

HEARDAL FAIR



JULY · MOUNTAIN STATE ART & CRAFT FAIR · 1973

HEARTH AND FAIR is published by the

SPONSORING AGENCIES FOR THE FAIR

Mountain State Art and Craft Fair
c/o W. Va. Department of Commerce
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Charleston, West Virginia 25305

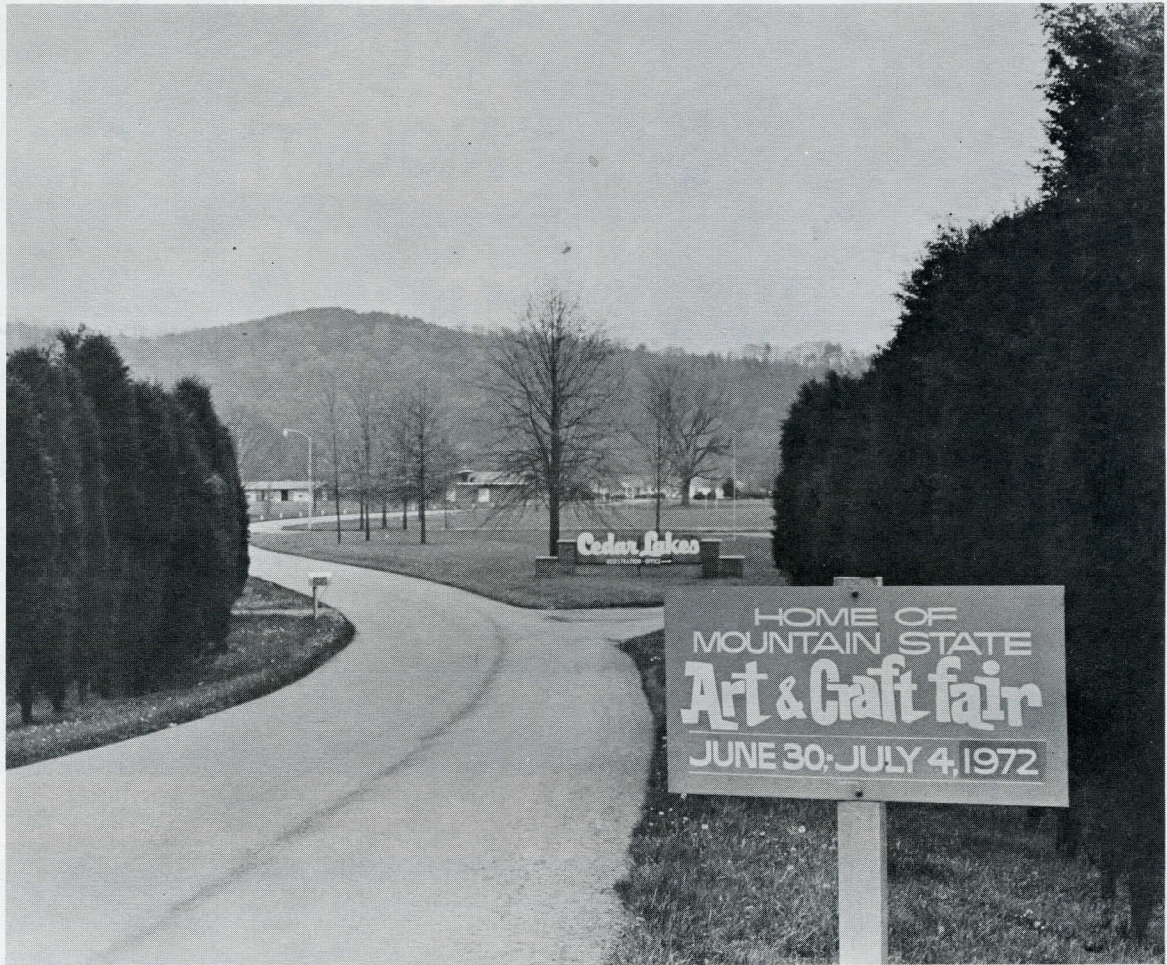
W. Va. Department of Agriculture
W. Va. Department of Commerce
W. Va. Department of Education
W. Va. University Extension Service
W. Va. Department of Natural Resources
W. Va. Artists and Craftsmens Guild

EDITOR.....Tom Screven
EDITORIAL ASSISTANT.....Ann Ratcliffe



COVER: Vivian Reynolds-Pranulis' specially commissioned design for the 11th Annual Fair.
(She also did the design on page 2.)

ORIGINAL COVER LAYOUT...Willy Richardson, Jr.



IN A QUIET JACKSON COUNTY VALLEY THERE
IS A F.F.A. MEETING GROUND THAT FOR
THESE FIVE DAYS IS ALL ABUSTLE LIKE . . .



