osage orange is one of the fastest ones and one that was used by the Indians. They also used the wood for their bows, and they got a tree that grew very, very straight, a young tree, and it had lots of give to it and made bows out of it. That I didn't know until a few years ago when somebody wanted one. I said, "Well, here it is." Well, she said it wasn't big enough. I said, "Well, why don't you take it home and raise it and take it when the time comes. It's perfectly straight now." And, she never came back and wanted it. I suppose she thought by that time her boys would be out of that, older than that time. But, brassy yellow, and I don't believe I have any

of it here, but it's, ah, you get this color, you get lighter and darker, but, you see, the tones there are the same. There's a little more life to this one than there is to the other. You can get all shades from it. Your brown, all brown is from walnut, and it doesn't matter if it's black walnut or the, ah, white walnut which is the, ah, butternut. Ah, and, they are different shades, but so are different trees at different times, and this is, ah, an example of the brassy yellow when it's done real dark those, are some are almost a true yellow, but they're lighter. They're more apt to fade. The dark shades are more apt to hold. Ah, I can get that, though, from Osage orange. I can get that from apple bark, I can get it from broom sage, I can get it from, now, I don't mean the identical, but they're the same color. [BW: Uh huh.] And, you can tell it after you get real experienced, you can tell about it. You can get it from, ah, brown onion skins. We, every onion I peel, I put the brown skin in a bag where the air can get to it, and then when I get a big bag, I'm going to dye it. You can dye, you can dye the prettiest Easter Eggs with those you ever saw. You wrap the, you save that and wrap it around the egg and the little part of where the root was, you slice it off, you know, anyway, well, you leave one of those leaves, some of those leaves on there, and you put that on your raw egg, wrap it around it, put a rag around it, and tie it, and put it in your clear water, and boil it slowly like you would an Easter Egg, and take it out, and it is a model, prettiest design you can ever imagine.

BW: This is onionskin?

LQ: Onionskins, and the, ah, broom sage makes a nice one. There are dozens of others. I'm always trying something new for it, because you do get different tones. Now, there was an article in one of the reading magazines just recently about, ah, the, ah, ah, oh, shucks, ah, oak trees, how oak trees, certain types you can't go by the name, you can't say black oak always dyes. Some black oak does dye. You can't say the yellow oak, the yellow and white are called the same. Oak trees are, are, ah, it's funny, funny about that. But, it gave even the article even gave the shapes of the leaves, and then it'll say now some of them will do it and some of them won't. You won't hurt the tree much if you take a little piece of bark off and try it. That's what I got up, ended up with. I'm going to do oak someday. Now, the best yellow, the truest shade of yellow, now wait a minute, the, the fancy yellows are the

ideal for over dying into, ah, greens [BW: Uh huh.] because green is the rarest thing in nature, a, a green dye and yet we have green all around us. And, that is that we don't have the chemical that sets it, we don't know yet, but, you, you and a lot of people do get greens, but they're not pretty shades of green that you can get by dying, ah, twice. Then, the, ah, coreopsis has a yellow tone to it, and you will see it in this particularly because I've got a brassy green beside me and, ah, beside, right beside it. Ah, any coreopsis gives you a nice yellow dye. You have to watch and not have it too light because it can, will fade a little bit. But, even this that I've got in my hand here's faded a little. But, you'll be surprised how pretty it will work out. Ah, it isn't much. But, this has more of the pink tones than, ah, any that I have on hand. This was dyed in 1970, so you see it wasn't all together, ah, it's partly aged, it's faded, but it isn't all together. These are dyed, this one was dyed out at the fair and was hung in the sun the minute it was through. You usually hand it in the shade, ah, that helps to keep it from, ah, from, ah, drying and, ah, then the, ah, from changing. But, this one was coreopsis tintor which is, there are ever so many coreopsis. They're the wild, but the wild one blooms in September and you'll find around in this area in adjoining counties in fence corners or anyplace when they're had, ah, sunny place to grow, and they haven't been cut off just at the wrong time, and it's one of the last of the flowers to bloom. It really, ah, the wild flowers that you find and it grows, it grows taller than the cultivated one. The cultivated one is a lovely flower, but so is this. But, they, you pull the whole thing, you, you use the flower for this, ah, when you pull the whole thing you can use the rest, but you get a little more brassy color, so I don't use anything but the flower. And, you can dry it and do it later. You can also, ah, you can also freeze it. And, we've just begun experimenting. Right now in my deep freeze I've got the, ah, marigolds, two bags of marigolds that I've haven't had time to dye. But, they say that the colors stay better that way than they do drying, but I've had mighty good results with the drying. Now, lets get on to other colors. The, ah, all the pinks and red tones are made either with mather or with cochineal. Now cochineal is the one thing that isn't vegetable. It's an animal. They're a little bug that grow on the underneath of a certain kind of mulberry tree, and they only grow in Central America. But, lately some people have found on cactus in Florida and parts of Texas and on in

