

# ARCHIVING YOUR HISTORY

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**Kentucky Craft History & Education Association**

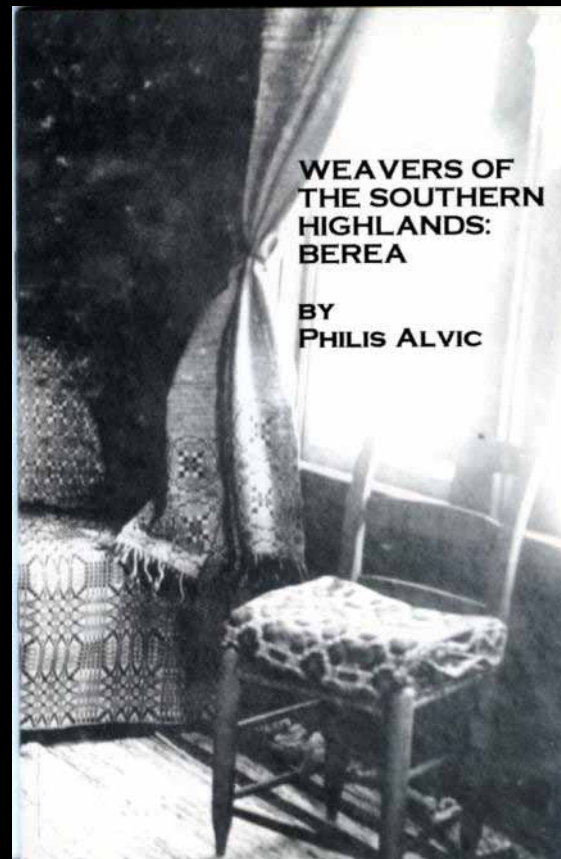
Prepared by Philis Alvic

2015

# WHY?

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## Telling Stories



# Personal Story

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# Larger Story

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# WHERE

Librarians in archives organize documents so researchers can find information.



# WHAT

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You should save letters, catalogs, photographs, invitations, diaries and other personal writings, sales records and other related financial transactions, texts of speeches, press clippings, and anything else that will help others understand the historical and social texture of your creative life.

- n Paper
- n Digital
- n Sound
- n Visual

# FORMATS



## Linda Fifield - Craft Artisan

Linda was raised in rural Kentucky with her extended family engaged in functional crafts. She began her exploration of beading after being inspired by an exhibition at Chicago's Field Museum. Linda has developed a unique method of beading. In these excerpts she talks about influences of place and family in the development of her career, her beading techniques, and design influences. She discusses the benefits she has derived from participation with many different craft programs in Kentucky and the region.

### Linda Fifield - Growing Up in Knott County



Linda talks about her birthplace and the influences of family on the work she now produces.

EASY

Paper

Photographs

Slides

REQUIRES THOUGHT

Digital

Obsolete Digital

Cassettes





# Basic Information



Philis Alvic  
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Lexington, KY 40503

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philis@philisalvic.info  
<http://www.philisalvic.info>

**EDUCATION**  
1964 BAE (Art Education), School of the Art Institute of Chicago  
1973-74 Graduate Study in Textiles, Winthrop College, Rock Hill, SC

**HONORS**  
1976 Certificate of Excellence, Handweavers Guild of America  
1993 AI Smith Fellowship, Kentucky Arts Council  
1995, 1996, 2011 Artist Enrichment Grants, Kentucky Foundation for Women  
Exhibiting Member – Piedmont Craftsmen, Kentucky Guild of Artists and Craftsmen,  
Kentucky Craft Marketing, Kentucky Museum of Art and Craft

**EXHIBITIONS**  
Represented in over 250 juried, invitational, and solo exhibitions

**PUBLICATIONS**  
Books – *Weavers Of The Southern Highlands*, University Press of Kentucky, 2003.  
*Crafts of Armenia*, Editor, International Executive Service Corps/ Armenia, 2003.  
*Encyclopedia Entries in American Folklore: An Encyclopedia*, Jan Harold Brunvand, Ed.  
Garland Publishing, Inc. 1996, *Encyclopedia of Appalachia*, Rudy Abramson and Jean  
Haskell, Ed. University of Tennessee Press: 2006, & *Encyclopedia of the Early  
Republic and Antebellum America*, Christopher Bates, Ed., M.E. Sharpe, 2010  
Magazine Articles – over 100 articles have been published in 10 national magazines in  
the last 20 years.