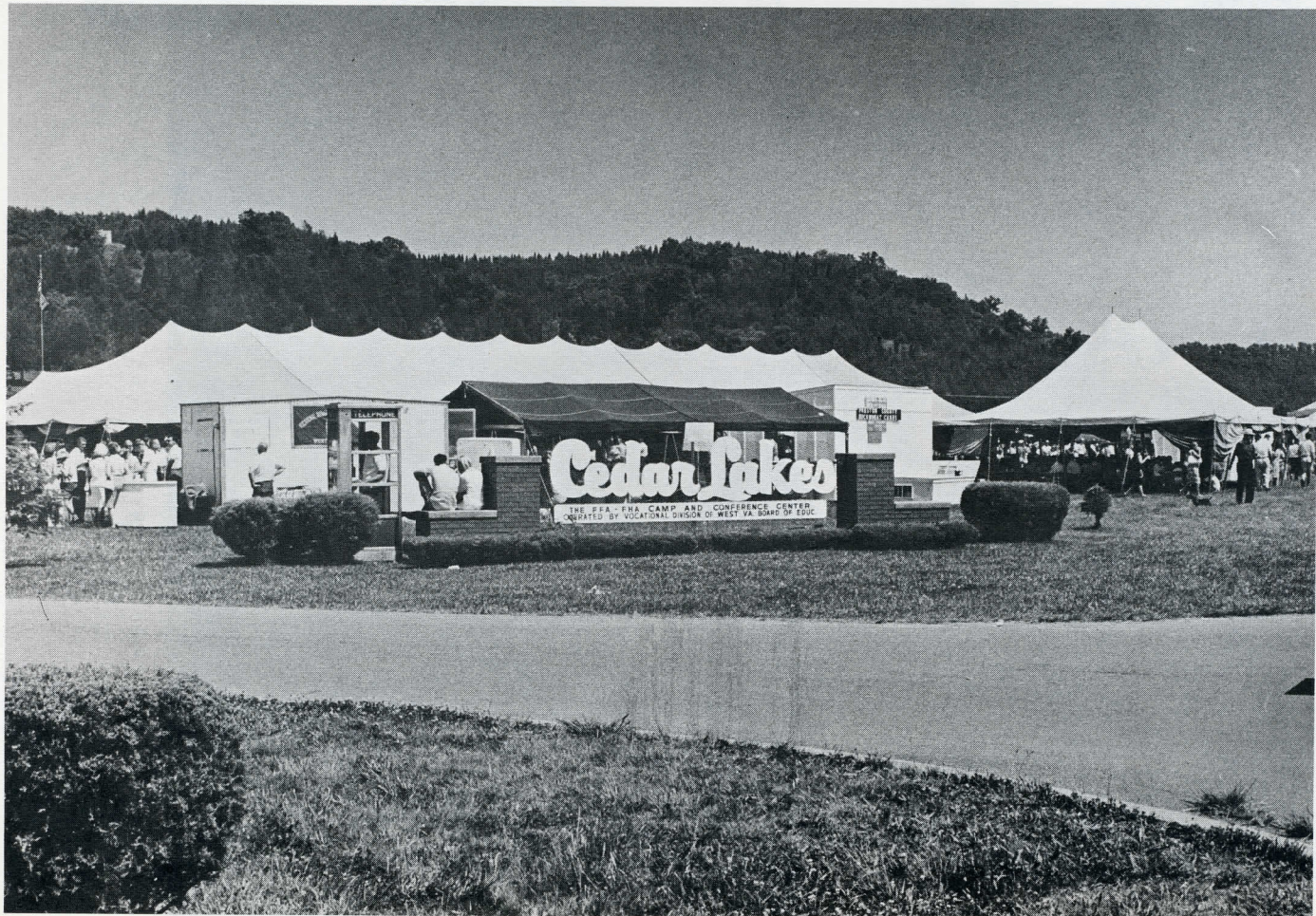




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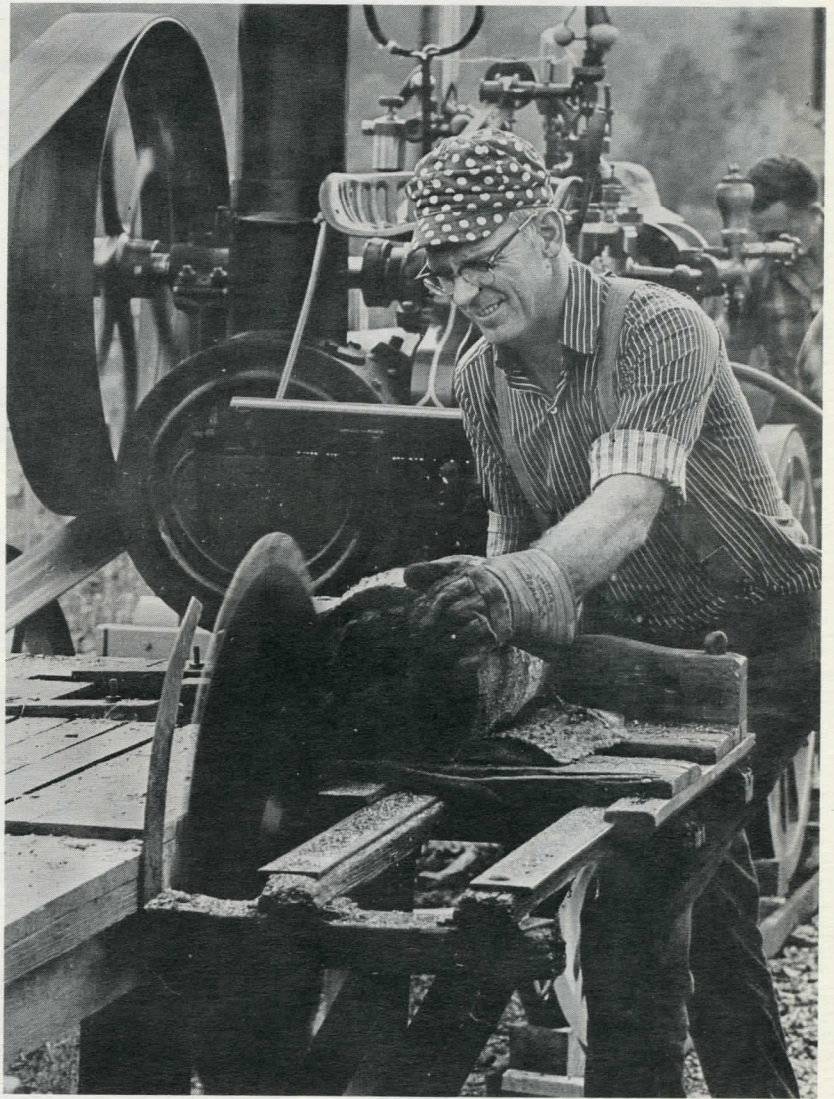
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KEY TO PHOTOGRAPHS ON PAGES 2-7

1. Design by Vivian Reynolds-Pranulis.
2. W. G. Eubank, shingle splitter, and Wade McClain, blacksmith.
3. An unidentified weaver.
4. Fair time at Cedar Lakes.
5. Franklin George and Glen Smith on fiddles with an unidentified guitarist.
6. Dr. Maggie Ballard, lye soap maker.
7. Michael Snyder, blacksmith.
8. Charles C. Scott, potter.
9. Alessandre Moretti, glassblower with Pilgrim Glass Co.
10. Scotty Nicholson, Jr., at the footpowered lathe.
11. Eston Teter, operator of antique steam-driven sawmill.
12. Worley Gardner, banjo, and Willis Gardner, hammered dulcimer.
13. Mrs. M. P. Hatcher and Mrs. H. B. McKinney spinning yarn.

What Ails You?

Let Glenwood Herb Doctor Have a Crack at it



Visitors to the Fair will be able to learn from a single exhibitor how to grow blight-free American chestnut trees, make a powerful cough syrup at home, boost one's sexual powers, and cure just about any ailment a person is likely to have.

Catfish Gray, the "Catfish Man of the Woods," as he calls himself, makes claim to all this information and much, much more. It will be a lucky fairgoer who learns from him the recipe for a wholly nutritious and inexpensive soup and how, in the early spring, to ward off the effects of a killing frost on fruit trees.

Catfish will be at the Fair with his neatly tied plastic bags of wild herbs, barks, and roots that he forages in the woods around his rural Glenwood home. This extremely knowledgeable folk medicine man never seems to tire of telling visitors as much lore as they want to hear. His warm, easy manner makes listening to his "prescriptions" and stories a fulfilling experience. He has a nearly intuitive way of knowing what someone wants to know.

