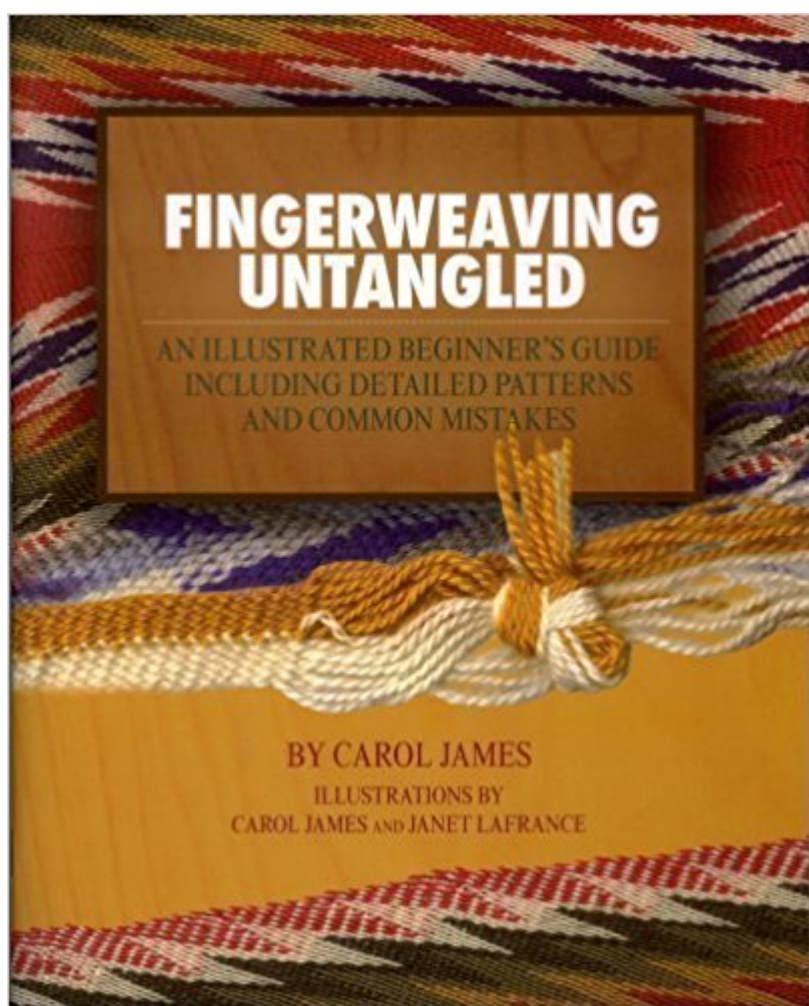


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Fingerweaving Untangled : An Illustrated Beginner's Guide Including Detailed Patterns And Common Mistakes



Synopsis

This publication is a welcome addition to the literature on the ancient craft of fingerweaving. Carol James, an accomplished Winnipeg weaver and teacher, has dedicated over 20 years to the art. Her knowledge and sash reproductions are based on the detailed study of historical artifacts and are housed in various heritage institutions such as the Manitoba Museum and the Musee de Saint-Boniface

Book Information

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Customer Reviews

This is a great book on Fingerweaving. A longer narrative is due but for now here is the summary. One can divide the current literature on Fingerweaving into different schools; Canadian Sash vs. Pow-wow accessories is one way to express it. Another perhaps would be items written with a feel of a weavers or knitting instructional publication vs. one written using narrative or non-standard graphics to convey the material. This work appears to this reviewer to be written by a master weaver deeply rooted in the Canadian Sash tradition and presenting the material in a manner that will be comfortable to both the novice and the experienced weaver or knitter. Carol James provides details on how to set up a variety of sash patterns (information unavailable in any other publication). This information by itself is enough of a justification for any weaver or prospective weaver to invest in the book. Ms. James also provides numerous "common mistakes" in the weaving process and how to fix them. These instructions are invaluable as well. If your goal is to make garters or side-drops for a Straight Dance outfit (Pow-Wow and Hethushka use) and you have no

intent of expanding to a bigger project, the Gerald Findley publication is perhaps a better fit. If however you want to expand your knowledge of pattern development, troubleshooting and sash weaving, this is the best book in print. My reasoning for not assigning a 5 out of 5 star rating is based on the idea that the best possible Fingerweaving book has yet to be printed. Doubtless due to publication costs balanced against market demand, all books fall a bit short.

Putting together a book of this type is difficult. It is easy to leave out little things that the author does instinctively and it can be a temptation to be much too wordy in trying to cover it all. Rather than seeing how many words she can use to describe a process Carol has kept her instructions concise and there aren't so many illustrations that the reader gets "cross-eyed". Her section on mistakes is wonderful. It will save the beginning weaver many hours of head scratching. She has done a very good job of pointing out what mistakes will most likely be made and how to fix them or, just telling the weaver to back up, some things can't be corrected except by doing them over. Teaching the traditional designs using traditional methods is important for establishing a base that students can build from. Once that base is firmly established they may wish to adventure into the world of added and/or skipped threads and other techniques in order to create something different, but everyone should first be grounded in the foundations of the art. I do like that she addresses using good wool yarns. There is no reason to put so much effort into creating something and using inferior materials. 100% sheep's wool weaves far better than synthetics or blends and the material costs are minor when compared to the time involved. The only thing I would have liked to have seen a bit more of, would be a rough chronology of when different designs may have come into use, but that can be found in many other publications devoted more to the history of the art. As a finger weaver with 20 years experience I find this book to be the best I have seen to date. The author doesn't try to cover each type of North American fingerweaving in one book or to include more "modern" design elements.

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