the dry middle west that even when the little bugs are so fine you don't see them if you save that cactus, ah, leaf that you take off the cactus. Down in South America they just spread the white cloth or paper underneath it and when they fall, you can see them; they're larger. But, these people in, in, ah, had heard that could do it in Arizona and Texas in certain places on the cactus when down in Florida to certain and looked for different type and place found the cactus, ah, and took it home as it was. They didn't try to get the bugs off and put it in and boiled it, and they got their cochineal. It's the, it's the red that has the blue tone and the mather has, has, ah, is a does grow wild here in through the Appalachians but whether it went wild from the original people who came over here, we don't find the Indians having used this color any. Ah, and went wild from that or whether it really did grow wild and was the pink. You get a pink from the (inaudible). But, the in India is where the indigo, where the indigo grows, yes, but also the coch--ah, mather. [BW: Uh huh.] And, you can buy that very inexpensively, ah, I was given by a friend in Tennessee, ah, some roots of the mather. You don't use it, you use only the roots, and you don't use it for three 'til it's three years old or when it was three years old. I didn't have enough little ones, and I didn't dig it, and when it was four years old, it hadn't, I don't know whether some wild grass had gotten in and choked it out or not. It just left me, so I have not dyed with the wild mather, but I have seen it. I've seen it, and in the meantime, this friend had died, and I had no way of making contact with anybody down there to get another root start. But, the, ah, I was just so excited over having it but it was if you want to identify it in the woods, it looks almost like mint. It grows a little taller than mint and then falls over. And, where it falls over and hits the ground, it will take root again. It's a square stemmed plant, and I, ah, I think I would know it, but I don't know how to describe other than that. The leaf is very similar to the mint, but it don't have a mint taste. If you bruise the leaf, you'll know immediately that you've got, they're not exactly alike. The, ah, blue is always imported. Even in colonial times, they, ah, days, not colonial times, I'm sorry. Ah, they, ah, imported it from India, and it is, ah, they is a wild indigo, ah, there is a wild indigo grows through the Appalachians; I've seen it. But, it takes, I think they say it takes eight bushels to make a pint of, ah, dye. Somethin' like that, and it's not worth