An elderly man came to his stall recently at the New City Market in Huntington to ask what to add to a cough medicine he had made that already included honey, horehound, glycerin, rock candy, wild cherry, and skinny bark hickory. Catfish reached into his stock and came up with five additional natural ingredients to be boiled and added.

Most agile at fifty-five, Catfish goes into the woods near his home two or three times a week. Not only does he bring out hoards of medicinal plants but he also collects wild azaleas, rhododendron, trillium, and many other wild plants that may be planted at home.

He attributes all of his knowledge to his and his forefathers' contacts with American Indians. "One of my grandfathers lived with Indians for several years." He still has Indian friends in West Virginia and Kentucky.

Catfish never takes food with him to the woods even if he plans to be gone all day.

"I'll just pick a root here or some leaves there when I want to eat and get all I need for the day. I'm younger than I was when I was sixteen, livin' with all these herbs."

Saturday afternoons are the best time to catch him at the Huntington market, and Sunday afternoons, Wednesday, Thursday, and Friday he can usually be found at his home near the old Walnut Grove School, now a residence, close to Glenwood.

During the Fair, Catfish will surely be surrounded by many people all the time, so visitors had better have their questions ready, questions on astrology, planting and fishing by moon phases, and what the often good-smelling things for sale are meant to cure.



West Virginia's First Lady of Weaving



Miss Lucy Quarrier Briefly Reminisces

My first interest in weaving was when I was teaching at a Summer Camp out of Brevard, N. C. One year a Counselor brought a rug loom to camp. She had had very little help in getting started and I was fascinated with the entire thing. Together, and without anything to go on, we worked into the night many times getting the warp put on. About three years later a friend sent me a small loom. I wanted a larger one and exchanged it for a 20 inch one. With a few pages of printed instructions, I began working on my own.

I think it was 1935 when I decided I had gone about as far as I ever could without help so, with a cousin who had had some instruction, went to Penland. At that time they had only three weeks a year of classes. Mr. Worst was the teacher, and it was Mr. Peters' first year as a pupil at Penland. He was a great help to me, and I went back many years, both as a pupil and teacher.

After the first three weeks at Penland the State of West Virginia found out what I had learned and put me to work teaching in and around Charleston. I am still at it.

There was a family spinning wheel in the old home where we now live, but I had never found anyone who could even tell me whether all the parts were there. When I reached Penland and found them teaching on the low wheel, I knew I had to learn, and have been at it ever since. During this first time at Penland, one of the pupils had lovely samples of vegetable dyeing, and before the classes were over she received word that Margaret Furry would have a demonstration of vegetable dyeing in Ashville about five days after our classes were over. My cousin and I decided to wait for this. The instructions she gave us were mimeographed; it was before her book went to print.

As to training other than Penland, the State asked all special teachers to have two or three weeks of training in their field every two years. There was no place here to get it, so I chose always some place where there sounded like there was a worthwhile person. It included Berta Frye, Karl Laurel at the School for American Craftsmen, Cranbrook, Gatlinburg, and some not so well known. Yes, there was a short time with Liv Gjelsvik, the noted teacher from Oslo, Norway.

I went into the Southern Highland Handicraft Guild when it was ten years old--not as an individual member, but as part of the group from West Virginia during the depression years. I am the only one in that original Guild, which was abandoned later, who is now a member of the West Virginia Artists and Craftsman's Guild.

Mountain Basketry

Expert Tells of

Rich But Fading

Tradition

*Blessed shall be thy basket and
thy store. Deut. 28:5*

For more than thirty years Mrs. William A. (Catherine Candace) Laird of Beverly, West Virginia, has studied basket making. She started in reedcraft in 1926 and is still eager to absorb all the practical aspects of basketry and its lore she is able to learn.

Mrs. Laird has been known to make strenuous trips to very isolated places in order to learn the techniques of an elderly basket maker. "While I was at the Fair in 1965, my first year there, Jane Cox George, then a Crafts Representative with the Department of Commerce, and I started before daybreak to visit Mr. Oscar Peters to learn how he carved the ribs and shaped the elegant fire-side baskets."

She never tires of these basket research trips. "In 1966 Jane George and I took Susan Barnhart, my second year apprentice, for a day's study with Mr. Claude Linville, who taught us to build a butterfly basket with finely carved ribs and very thin weavers."

The making of split white oak baskets is only a part of Mrs. Laird's amazing store of knowledge. "I studied for a month in 1967 with Cherokee Indians at the Reservation in Cherokee, North Carolina. Their materials are white oak with honeysuckle vines and river cane. In West Virginia Dorothy Thornton taught me how to make her willow baskets and Mr. Frank Kozak shared with me his Russian broomsedge basket lashed with green willow strips."

Mrs. Laird has served as instructor at many colleges and universities in the State, has exhibited at the major crafts fairs, often winning awards, and has been a main-



stay at the Fair for eight years. In nearly every corner of the State she has taught Adult Education classes.

Unquestionably an expert at Appalachian Mountain basketry, Mrs. Laird proudly tells about her teachers such as Mr. and Mrs. W. C. Cook, former West Virginians who now live in Virginia. "They taught me the 'speed' method of 18th century service baskets."

Mr. Elmer Propst, who died only this year, taught her "his beautifully constructed square 'fancy' basket." Then there was Mr. Karl Belcher "who had worked out an easier way to fasten in the ribs of 'egg' baskets. And don't forget Mr. Currence Dobbins. He taught me how to dye with oak bark to get the beautiful grey splints which identified his round baskets with their heavily notched, shaped handles."

Mrs. Gertrude Lucky from Leroy is one of Mrs. Laird's few living teachers, one of