**INTERNATIONAL PROJECTS**  
Nov. 1994 and Oct. 2014, short-term consulting between 2 weeks to 7 weeks in crafts  
development, marketing, and product design. Projects in Peru, Morocco, Nepal, India,  
Armenia, South Africa, Namibia, Kenya, Rwanda, Madagascar, Ethiopia, Tanzania,  
and Sri Lanka.

**WORKSHOPS and PROFESSIONAL ACTIVITY**  
Over 45 workshops have been presented during a 15 years period, including workshops  
for Weavers' Guilds, seminars and workshops for conferences and short courses at  
craft schools.  
Over 30 Academic Papers have been presented at Women's Studies, Appalachian  
Studies, and Textile Conferences, and at art museums, organizations, and  
universities.  
Served on Standards Committees for the Kentucky Guild of Artists and Craftsmen and the  
Handweavers Guild of America.  
Served juror or curator for over a dozen exhibitions.

Born

Family

Where Lived

Education

Education in Craft

Important Dates

Non Art Activities

# Publicity You Generate

**Tater Knob  
Pottery & Farm**  
Jeff Enge  
Sarah Culbreth  
Potters

*Spoon Bread Bakers  
Custom Dinnerware  
Bead Lamps*

Jeff Enge and Sarah Culbreth are delighted to be at Tater Knob Pottery, on their 30 acre farm just minutes from Berea, "The Folk Arts & Crafts Capitol of Kentucky."

Jeff, Sarah and their son David feel incredibly fortunate for their work to take place in such a beautiful location. "Having our studio on the farm is a dream come true." Nestled in the foothills of the beautiful

Mountains, Jeff and Sarah take inspiration from the beautiful natural surroundings. They welcome visitors on a daily basis to watch them work and see as much of the clay process as time allows.

Both have both worked as professional potters for over 20 years. Their work is exhibited in

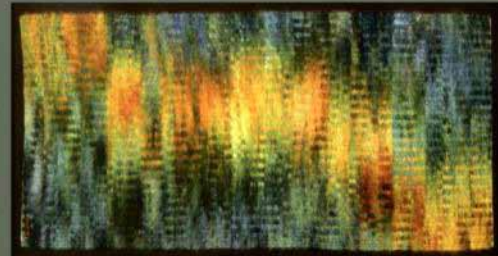
arts and craft galleries all across the region. Dinnerware, oil lamps, ceramic bells and their trademark Spoon Bread Bakers served at *Boone Tavern and they produce (spoon bread is a regional delicacy served at Boone Tavern and Spoon Bread Baker comes with the traditional recipe).*

The quality and craftsmanship found in Sarah and Jeff's work will withstand the test of time and use. Beautiful red clay is fired to 2185° F which turns it to a solid glass, making it useful in the oven, microwave and dishwasher.

"Eventually we would like to have our pots next to our own berries and canned products. Until then our patrons are welcome to visit the farm, walk through the gardens, pick black raspberries (June) or ripe cherry tomatoes (July-Sept.) or just buy some pottery (any season)."

**Hand thrown earthwares in the fine  
Berea Crafts tradition.**

260 Wolf Gap Road • Berea, Kentucky 40403 • (859) 986-2167



Yuna I, 24 x 48 inches

Dobree Adams, recognized as one of Kentucky's major contemporary fiber artists, weaves one-of-a-kind rugs and tapestries from her handspun yarns. She spins and dyes the wool from a rare breed of sheep, the Lincoln Longwool, an old British breed renowned for the curl, lustre, strength, and length of its wool.