foolin' with. We've had, ah, better buy it. Now, the green is dyed twice, and the books will all tell you to dye your, ah, ah, your, ah, brassy yellow and then put it in the blue. Baloney! I can't promise you what shade you'll get in the end, but anyway, but I can get a better shade and a more what I want if the, ah, brassy yellow dye takes up slowly. The indigo is, ah, hydrosulphide vat dye, and it dyes, when it's working right, it dyes a light, a dark shade and when it isn't, that navy almost navy I dyed. They say you can't dye it with a hydrosulphide vat. Now, the old people got a blue pot. But, ah, a blue pot is tricky, and I've had, we've tried it, but you can't do it at fair time, and I [BW: Uh huh.] it hasn't always worked, we've sometimes got a cast, bluey cast to it. But, I've had even a darker blue that, that twice, but I was the only one hank. The other hanks were not that I dyed in it were not. But, your proportions get just exactly right, and you leave it in long enough. Well, you don't leave ordinarily, you leave it in a very few minutes. You keep it warm, but you never get it hot, and it's ah... then you don't know until that hung in the air and you've washed it what shade you've got. Well, how you going to know what shade you want? So, I want to get my blues, and I wash them and take all my pale blues, and I dye them over again after that, because I can dip them in with the, ah, ah, ah, apple bark or broom sage or onionskins or any of those things; and when it gets the right color, all I do is lift it out of the pot with my stick and squeeze it a little bit in my hand, and I can tell what the shade's going, nearer what the shade's going to be, so I do all my blues first. [BW: Uh huh.] Then the if you want purple, you'll have to put it in, the simplest and easiest way, I can't, I mean you can't get purple, but I have, ah, I've gotten a purple cast. But, I've had them. I take my light blue and dip it into my, ah, cochineal. You see, the cochineal, ah, dye is a, a bluish cast; that's it in your left hand. See that, now that that, ah, that color put in a blue a very light blue would give you a lovely purple, lavender or a (inaudible) or any of those shades. Now, the first suit that I made, ah, after I came back from where I got my indi--my mather, I had decided that I had to have, I wouldn't risk the blues to dye that much at a time. I didn't know they didn't have big enough vessels and different dippings will shade differently. So, I decided I had to have red, couldn't use, I don't like brown, and I don't wear brown so wasn't any use of makin' a brown suit, and I don't like the bright yellow to

wear

wear, well, ah, I just, it wasn't my color. So, I decided on the mather, and I, ah, was going to have quite a dark one. It's darker than any of the shades here, but was almost that one; darker than that though. But, I wanted a real red, and I got it, and I put it on and don't know yet what happened, because I had a thermometer, a candy thermometer, and I didn't get it too hot, but mather boils or mather with the chemicals that often find in city water will turn orange, real, ah, real, ah, yellow tone. [BW: What?] Ah, that, and they're not pretty. At least they weren't, they aren't the colors I'd want or a color I can wear, so I had a whole two pounds, three pounds of, ah, ah, mather that was not the shade that I wanted, a red that was not the shade I wanted. It was orange, nearly orange. I don't mean a brilliant orange, now, I don't mean that kind. Well, anyway, I didn't want it. I wasn't going to use it, so I ordered more mather, and I ordered more, ah, wool, and I started the dye again. I bought a new thermometer so I'd be sure and not get it above the 160° as you're supposed to, not to. Never let it boil up, ah, the mather. Now, some of it you can boil, simmer, but, ah, you have to, but not mather. And, I saw that thing start to turn it. I don't think anybody else would have thought it was turning, but I knew it was turning; I had seen the other turn. I thought now what am I going to do. I'm not going to do it again. I've gotten, I've bought the boiler. I knew I had rainwater or distilled water. I've forgotten which I used now. I've used both at various times. This was the other time, though, and I thought, oh my. I have four ounces of cochineal which you do a pound, ah, or more, ah, soaking, ready to go to work and I just dumped it right into my mather and never, and I got the most beautiful red, and it's a true mather shade. But, whatever was taking this orange, brining out this orange tone was counteracted by the blue there, and you can do those kind of funny things, and I've had, I've had some hanks around that I've dyed three different colors. But, usually by the third color it begins to get kind of dull and uninteresting. [BW: Uh huh.] But, they're fun things to work with and if you if you don't like it, for pity sakes don't do it. If you do like it, you just, you just want to go on and on and on. [BW: Uh huh.] You're always getting something new and something different.

BW: Well, what is a mortant and what . . . .