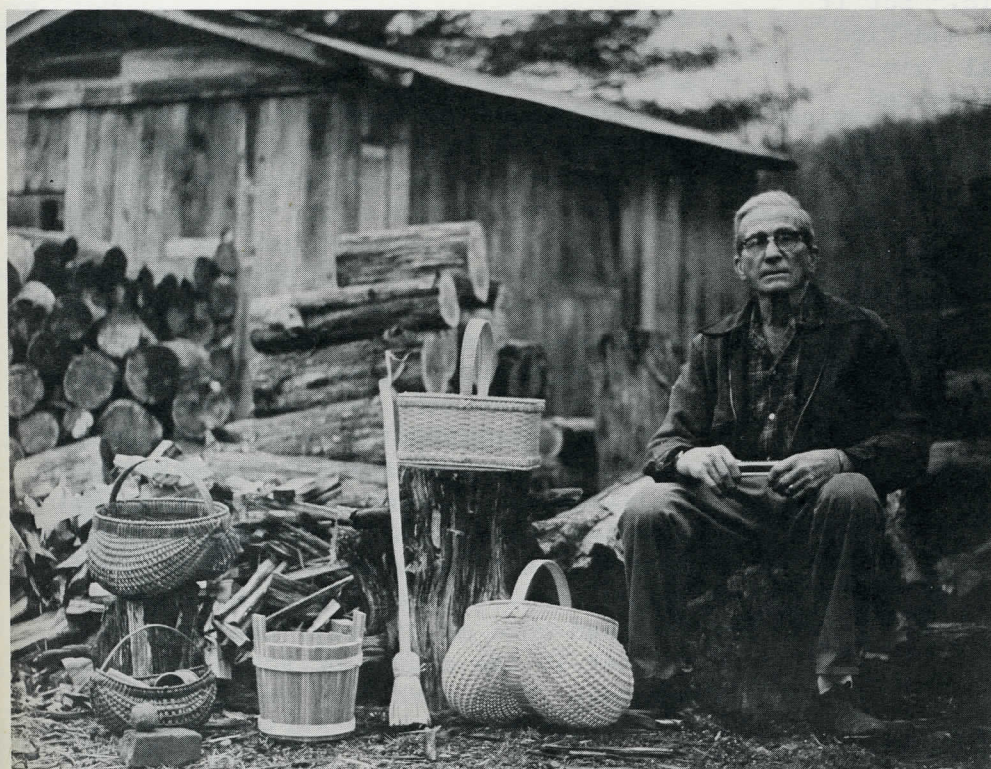
Ray Ellis

Mrs. Gertrude Lucky from Leroy, W. Va.

the very last split oak basket makers who learned the craft through tradition. "Mrs. Lucky, now eighty-two and still supplying baskets for the Fair, came for a day in 1965 to teach us how to construct an egg basket. Her design is the earliest in West Virginia history that I have found, having been used through five generations in Wirt County. We didn't finish the basket that day. I use it in my exhibits to show how she ties the hoops together using thin strips of white oak over notches carved at the ends of the circle."

Sharing her knowledge with others gives Mrs. Laird unending satisfaction. "A rough estimate shows I have taught 450 people in the past eight years."

There is much for this mountain basketry expert to reminisce about. "White oak and honeysuckle vine basket making is nearly a lost art. I am so grateful to all who made it possible for me to have studied with our craftsmen, especially with Mr. Linville, Mr. Peters, Mr. Dobbins, Mr. Nestor, and Mr. Propst--all deceased. It is my aim to teach as they taught me in order that their craft will survive."



Two superior basket makers, both deceased. (Top) Claude Linville, Griffithville, W. Va., and (Bottom) Elmer Propst, Franklin, W.Va.

Historical Songs

by Patrick W. Gainer



In recent years there has been much confusion resulting from the vague and incorrect use of the term "folksong." The term is often incorrectly applied to any type of popular song that is sung in a certain informal style, especially if accompanied by a guitar, banjo, auto-harp, or other stringed instrument.

This conception of folksong really began with the advent of radio and the public juke box, when a new kind of music called "hill-billy" was first heard by the American public. It was supposed to have come from the hills, but no real hill-dweller had ever before heard it. Actually, much of it came from the pens of those who sang it, with a good part of it coming from the confines of Tin Pan Alley.

It was not until the late 50's that the term "hillbilly music" was almost entirely dropped in favor of "country music," but it was the same music except for the addition of some new vocal and instrumental "gimmicks" which had been gradually acquired through the years by the performers of this twentieth century musical phenomenon. The term "hillbilly" was dropped probably because the term had always been used contemptuously by real hill-dwellers, and applied only to those among them who were considered ignorant and degenerate.

Now, in 1963, the term "folksong" was being applied to this same "hillbilly" or country music, as well as to many songs that truly deserved the name of folksong. True folksong is song that has been preserved in the minds of the people for a reasonable length of time--certainly for more than a generation--so that it has become the property of all the people. Since it is not written but preserved in oral tradition, a folksong will change just as language changes through the years. Some of you will say, "My mother used to sing 'Barbara Allen' but her tune was different." This may be true

of many of the folksongs we sing.

Folksongs were generally sung as a part of the everyday life of the people in the home. There was no stopping in the daily work for folksong, but it was sung as Mother sat at the spinning wheel or the loom, or as she went about her work of taking care of the house and the children. She sang for her own satisfaction, often because the song helped her to live in her imagination in a land of love and adventure, or helped her to express her sorrow or joy or sometimes her love to God. And so she sang "Lord Batemen," "Barbara Allen," "Lord Thomas," "The Orphan Girl," or "The Pilgrim of Sorrow." These songs were not sung to any kind of instrumental accompaniment.

There were also times in the home, especially on long winter evenings, when children were entertained by parents or grandparents, who sang such songs as "Billy Boy," "Soldier, Will You Marry Me?," "Old Joe Clark," or "The Soldier's Little Boy."

Some of the religious songs were printed in shape-notes. This method of writing music in notes of varied shapes to indicate their position in the scale is an American invention which became popular in rural America, especially in the South, during the nineteenth century and the early twentieth century. It was a system of singing taught in the singing schools by the itinerant "singing master," who went from one community to another teaching the "subscription school." Each family in the community would subscribe a small amount of money to keep the school in session. Both young and old learned to read music in this manner, always without accompaniment, so that after the singing master had gone on his way, the people met each week in the church or schoolhouse to have song. This gathering to sing became an important social institution in the rural communities of West Virginia.

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EDUCATION - State Superintendent of Vocational, Technical and Adult Education, Clarence
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Betty Crickard - Mountain Heritage - youth
Virginia N. McTeer - Mountain Heritage - apprentice

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Special Arrangements - James Spicer
Show of Quality Chairman - William Gerhold

continued

MOUNTAIN STATE ART AND CRAFT FAIR

SPECIAL EXHIBITS

Anderson, James D.
304 Charleston Drive
Ripley, W.Va.
steam exhibit

Ballard, Margaret B.
Old Hundred
Union, W.Va.
lye soap

Barnhart, Susan
Post Office Box 82
Chester, W.Va.
vegetable dyeing

Campbell, Emerson
Union, W.Va.
steam engine exhibit

Conrad, Paul
Fort Seybert, W.Va.
bucket and churn making

Jenes and Sylvia Cottrell
Ivydale, W.Va.
antique wood lathe

Country Store
Kenny Smith
Box 127
Glenville, W.Va.