Through the years she has taken hundreds of photographs, primarily as 35mm color slides, to record the images she has gathered, at home on the farm as well as in her travels. Photography has been a tool for her and this body of work a photo journal. These slides have rarely been used in the design process, but rather to demonstrate the influences behind her woven work. In her slide lectures she has brought together images of her weavings and images of the landscape, but it was not until 2003 that she first exhibited her photographic work. She is now committed to working both in fiber and photography.

Dobree Adams, who has had exhibitions of her weavings in New York and Japan, has work in public and private collections in Japan, England, France, Guatemala, Puerto Rico, and the United States. In Kentucky, her weavings are included in the collections of Brown-Forman Corporation, the University of Kentucky Art Museum, and the Kentucky Department for Libraries and Archives.

She is an Exhibiting Member of the Kentucky Guild of Artists and Craftsmen in spinning, dyeing, weaving, and color digital photography.

Special thanks to  
The Kentucky Foundation for Women

Cover: *The Luminous Bands of Becoming* (detail)

*Photographs of Weavings and the Artist* by M. S. Rezny



# Art of the Loom

By Dory Hudspeeth

Lysbeth M. Wallace: Artist, Weaver and Teacher

Once creators consider more than how the items they are making will be used, they move beyond craft into art. Color, texture, design, and balance, qualities that are clearly in the realm of painters and sculptors, also come into play in the production of what is often considered craft. Lysbeth Wallace prefers the title of weaver to that of fiber artist, although what she has accomplished is art.

Although known for her weaving, rugs, wall hangings, and tapestries, Wallace is accomplished as a potter, designer, and sculptor. "In pottery, design and glazes were interesting," she said, "but I didn't feel I was as good at throwing and firing

as I was at weaving. Weaving seemed to have so many possibilities and was intellectually as well as physically challenging. I could bring ideas from 3-D sculpture and design classes, all the aspects of art were involved. Weaving seemed natural, with no mental blocks for me."

Wallace said she gets inspiration from "looking out my window. I'm interested in architectural forms, flowers, and art-nouveau influences, among other things. The idea for a piece could be expressing abstracts, such as trees overhanging a road turned into a curvilinear, organic, abstract composition. I find excitement offered by the myriad



Wallace Mabel *Muted Notes*, translucent wood tapestry, 1978.  
Collection of Owensboro Museum of Fine Art, Kentucky.

# Publicity About You

# *A Summer Collection*

WORKS FROM THE KENTUCKY GUILD OF ARTISTS AND CRAFTSMEN

Presented by the Scott County Arts and Cultural Center

117 North Water Street - Georgetown, KY

August 6 - September 10, 2010

Opening Reception Friday, August 6 - 6 till 8 p.m.



# Exhibitions







# Photographs & Slides



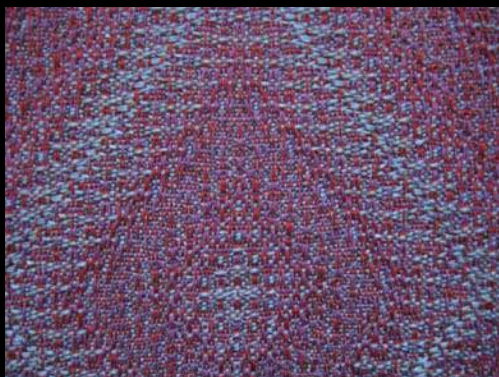
# Digital Images

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# Craft Records



## THE SIXTEENS

Project: Corkscrew/Manifold

Name: Philis Alvic

Date: 2011

Address: 2815 Phoenix Road  
Lexington, KY 40503  
Phone: 859-278-0356

E-Mail: philis@philisalvic.info

Warp Yarn: Alternating Purple and Maroon 10/2 Mercerized Cotton

Weft Yarn: Blue Rayon

Reed: 15 Dent      Sley: 2 per Dent      Sett: 30 epi

Loom: AVL 24 Harness Studio

Software: PCW 4

Reference: Bateman Manifold

Finishing of sample: None

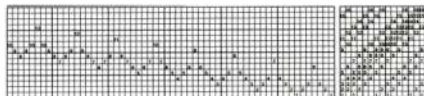
Comments: I love this pattern. The design has delightful complexity, but also clarity. My goals were to come up with a design that would look bold, have internal patterns, and not have a skip over more than five threads. I like the alternating diamonds made by warp and weft yarns.