LQ: A mortant is a setting agent. [BW: Uh huh.] Most things that,

ah, you dipped in this will not, ah, it will not stay. Blue does not have to have a mortant. If I'm going to put in, ah, more green, I'll, I can either mortant my blue first and dye it, or I can dye it and then mortant it. And, the most generally used is one ounce of, of four ounces of alum to one ounce of cream of tartar. That is the standard one, and the one that I work with most. There is tin, and there is, ah, which is a bright harsh tone. You can put, you can mortant your different, ah, colors and then dye them in the same pot, and you won't have any trouble if you've rinsed them thoroughly and you won't, they'll still be different colors. You can't get those, but the tint is more of a brassy color, and then the chrome is a deeper color, a much, ah, duller color but a much, is a much more fast. Now, those are the three we use as standard. They're are half dozens' of others. [BW: Uh huh.] But they do it, they used to, they had all kinds of different ones in the old days, and they used to make, ah, ah, they used to use, ah, lye, ah, what was it. It was like, they did it, the ashes, the ashes got lye, like they used in lye soap. Ah, could be was one of the methods of setting it, setting the color. Now, walnut does not have to be set. It's strong enough not to. Though we often do do it, and we can get nice different, different shades but other than and, of course, the blue doesn't have to, but everything else should be mortared. And, it simply means that you put your, ah, don't ever change the temperature of the wool fast, you put your woold into the, the, ah, warm water that comfortable to your hands but not hot to your hands, heat it slowly to a simmer, stir in your, ah, alum and cream of tartar or whatever you're going to put in. I use that standard, that almost the standard, ah, because they make the prettiest colors. They're, ah, chrome is faster, but you get darker colors usually, and I, I don't mean I, I haven't used chrome, and I haven't used tin, but I used, used it so little, I haven't long stories about them like I have about these others (laughs). And, they, ah, they are pretty. I read not long ago of a man that said that he for years, he'd used alum and cream of tartar. Then, he liked tin, and he used tin for nearly everything, and he was going to, ah, stannous, wait a minute, I don't know that I can give you the techinal name; but tin's what they, what they call it. Ah, I was going to say stannous chloride, but I don't think that's right. Ah, I've forgotten what that is, and then he, ah, ah, now that he prefers chrome, he'd doing everything he's doing in chrome. So you see, you can get any

variety of colors, and they still blend, and they still look pretty together, and they're still, ah, fun colors to work with. There are more fun to work with especially when you want to mix your colors. Now, when you start on some of the, these, ah, ah, woven pieces that are like wall hangings, why, you'll find that you won't make any mistake in your working with them. Oh, I had one other thing about the, ah, ah, there was a girl came one summer to Pennland to be there a week when the Southern Highland Handicraft Guild was giving this course in different crafts. And, she came in from, she was from around where the (inaudible) Folk School was. She'd been teaching, ah, she had been teaching, ah, veg--doing the vegetable dying, and they, then the girls would take in weaving, and she wanted to help in the weaving. And, somebody came over to me and said, "What are we going to do with her?" They didn't like the color she was wearing. We hadn't, were, how, in a week are we going to teach her colors. I said, "Why are you going to teach her colors. If she's doing vegetable dying, she can make a mistake." "Oh," they said, "That's a relief." (laughs) You know, you can do little things without being mean. The girl never knew it, and she did make a mistake. I saw work she'd done afterwards with her vegetable dye that she'd planned and put together, but she didn't know how to mix her colors, I mean, she didn't know what colors went together, and she was wearing things that she thought were right that were setting some people's teeth on edge. Now where else?

BW: Well, ah, maybe you'd like to talk about some weaving, maybe some of the things you've made.

LQ: Well, ah, I don't know. I have done suits and coats, but it costs. I don't tailor well enough to put my good work that I've woven into in with my poor tailoring, and it costs so much to do it that unless I can trade jobs with somebody, which I have done. [BW: Uh huh.] Ah, why, I, ah, just, I gave it up on that account. I love to weave yardage.

BW: What about coverlets? Have you ever made a coverlet?