Cutlip, Ancil
307 Barkwill Street
St. Marys, W.Va.
corn grinding exhibit

Elkview Home Demonstrations Club
Route 2, Box 52
Elkview, W.Va.
applebutter exhibit

Eubank, W.G.
Webster Springs, W.Va.
shingle splitting

C. L. ("Catfish") Gray
Glenwood, W. Va.
folk medicine, dried herbs, roots and barks

Hickory Hollow - Bonnie & Dave Fisher
Route 1, Box 52
Peterstown, W. Va.
dried herbs, vinegars, cereal, relish

Harvey, Raymond & sons
Box 84
Sandyville, W.Va.
bee handling demonstration

McHugh, Joseph
Route 1, Box 55
Cox's Mill, W.Va.
leather, custom boot making

Laird, Mrs. William
Route 1, Box 223
Beverly, W.Va.
basketry, chair and stool seating

Mountain Industries
The Old Mill
Harman, W.Va.
various crafts, foods, stone ground cornmeal

Mountaineer Flintlock
Rifles, Inc.
P.O. Box 85
Poca, W.Va.
muzzle-loading, rifle shoot

Mullins, Joe and Wyatt, Lyn
900 Thompson Street
Charleston, W.Va.
metal foundry

Shaffer, James A.
Route 2, Box 257-N
Charleston, W.Va.
broom making, broomstick dolls

Snyder, Michael
Route 1, Box 9
Wymer, W. Va.
blacksmith

Teter, Eston H.
Franklin, W.Va.
antique steam-driven shingle sawmill

Thomas, Orvill E.
Route 1, Box 57-B
Oak Hill, W.Va.
making muzzle loading guns, accessories

Wilson, Diane
523 Melrose Street
Morgantown, W.Va.
puppet-making, shows, fake fur novelties

Withrow, Harold
Information Division
W.Va. Dept. of Agriculture
glass making

WEAVERS

Lucy Quarrier
800 Orchard Street
Charleston, W.Va.
weaving, vegetable dyeing, spinning

continued

EXHIBITORS

Adams, Perry and Terry
4402 Uhl Street
Parkersburg, W.Va.
custom rods, lures and flies for fishing

Allen, Tammy and Suzy
Route 2, Box 248-D
New Martinsville, W.Va.
textiles

Appalachian Craftsmen, Inc.
724 Fourth Avenue
Huntington, W.Va.
patchwork fashions, home accessories

Bits 'n' Pieces
249 East Main Street
Salem, W.Va.
patchwork and sewn items

Burns, Marley
Route 1, Fairview Road
Point Pleasant, W.Va.
wood carving, string sculpture

Butcher, Jared
104 Cooper Street
P.O. Box 723
Athens, W.Va.
glassblowing

Cabin Creek Quilts
Box 295
Eskdale, W.Va.
quilts, patchwork pillows and fashions

Cadle, Vernon
Leon, W.Va.
wood carving

Cameron, Lawrence
Box 42
Clover Lick, W.Va.
silk-screen prints, photography

Casto, Coy
Box 367
Athens, W.Va.
jewelry

Clay County Mountaineer Quilts and Crafts
Box 455
Clay, W.Va.
various handcrafts

Collison, French
Strange Creek, W.Va.
wood turned items

Conner, Mrs. Harry
Meadow Estates
Wheeling, W.Va.
cornhusk flowers, pine cone arrangements

Courtney, Pat & Newcombe, Kathy
Route 1, Box 162
Farmington, W.Va.
batik

Davison, Alice
1662 Woodvale Drive
Charleston, W.Va.
tole painting

Dibble, V.C. Kilnridge Pottery
Route 2, Box 1
Kentuck, W.Va.
pottery

Dickinson, L. Eugene
1258 Woodland Crescent
Fairmont, W.Va.
3-string dulcimer

Doncy Toleware
109 Webster Avenue
Morgantown, W. Va.
toleware

Duckworth, Virginia
Route 3, Box 220
Mineralwells, W.Va.
dried apple dolls, story book and reversible dolls

Earnest, Lynn
50 Berwind Lane
Welch, W.Va.
batik

Faith Workshop
2401 West Washington Street
Charleston, W.Va.
various handcrafts

Fetty, Pat
Post Office Box 249
Grantsville, W.Va.
wood items

Feuerle, Lois
320 South Walnut Street
Huntington, W.Va.
jewelry

Fickinger, Elizabeth
Howard Place
Wheeling, W.Va.
silhouettes

Fidler, Katy
332 Burke Street
Morgantown, W.Va.
silk-screening

EXHIBITORS

FitzRandolph, O.L.
R.F.D. 1
Point Pleasant, W.Va.
carvings and wood items

Flor, Wolfgang
Route 1, Box 95
Rock Cave, W.Va.
wood sculpture

Floyd, Nina
Route 3, Box 109
Buckhannon, W.Va.
rag dolls, stuffed toys

Fluharty, Heddy
Route 4, Box 442
Parkersburg, W.Va.
bobbin lace

Forstall, Margaret
Box 67
Rock Cave, W.Va.
water color paintings

Frum, Ruby
Box 214
Ravenswood, W.Va.
weed pictures

Gardner, Asel
213 Sanders Avenue
Kingwood, W.Va.
hammered dulcimers

Gerhold, William
510 Caroline Avenue
Williamstown, W.Va.
paintings, drawings and prints

Gillenwater, Zeddie & Sanford, E. R.
Post Office Box 5
Sumerco, W.Va.
novel welding

Handley, Carl and Nola
Route 1, Ohio River Road
Pt. Pleasant, W.Va.
wood items

Harless, Bonnie
1270 26th Street
Huntington, W.Va.
painting

Harman, Gregory & Schanz, Bob
Box 35
Sias, W. Va.
leather, stained glass

Harper, George
Post Office Box 542
Moundsville, W.Va.
drawing, printmaking, painting

Harris, Helene
130 East Point Drive
Charleston, W.Va.
stuffed animals, rag dolls

Harrison, C.M. (Chuck)
1520 15th Street
Parkersburg, W.Va.
lapidary

Hartley, Barbara
213 Parkwood Drive
Beckley, W.Va.
apple and nut dolls

Hayes, Reverend Herman
342 Culler Road
Weirton, W.Va.
wood carvings

Haynes, Sarah
141 Circle Drive
Fairmont, W.Va.
stitchery

Henderson, Edna
200 Swarthmore Drive
Charleston, W.Va.
porcelain and china dolls

Henson, Charolette
409 Midland Trail
Hurricane, W.Va.
seat weaving

Higgs, Elli
Forest Hills
Fairmont, W.Va.
floracraft

Hille, Karl H.
Box 3
Bartow, W.Va.
stained glass lanterns

Hinkle, Coy
8 Laurel Lane, Route 2
Washington, W.Va.
clocks, music boxes, decoupage

Hodges, Woodrow
Route 3, Box 199
Hurricane, W.Va.
handmade wagons, harnesses with horses