I have again used the contrast between matte and shiny yarns. I am so glad that I had enough of the blue rayon to make you all samples. This yarn was bought as an odd lot and no more is available. I know I should have squared the pattern, but I was fond of the way the colors worked together. This fabric looks very different when viewed at different angles.

Because different amounts of warp or weft is shown in the concentric diamonds, it appears that many more colors were used that just two in the warp and one in the weft. This is a good example of optical mixing of colors.

During my very first paid speaking engagement, I met Mae Aldrich. She advised me to use two colors close in value in the warp instead of a single color yarn. She said that the finished fabric had more richness of color. And it certainly works well with this sample.

This pattern is one of the Bateman Extended Manifold threadings that was adapted to 16 harnesses. After trying several tie-ups, I settled on this one. It was woven as drawn in without a tabby.



Philis Alvic  
Sixteens 2011  
Bateman Manifold



Files: (SAMPLE) Report: REPORT1

NUMB	COLOR	HAND	FIBER	WEAVE	WEAVER	CUSTOMER	DATE	REED	DENT	DURATION	FINALENGTH	FINALWIDTH
1	GRAY	Y	WOOL	PLAIN	TAYLOR		38	10	2	5 DAYS	6 YDS 10 IN	31 IN
2	WHITE	Y	SILK	PLAIN	TAYLOR		38	10	3	3.5 DAYS 1.5 LBS	2 YDS 31 IN	
3	BLUE	Y	WOOL	PLAIN	TAYLOR		38	13.5	2	5.5 DAYS 2 YDS 32 IN	33.5 IN	
4	BROWN/GRAY	Y	WOOL	PLAIN	TAYLOR	CLOVES	39	12	2	4 DAYS 3 YDS 9 IN	32 IN	
5	BLUE	Y	WOOL	PLAIN	TAYLOR		39	10	2	5 DAYS 7 YDS 15 IN	32 IN	
6	BROWN/GRAY	Y	SILK	PLAIN	TAYLOR		38	10	2	5.5 DAYS 3 YDS 21 IN	32 IN	
7	GREEN	Y	WOOL	PLAIN	TAYLOR		38/1/11	10	2	5.5 DAYS 3 YDS 21 IN	32 IN	
8	BLUE	Y	WOOL	PLAIN	TAYLOR		39	9	2	5.5 DAYS 6 YDS 27 IN	32 IN	
9	BLUE	Y	WOOL	PLAIN	TAYLOR		39	10	2	5.5 DAYS 7 YDS 5 IN	31 IN	
10	GRAY	Y	WOOL	PLAIN	THOMPSON		39/1/21	10	2	5.5 DAYS 7 YDS 5 IN	31 IN	
11	GRAY	Y	WOOL	PLAIN	TAYLOR		39/1/31	10	2	6 DAYS 7 YDS 10 IN	32 IN	
12	BLUE	Y	WOOL	PLAIN	TAYLOR		39/2/1	10	2	5 DAYS 7 YDS 7 IN	32 IN	
13	GRAY	Y	WOOL	PLAIN	TAYLOR		39/2/7	10	2	6 DAYS 7 YDS 12 IN	32 IN	
14	BROWN/YELLOW	Y	SILK/WOOL	PLAIN	THOMPSON		39/2/14	13	2	8 DAYS 6 YDS 45 IN	32.5 IN	
15	ORANGE	Y	WOOL	PLAIN	TAYLOR		39/2/15	10	2	4.5 DAYS 7 YDS	30 IN	
16	BROWN	Y	WOOL	PLAIN	THOMPSON		39/2/21	10	2	6 DAYS 8 YDS	30 IN	
17	GRAY	Y	WOOL	PLAIN	THOMPSON		39/2/27	10	2	6 DAYS 5 YDS 34 IN	32 IN	
18	GRAY	Y	WOOL	PLAIN	THOMPSON		39/3/5	15	3	8 YDS 6 IN	31 IN	
19	GRAY	Y	WOOL	PLAIN	TAYLOR		39/3/2	10	2	7 YDS	31 IN	
20	GRAY	Y	WOOL	PLAIN	THOMPSON		39/3/14	10	2	3 YDS 25 IN	31.5 IN	