LQ: No, that's one of the things I haven't cared, I don't know why I haven't cared for to make a coverlet. Ah, they, Mr. Peter's said in one of his classes one day, "Everybody wants to make a coverlet." Well, he'd made three beautiful ones. I said, "I

haven't Mr. Peters, and I don't want to." He said, "That's just because you're Lucy Quarrier." (laughs) That was his reaction to it. No, I have done, ah, I've done draperies. [BW: Uh huh.] I've done upholstery. I've done all kinds of things of that sort, and, ah, I really am more interested in different, ah, effects that you get from different types of weaving than I am, ah, different families of weaves and things like that [BW: Uh huh.] than I am, now, if I can use a thing, I mean it, if when we, when we moved over here, we came too fast to do much and what, I, I, there was one particular piece, ah, that chair right there that I wanted to weave for. I wanted to weave a thing for it, and I made, by setting up little pieces, I've been trying all kinds of various things. I don't mean I want to do that exact that pattern. Ah, and the woman that was helping with it didn't like any of my samples. I thought I had some beautiful samples. I thought any one of a dozen of them would do, and she didn't like it. And, I said, "What difference does it make," to my sister, not to her, "what difference does it make. When I, when she gets out of the house, I can weave it for it." And, I haven't yet although it has faded badly now. But, the, and I've done draperies. I've done, ah, ah, things for upholstery. This chair I did, but I'm not proud of that, because I was, ah, unfortunate in the choice of materials, and it hasn't worn well, but I've always planned to do the set of 12 chairs, the dining room chairs [BW: Uh huh.] and do 'em in yellow; because I didn't particularly care for the color, the sample that she put on. My sister loves it, and I don't dislike it but actively dislike it, but I don't, I'd just as soon do have my own on it, and I thought it would be fun to do that much. But, I haven't gotten around to it. [BW: Uh huh.]

BW: Well, do you think maybe you could describe, ah, the process of working up a loom, how you do it, 'cause there are so many different ways to do, that people do it.

LQ: No, not without the pieces. [BW: Uh huh.] I'll try, but you won't get what you want [BW: Uh huh.] from it. [BW: Uh huh.] The, ah, in class I have warping bars. [BW: Uh huh.] I've never, I have never, I know good weavers, and I mean this sincerely, who can warp sectionally and get good results from it; but the average person's going to have more trouble with sectional warping than they do with any other kind. And, I have, I'm cranky about how it's done, and I put on my own warps

by myself. And, the class asked me the other day would I please put on a warp in class some day by myself, because they wanted to know what was done and how it was done. Ah, the warping board, you make across at the top with your thread over and under, over and under, and down whatever length you want, and then around there and back you can carry, I prefer to carry four threads, but I can carry any number. And, I like particularly where you want texture, and you use different shades or different weights of threads together. I particularly like carrying a large number and then not threading with any order. It gives, ah, ah, kind of a depth of tone. I've got some very pretty things that I've, we've done in that kind of work. Ah, then across this, tie and with a rattle. You can use a reed if you want to. Pennland uses reeds and rattles are so much faster. I'm, I'm a lazy person. I put my release sticks in the cross and put it on the back beam, a stick across the back, then I spread it by the cross that goes in the front first and spread it by the cross so that they'll come straight and with one person holding that, and one or two working in the back and moving that release sticks back slowly, not holding, now, we don't keep them close together. We spread them apart, because it works much better. And, a good snap and shake every now and then, and then I roll it on one roll of corrugated paper clear around the beam. It can go more if you want to, but, ah, it don't have to be. Then, I put three rolls of ordinary paper, and I do not use stick, stick slip. I learned that from Bertha Fry, and I've hardly used sticks since and, the, ah, then I put more corrugated and more paper. If you're workin' at home, and you can buy a little bit of, you're always getting things with, ah, corrugated that has just one, ah, paper on one side, not on both sides cause they won't work on both sides. You want it that will fold, ah, you know, turn and give. And, ah, she taught us that. One roll of corrugated to three rolls of paper. That's a rough rule. Rule of thumb, you can vary it, and you keep on holding the warp tight and moving the release sticks back and don't pull the thread so it will be uneven. If they start even, they'll stay even. And, you can start them even because after you put them on the rattle, put the cap on the rattle or if you don't have a cap, you can wind a string around it tightly on it, and, ah, those I have made by the ones, ah, that, ah, and sell to the class, buy ones that I have if I can get a man that will do it. And, the, ah, that won't, won't work at home, and then I, ah, ah, spank that warp