Icard, Elwanda
Route 2, Box 299
Pt. Pleasant, W.Va.
seat weaving

continued

EXHIBITORS

- Ihrman, Francis & Diane
124 Toy Street
Terra Alta, W.Va.
bas-relief wood carving
- Kaiser, Sheila
113 Mount View Drive
Mt. Olivet
Wheeling, W.Va.
tole painting
- Keyes, Patrick
Hix Route
Hinton, W.Va.
woodcut prints, pottery
- Lee, Sara Jane (Wilson)
1829 Spring Valley Drive
Huntington, W.Va.
leather
- McDowell, Ric
Box 45-A, Bowles Route
Hamlin, W.Va.
photographs
- Marshall, John and Alma
Box 18
New Haven, W.Va.
lapidary & silver smithing
- Meadows, Bill
1768 Woodward Terrace
Huntington, W.Va.
stoneware & raku pottery
- Meads, James H.
Box 67, Route 1
Burnsville, W.Va.
plucked dulcimers
- Meck, Jim and Karen
P.O. Box 143
Buckhannon, W.Va.
wood items and furniture
- Meisky, Alice
Route 1, Box 405
Millstone, W.Va.
knitting, crocheting
- Miecznikowski, Richard
Route 1, Box 227-B
Fairmont, W.Va.
pottery
- Miller, Herb
1102 Loudon Heights Road
Charleston, W.Va.
sketching, painting, drawing
- Mitchell, Jerry
Route 2
Hurricane, W.Va.
metal sculpture
- Mountain Artisans
147 Summers Street
Charleston, W.Va.
patchwork fashions and home accessories
- Numrich, Camille
525½ 5th Street
Huntington, W.Va.
jewelry
- Reed, Bill
1108 Quincy Street
Parkersburg, W.Va.
wood carving
- Reed, Tate
802 6th Avenue
St. Albans, W.Va.
coal jewelry
- Reeves, E.W.
Box 869
Lewisburg, W.Va.
wood items
- Reffett, Frances
66 Cardinal Drive
Elkview, W.Va.
pottery
- Roberts, Bill
700 23rd Street
Vienna, W.Va.
tin and glass items
- Robinson, Jim and Romona
25 South Queens Court
Huntington, W.Va.
jewelry and wire craft, candles
- Rosenberger, Edna & Leet, Marie
205 Sheller Drive
Charleston, W.Va.
wall hangings & paintings
- Roush, Walden & Louise
2003 Mount Vernon Avenue
Pt. Pleasant, W.Va.
lapidary
- Royal, Mrs. Ernest
Route 2, Box 115-C
Beckley, W.Va.
candy
- Rural Arts and Crafts Association
Post Office Box 227
Parkersburg, W.Va.
patchwork toys, quilts and pillows

E X H I B I T O R S

Ryan, Ruth
934 Glen Way
South Charleston, W.Va.
portrait sketches

Schnacke, Dick
Route 1
Proctor, W.Va.
mountain folk toys

Scott, Charles
Box 213
Glenville, W.Va.
pottery

Sheng, Madame Shao Fang
Route 1
Williamstown, W.Va.
painting, enamelling, ceramics

Shortt, Dave and Donna
Post Office Box 1776
St. Albans, W.Va.
candles

Smith, Vivian & Pranulis, Richard
Hix Route
Sandstone, W.Va.
batik

Spencer, Sterling
82 Oakford Avenue
Richwood, W.Va.
wood carving

Stewart, James
Danville, W.Va.
wood and coal carving

Teale, Dot
398 Mount View Drive
Charleston, W.Va.
pottery

Thomas, Ronald
21 Stephenson Apartments
Charleston, W.Va.
spun pewter items

Tyler Mountain Lapidary
Carl and Jeanette Phillips
5257 Big Tyler Road
Charleston, W.Va.
lapidary

Vandal, Ray
Box 984
Beckley, W.Va.
coal craft

VanNostrand, Brian
Hacker Valley, W.Va.
pottery

Wanzer, William
Box 114
White Sulphur Springs, W.Va.
caricatures

Warren, Martha & Stern, Leah
MARLEA
26 Hollen Circle
Fairmont, W.Va.
leaded glass

Weatherford, Dorothy
131 Swarthmore Avenue
Charleston, W.Va.
painting

Welcker, Suan
910 B Walnut
Glenville, W.Va.
macrame , rug-making

Wiest, Scottie and Jim
Route 1, Box 112
Rock Cave, W.Va.
pottery and leather

W.Va. Association Future Homemakers of America
1900 Washington Street East
State Capitol Complex
Charleston, W.Va.
textiles & variety

White, Steve & Williams, Mike
Route 152, Box 33
Grantsville, W.Va.
wood items

Wyoming County Sheltered Workshop
Post Office Box 2
Maben, W.Va.
wood items and furniture

Yates, Alice and Bob
137 Miller Drive
Barboursville, W.Va.
wood carving

Yesteryear Toy Company
Box 4383
Charleston, W.Va.
toys

Zvargulis, Velta
209 4th Avenue
St. Albans, W.Va.
portrait sketches

continued

ENTERTAINERS

MUSICIANS

Roger Bryant
The Cochran Family
Bert Franklin Cochran, James Franklin,
Bert Steven, Richard Lee, and "Little"
John
Jimmie Currence
Russell Fluharty
Franklin George
C. C. Richardson
Glen Smith
Aunt Jennie Wilson

and on July 4th only
Ira Mullins and Lee Triplett

MOUNTAIN HERITAGE PERSONNEL

Daily

Judy Butcher
Ruby Butcher
Rush Butcher
Betty Crickard
Kaye Cunningham
John Dooley

Kay Donaldson
Virginia N. McTeer
Pam Moore
Rodney Moore
Randy Nutter
Douglas Wells

Special Appearances

Wylene Dial
Dr. Patrick Gainer
Dr. Bayard Green
Nicholas County Dancers

Carmela Nocida
Putnam County Dancers
Inez Riddle
Edelene Wood

(see Mountain Heritage folder)

CONCESSIONS

Jackson County Federated Women's Clubs

Mrs. Donald T. Harvey
403 Cedarcrest Drive
Ripley, W. Va.
homemade barbecue on bun, french fries, drink

Evergreen Hills Homemakers Club

Audrey Hartley
Route 1
Cottageville, W. Va.
soft drinks, iced tea, coffee, ice cream

Gilmer County High School - FFA

Timothy R. Clark
Gilmer County High School
300 Pine Street
Glennville, W. Va.
homemade ice cream

Milton FFA

Clyde Gibson
455 Kane Street
Milton, W. Va.
homemade ice cream

Ripley Band Boosters

Frederick N. Batten
359 3rd Avenue
Ripley, W. Va.
hot dogs, coffee, coke

Evans Eagles 4-H Club

Mrs. Olevia Cunningham
Evans, W. Va.
lemonade, peanut butter & jelly sandwiches

Ripley Chapter # 17 - Order of the Eastern Star

Euna Parsons
P.O. Box 248
Ripley, W. Va.
fried pork loins, homemade biscuits, beverage,
cigarettes, film

Athletic Boosters, Inc.