21	WHITE	N	COTTON	PLAIN	THOMPSON		39/4/2	15	6	5.5 DAYS 6 YDS 3 IN	32 IN	
22	LAVENDER	Y	WOOL	HERRING BONE	THOMPSON		39/5/2	13.5	2	7 DAYS 6 YDS 3 IN	32 IN	
23	WHITE	Y	WOOL	HERRING BONE	THOMPSON	BOSTON WOMAN	39/5/15	13.5	6	6 DAYS 7 YDS	33.5 IN	
24	BROWN/WHITE	Y	WOOL	PLAIN	TAYLOR		39/5/26	12	2	6 DAYS 8 YDS	35 IN	
25	GREEN	Y	SILK/WOOL	PLAIN	TAYLOR		39/4/15	10	2	6 DAYS 3 YDS 32 IN	31 IN	
26	BLUE	Y	WOOL	HERRING BONE	TAYLOR		39/4/21	10	2	6 YDS 18 IN	30 IN	
27	GREEN/WHITE	Y	WOOL	HERRING BONE	TAYLOR		39/5/19	15.5	2	5.5 DAYS 7 YDS 4 IN	32 IN	
28	LIGHT GREY	Y	WOOL	HERRING BONE	TAYLOR	PEAKINS	39/5/20	10	2	6 DAYS 7.5 YDS	32 IN	
29	BROWN AND C	Y	WOOL	PLAIN	THOMPSON		39/4/1	10	2	5.5 DAYS 7 YDS 11 IN	31 IN	
30	GRAY	Y	WOOL	PLAIN	TAYLOR		39/4/31	10	2	7 DAYS 7 YDS 24 IN	30 IN	
31	BLUE	Y	SILK	HERRING BONE	TAYLOR	HEBARD	39/6/1	12	2	5 DAYS 7 YDS 4 IN	29.5 IN	
32	GRAY	Y	WOOL	HERRING BONE	TAYLOR		39/6/12	10	2	5 DAYS 7 YDS 6 IN	31 IN	
33	GRAY	Y	WOOL	HERRING BONE	TAYLOR		39/6/19	10	2	5 DAYS 4 YDS 5 IN	31 IN	
34	GOLDEN BROW	Y	WOOL	HERRING BONE	TAYLOR		39/6/5	10	2	6 DAYS 3 YDS 17 IN	32 IN	
35	BROWN/WHITE	Y	WOOL	DIAGONAL	TAYLOR		39/7/1	10	2	3 DAYS 4 YDS	311.5 IN	
36	BROWN/GRAY	Y	WOOL	DIAGONAL	TAYLOR		39/8/1	10	2	3 DAYS 7 YDS 34 IN	32 IN	
37	GREEN/BROWN	Y	WOOL	STRIPED	TAYLOR		39/8/1	10	2	5 DAYS 2 YDS 32 IN	40 IN	
38	A ROSE/TAN/PU	Y	WOOL	TWILL	TAYLOR		39/9	8	3	3 DAYS 7 YDS 12 IN	30.5 IN	
39	B ROSE	Y	WOOL	PATTERN	TAYLOR		39/9	10	2	8 DAYS 7 YDS 10 IN	32 IN	
40	TURQUOISE	Y	SILK	DIAGONAL	ARMOUR		39/6	10	2	2.5 DAYS 3 YDS 15 IN	32 IN	
41	BROWN/WHITE	Y	WOOL	HERRING BONE	TAYLOR		39/6/29	12	2	5 DAYS 6 YDS 15 IN	31.5 IN	
42	BROWN/WHITE	Y	WOOL	PLAIN	TAYLOR		39/7	12	2	5 DAYS 5 YDS 30 IN	31.5 IN	
43	BLUE	Y	WOOL	PLAIN	TAYLOR		39/7	10	2	11 DAYS		
44	BLUE	Y	WOOL	PLAIN	TAYLOR		39/10	15	1	5 DAYS 5 YDS 33 IN	30 IN	
45	BLUE/RUST	Y	WOOL	DIAGONAL	TAYLOR		39/10	10	2	5 DAYS 6 YDS 34 IN	32.5 IN	
46	GREEN	Y	WOOL	PLAIN	TAYLOR		39/11	10	2	5 DAYS 7 YDS		
47	ORANGE/GRAY	Y	WOOL	PLAIN	TAYLOR		39/11	10	2	6 DAYS 10 YDS 15 IN	31.5 IN	
48	BROWN	Y	WOOL	DIAGONAL	TAYLOR		39/11	10	2	8 DAYS 4 YDS 17 IN	32 IN	
49	GREEN/BROWN	Y	WOOL	PATTERN	TAYLOR		39/11	10	2	5.5 DAYS 20.25 YDS	32 IN	
50	WHITE	Y	SILK/WOOL	PLAIN	TAYLOR		39/11	20	12	10 DAYS 6 YDS 7 IN	30.5 IN	
51	YELLOW	Y	WOOL	PLAIN	TAYLOR		39/12	7	10	5 DAYS 6 YDS 25 IN	31 IN	
52	TURQUOISE	Y	WOOL	PLAIN	TAYLOR		40/1	310	22	5 DAYS 7 YDS 14 IN	31 IN	
53	GREEN	Y	WOOL	PLAIN	TAYLOR	HARRISON	40/1	13	2	5 DAYS 6 YDS 19 IN	31 IN	
54	GRAY	Y	WOOL	PLAIN	TAYLOR							
55	GRAY	Y	SILK/WOOL	PLAIN	TAYLOR							
56	WHITE	Y	WOOL	PLAIN	TAYLOR							