good, the warp like a bad boy who's improved with a spanking, and then when it gets worse again, because it's tangled somewhere then you spank some more; you do not pull back loose threads. That is verboten. If you can . . . right at the tail end, yes, but not very early, because if you do, you, the whole works is going to go wrong. But, ah, I worked out for myself a way, a, I had a wheel instead of warping bars ordered which I ordered when I first fixed the class down there. Well, it got, it got in the way. They didn't use it too much, and we had a stairwell. I said to the man, "Couldn't you people get me a one by four and put up on each side of the stairwell and put and take a little curve out of that." And, I turned this wheel set it right up there, and we wound our warps there. They loved it. You could spin that with your finger, you can spin it the other way. Well, I have a frame, too, and I had a frame made, and you can buy them or could for a while from a clerk, and they even have a counter on theirs which you can hardly teach people to do unless they're very mechanical. They just don't, it isn't worth, it's easier to count than to use the counter. Ah, that, ah, and so I have one of those now, and I can spin it, but in the class now where I am it's only recently that I've gotten them to get me, ah, some material. Well, they didn't. I gave them my, loaned them my material so I could turn that down, and you can put a long warp on that, and, well, well, ah, you put it on without getting a loose thread in it. You never take the warp off your wheel is down, you see, in a, in a horizontal position, and after you've gotten it spread, you spank it until it's even. And, ah, spank your warp until it's even, and move your release sticks back one at a time then, then roll, stop and rule, do the same thing over until you're clear through, and you can put on, I've put on good warps that are yards, and yards, and yards long in class with, ah, people helping. In my, in my class, they all stop and help. They'll be, they'll be calling half way across the room, and you need another hand, and you need some more hands, and, ah, some of them like one job about it, and some like another one. And, then at the last, I slide the release sticks, the warp, the rattle back and then roll the release roll it until the release sticks are in the back, put two long sticks from the front to the back of the loom which will hold the release sticks. Now, if you use it, had wound two warps together, you keep your rattle in place. If not, take your rattle off if you don't need it anymore. But, a rattle is an real economy. If you want, ah, ah, got into production and

put on long warps, and then you're ready to sit down on a low stool, a low chair, not a stool, and thread that the (inaudible) and the reed, and I never put a thread (inaudible). I've only one loom that I have to thread a reed upright. I lay a reed down on the two stokes, and then you pull them down without making as many mistakes. You can see better. [BW: Uh huh.] But that just gives you an idea of how different teachers work out different things. Now, they're other teachers that wouldn't put up with that. Ah, (inaudible) all of these are not ways I've learned at different schools. I've learned one thing from one person and one from another and made it my own. I don't have, ah, ah, a hard and fast, I have a hard and fast rule, but I don't say that I'm, I'm of the school of thus and so [BW: Uh huh.] at all, because I've worked things out over the years that I like and when I like them, I can make others like them 'til they find their ways to do it. I'm lazy, I want the shortest way. My mother tells, always loves to tell how she taught, how she tried to teach me. Now, being left handed, it was harder for her to teach me than it was to teach the right-handed child and how she got the thing, the needle on my hand was so small she didn't know how she was going to get the needle in my hand in the right position to for a running stitch. She got it, the, and she saw me start, and she turned her back. I took the piece of cloth, and I pleated it into little pleats, and I shoved the needle through (laughs), and she, I have a reputation of always using short cuts. I'll still continue to do it. Now, if there's anything that will, anything that will do right with a short cut, I'm going to do it.