Otie A. Lineberry
217 Cedar Lakes Drive
Ripley, W. Va.
sloppy joes, potato chips, soft drinks, coffee

FFA - Hannan High School

James E. Wilson
Route 1
Ashton, W. Va.
sassafrass tea and assorted turnovers

FFA - Ravenswood

Donald Stephens
Route 1, Box 132
Ravenswood, W. Va.
ham plate, barbecued corn

Cedar Run United Methodist Church

Leo Groves
Route 1, Box 76A
Ravenswood, W. Va.
hamburgers, cheeseburgers, cold drinks

FFA - Spencer-Ripley Chapter

Samuel L, Skeen
Ripley High School
Ripley, W. Va.
barbecued chicken, baked beans, applesauce

Ripley Busy Beavers 4-H Club

Mrs. Stanley Rawlings
366 Third Avenue
Ripley, W. Va.
soft drinks and candy

Mountaineer Pomona Grange

Mrs. George McGoskey
Box 574
Ravenswood, W. Va.
hot dogs, coffee, soft drinks

Jackson County Extension Homemakers

Mrs. Mae Rardin
Sherman, W. Va.
pinto beans, corn bread, corn dogs, soft drinks

Wahama Band Boosters

Earl Dean Knight
Box 451
New Haven, W. Va.
hamburgers, soft drinks

Eastern Star Chapter # 15

Mrs. Dorothy Conrad
603 Cypress Street
Ravenswood, W. Va.
buckwheat cakes and sausage

continued

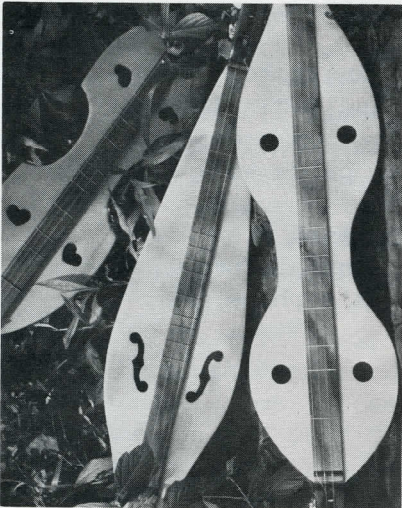
APPRENTICES

<p>Anderson, Mary - Grantsville jewelry making Lois Feuerle</p>	<p>Johnson, Amanda - Lavalette basketry Mrs, Laird</p>
<p>Barnard, Pam - Charleston spinning, weaving Lucy Quarrier</p>	<p>Johnson, Karen - Lavalette vegetable dying Lucy Quarrier</p>
<p>Barnhart, Rickey - Chester shingle splitting W. G. Eubank</p>	<p>Lewis, Daphne - St. Albans weaving Lucy Quarrier</p>
<p>Bostwick, Anne - Chester pottery Bill Meadows</p>	<p>McCallister, Barry - Yawkey welding Zeddie Gillenwater</p>
<p>Dickinson, Debbie - Fairmont pottery Scottie Wiest</p>	<p>Martin, Jeff - Parkersburg painting William Gerhold</p>
<p>Dowdy, Jean - Union pottery Charles Scott</p>	<p>Meador, Lora Lee - Bluefield weaving Lucy Quarrier</p>
<p>Erwin, Debbie - Glenville painting William Gerhold</p>	<p>Nash, Mary Rachel - Alderson pottery Charles Scott</p>
<p>Fisher, Connie - Dunbar basketry Mrs. Laird</p>	<p>Ours, Mary Noble - Petersburg pottery Charles Scott</p>
<p>Flor, Veronica - Rock Cave weaving Lucy Quarrier</p>	<p>Peck, Mike - Leon building muzzle loading rifle O. E. Thomas</p>
<p>Fridley, Gerald - Beverly basketry Mrs. Laird</p>	<p>Scott, Ruth Ann - Glenville seat weaving Elwanda Icard</p>
<p>Gerkin, Amelia - Charleston weaving Lucy Quarrier</p>	<p>Sekguichi, Tomoko - Beverly pottery Bill Meadows</p>
<p>Giltinan, Martha- Charleston pottery Dot Teale</p>	<p>Shaffer, Kathy - Charleston basketry Mrs. Laird</p>
<p>Goffaux, Don- Charleston lapidary Walden Roush</p>	<p>Weirick, Katrina - Ravenswood weaving Lucy Quarrier</p>
<p>Holesapple, William - Second Creek wood carving Sterling Spencer</p>	<p>Wines, Joyce Theresa - Parkersburg bobbin lace Heddy Fluharty</p>
<p>Jakubuk, Patti - Harman weaving Bernice Coffman</p>	<p>Wirth, Linda Marie - Elkins pottery Charles Scott</p>
<p style="text-align: center;">Cathy Wood weaving</p>	<p style="text-align: center;">Lucy Quarrier</p>

The Mountain Dulcimer

A Profile of the Instrument and a Maker

Jim Meads has been making and playing Appalachian plucked Dulcimers for approximately three years. He constructs the Dulcimers with sides, neck, and soundboard of spruce. The back is redwood, and the fingerboard of either redwood or oak. The sides and head are stained with a mahogany-cherry mixture. All other surfaces are finished in the natural color of the wood. The glossy finish is the result of several coats of oil being rubbed into the wood. His instruments are noted not only for their beauty of construction, but for the excellent quality of musical tone. He makes both three and four string Dulcimers. Mr. Meads is an instructor in science foundations at Glenville State College. He, his wife, Judy, and daughter, Rachel Ellen, live at Sand Fork, W. Va.

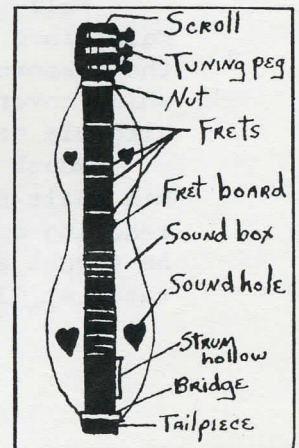


HISTORY OF THE MOUNTAIN DULCIMER

The Appalachian Dulcimer is one of the true American folk instruments, a descendent of those played in Germany, Norway, France and Holland. The Dulcimer has a history relating to many places, and like the songs the early settlers remembered, the Dulcimer evolved from the memory of the folk instruments from the old countries. When at last there was time to shave down a piece of wood and give form to this memory, the new instrument began to emerge, simplified and adapted to its stark environment. The mountain Dulcimer is one of the easiest to play of any creative instrument.