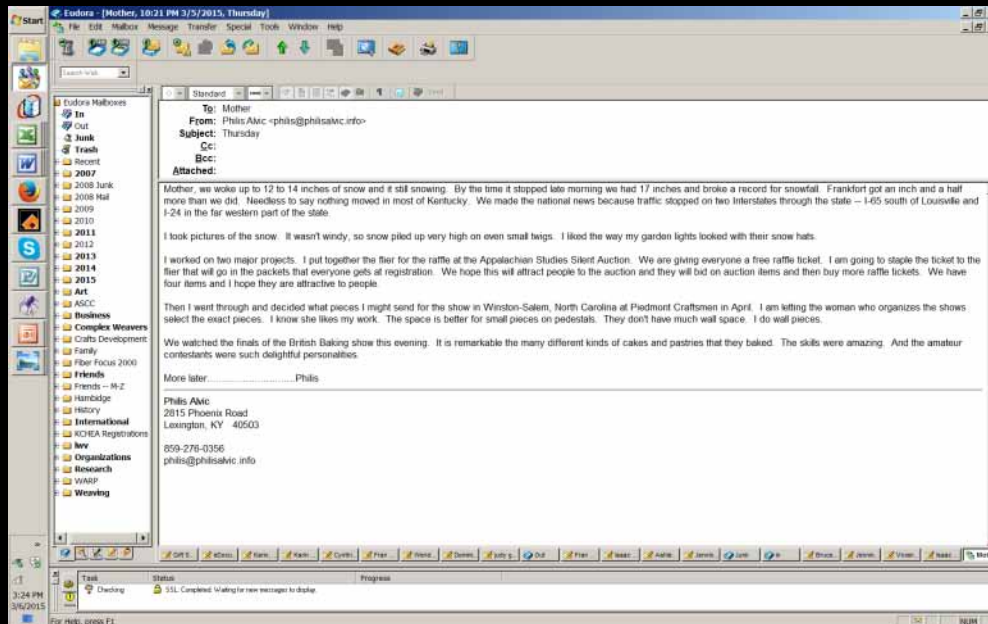
# BUSINESS RECORDS



# CORRESPONDENCE

n Letters

n E-Mails



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Oct. 14, 2004

Jane Przybysz  
San Jose Museum of Quilts & Textiles  
110 Paseo de San Antonio  
San Jose, CA 95112

Dear Jane,

It seems funny to write a real letter. Almost all my communication is in e-mail form. I only seem to print out a letter when I am complaining about something.

It was great seeing you. I'm so glad that we could 'come to tea.' Your daughter is a remarkable young girl and it takes sensitive parents to raise a bright child like her.

Also, thank you very much for the Arrowcraft hand towels. They are a meaningful addition to my collection. I've gathered my handwoven textiles—mostly small towels—in antique stores. Very few of them have labels or tags. I can make a good guess at where they were made, but only know for sure in a few cases.

I've enclosed two things. I believe that the Crossnore book was produced after you left SC. If it is a duplicate, send it on to someone else. Only a small part of the information is included in my book. The Press repeatedly lectured me about expanding the scope of my study.

The Fiber Focus booklet was produced instead of a catalogue. We had six fiber exhibits around Lexington in April of 2000. I wrote four grants to fund things and we were able to hand the booklet out free. Arturo was supposed to have written the contemporary essay, but he begged off. The article on baskets is excellent. Did you ever meet Larry? He runs a folk arts gallery and continues to do research on baskets and pottery of this area.

Let me know how I can help with some of your other projects that we talked about.

Peace,

# DEED OF GIFT

**DEED OF GIFT**  
Kentucky Historical Society, 100 W. Broadway Frankfort, KY  
40601

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

I/we convey to the Kentucky Historical Society the item(s) described below as an unrestricted gift, unless otherwise noted, and transfer to the Kentucky Historical Society legal title, copyright, and literary property rights to the item(s) insofar as I/we hold them.

**Description of Gift:**  
By my signature below I accept the foregoing conditions and acknowledge reading any attached information.

This gift is given in memory of: \_\_\_\_\_  
Date: \_\_\_\_\_ Donor/agent: \_\_\_\_\_  
Date received: \_\_\_\_\_ Donor/agent Received by: \_\_\_\_\_

THE GIFT DESCRIBED ABOVE IS ACCEPTED FOR KENTUCKY HISTORICAL SOCIETY

By: \_\_\_\_\_ name \_\_\_\_\_ title \_\_\_\_\_ date \_\_\_\_\_

Accession#

**Transfer of Ownership**  
**Access to the Collection**  
**Transfer of Intellectual Property Rights**  
**Separations**

# ARRANGEMENTS



Checklist  
Money  
Insurance  
Details  
Wills  
Living Will  
Thoughts  
Resources  
About  
Press  
Blog  
Contact



## Get Your Shit Together! beta



### Resources, Reads & Recommends.

You can always ask friends for recommendations or call your current advisor or agent. In any case, do some research, ask questions, and compare before you buy. If you need a starting place, here are some favorites – and a few give back a portion of your purchase to support GYST.

#### Legal: Estate Planning.

- + Nolo.com: [Shop Nolo's estate planning products including wills and living trusts.](#)
- + Legalzoom: [Estate planning online.](#)
- + Quicken Willmaker: [Check out Quicken WillMaker.](#)

#### Insurance: Research. Compare. Get Some.

- + Gather and compare quotes [eFinancial.com](#)
- + Confirm your auto/home/etc. is still current with [US Insurance.](#)
- + You can always call your current agent or ask your employer.

#### Organize: Spend less time forgetting important things!

- + For the old-school: [Franklin Covey](#)
- + The 'classic' book by David Allen: [Getting Things Done](#)

#### Own Your Money:

- + Accessible [The Motley Fool's Personal Finance Workbook](#) by David Gardner.
- + Timeless [The Money Book for the Young, Fabulous & Broke](#) and [The 9 Steps to Financial Freedom](#), by Suze Orman.
- + Favorite [Your Money or Your Life](#) by Vicki Robin.
- + Software options like [Quicken 2014](#) from Intuit.
- + Sites like bankrate or mint.com.

### Free Templates

- Checklist   
- Will   
- Living Will   
- Power of Attorney   
- Details   
- Download All   



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# ACCESS





# ARCHIVES

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