PLAYING THE DULCIMER

Sit down with the instrument across your knees so that the tuning pegs are to the left and the first (or melody) string is nearest you. Adjust your legs so that you are comfortable and the Dulcimer does not slide. It will probably feel strange at first, but the more you play the more natural it will feel. Press down with your finger on the melody string. The tone should be clear if you press immediately to the left of the fret. Now strum with your right hand away from the body. The melody is played on the first string and the other two are drones.



All the material on this page is from Jim Meads' new catalog.

HEARTHSTONE NEWS



WEST VIRGINIA ARTISTS AND CRAFTSMENS GUILD ON THE MOVE

Now is a good time to join the West Virginia Artists and Craftsmens Guild. With over 500 members presently, the Guild is growing by leaps and bounds and is going in some new directions that will be of direct benefit to members. Rural Arts and Crafts Association, doing business with over 200 retail outlets around the country, has become the new marketing arm of the Guild. The Marketing Program was accepted by a large vote at the annual meeting in May.

Also the Guild is in the process of compiling a well-illustrated book to be released in the fall that will serve as a portfolio of and a marketing aid for members who wish to subscribe. Anyone interested in Guild membership may write to the

West Virginia Artists and Craftsmens Guild
P. O. Box 331
Parkersburg, W. Va. 26101

Tax deductible patron memberships are available to non-craftsmen who are interested in supporting the work of the Guild.

Pre-publication orders for the Guild book are now being taken at the reduced price of \$2.00 each, plus \$.35 postage and handling. The regular price of the book will be \$2.95. Send pre-publication orders to "Guild Book" at the above address. Orders at the special price will also be taken at the Fair.

Information on the book and/or membership may be obtained from James B. Spicer, Arts and Crafts Division, W. Va. Department of Commerce, 1900 East Washington Street, Charleston, W. Va. 25305. Jim's phone number is 304-348-2286.

LAPIDARIST HONORED

Walden Roush, who has exhibited and demonstrated lapidary at the Fair since its beginning, was recently appointed area representative to the Eastern Federation of Mineralogical and Lapidary Societies, Inc. which covers 11 states. Roush will act as liaison between clubs in West Virginia and Eastern Kentucky.

Roush is as busy as ever teaching lapidary skills. He continues his Adult Education classes and periodic workshops at Cedar Lakes. He is teaching a special course for Senior Citizens in Buckhannon. Last fall he taught a credit course at Salem College, and he still is guest lecturer at Glenville State College from time to time.

FAIRMONT CRAFT SHOW SUCCESS

Mrs. Rosemary King, the coordinator for the Middletown Mall Art and Craft Fair, reported that the Memorial Day Weekend Fair was very successful. Half of their 35 exhibitors are participants in the Mountain State Art and Craft Fair this year.

CRAFTSWOMEN LEAVING STATE

LEONA ARMSTRONG

Leona Armstrong, who has been at the Fair for the last nine years, will not attend this year. She is moving to Wilmington, Delaware, soon to reside near her daughter. She asked that we express her sincerest appreciation to the craftsmen and the Fair staff for all they have done in the past to help her. "Mrs. Armstrong said, "I thoroughly enjoyed the Fair each year and will really miss being there. I can't believe how much it has grown."

Mrs. Armstrong began doing hand painted China as a hobby 12 years ago, but her hobby quickly grew so much that it became a major part of her income.

DOT TEALE

A relatively new Fair exhibitor, but an old friend to most West Virginia craftsmen, Dot Teale, of Charleston is also leaving West Virginia. Dot, presently working with a group of potters who call themselves THE CLAY CLAN, leaves for Italy soon after the Fair. Her husband, who works for Union Carbide, has been "loaned" to an Italian firm by Carbide to design and set up a Spandex Plant near Venice. Dot hopes to continue working with her craft and also to develop her painting skills while in Europe.

ONE-WOMAN SHOW

Pat Courtney of Fairmont, W. Va., was recently honored with a one-woman show at Waynesburg College, Waynesburg, Pennsylvania. The month long exhibit consisted of Courtney's latest works which were based on liturgical themes.

Mountain

Book on Fashion Group and

Mountain Artisans began in 1968 as a germ of an idea of Florette Angel's. She was then an Arts and Crafts Representative with the Department of Commerce, but left the job after some months to devote full time to the mushrooming business. She was quick to rally together a small army of talented and influential women to help market the work of certain of West Virginia's seemingly endless women who do superb patchwork.

Some of them like Dorothy Weatherford, a contemporary painter, began producing excellent designs. Sharon Percy Rockefeller lent her organizing and promotional abilities. They all carefully studied the pitfalls suffered by sewing cooperatives such as the Freedom Quilting Bee in Alberta, Alabama, which began two years earlier.

Soon the tough New York market was at their feet, and help in the form of federal money came. Before Florette retired to regain her sanity early this year the now famed organization was selling West Virginia made high fashion clothing, quilts, and pillows to the country's finest stores, and Dorothy was winning top fashion and homefurnishings awards.

In a major reorganizational move in February, Mountain Artisans hired a seasoned New York advertising and public relations executive, Jane Wallace, to serve as executive director based in the expanded New York office and showroom.

Dorothy remains in the Summers Street office in Charleston, but she commutes to New York even more frequently than before. Sandra Conley Underwood, also based in Charleston, has been made deputy director. She is a former teacher, pattern maker for the group, and is the wife of a United Methodist Church minister here. Molly Peck Domeq has been promoted to the position of fabric coordinator. Young Reginald Brooks, who began as part-time shipping clerk in 1970, is now director of production and shipping.

Sharon Rockefeller continues to put her extraordinary promotional talents to fine use as the article reprinted here clearly indicates.

The following article was written by Eugenia Sheppard for her "Inside Fashion" column in the New York Post on May 23, 1973. Sheppard is a long time recorder of the habits and fashions of jet setters and the "upper crust" who pause at one time or another in New York City.

Mrs. John D. Rockefeller IV and Allen Lewis were talking about quilting at L'Aiglon restaurant yesterday noon. They both know a lot about it. Sharon Rockefeller is board chairman of Mountain Artisans, the non-profit organization of West Virginia women that won a Coty Award last year for making the whole world quilt-conscious. Allen Lewis has just written a book about how it happened and what it's all about.

"I spent a month in West Virginia when I was writing the book, and I met all the women who do the work," says Allen Lewis. "They are very proud and never think of themselves as poor. From the moment anyone in the hills can walk, he or she starts learning some kind of handicraft."

The book, called *The Mountain Artisans: A Quilting Book*, is illustrated with some 400 photographs all taken on the spot. West

Artisans

Quilting Due Soon



Dee Caperton poses in front of a pre-Civil War covered bridge near Milton. She wears a skirt called "Little House on a Hill." As a necklace she is wearing one of Yesteryear Toy Company's "Stomper Dolls."

Virginia girls posed for the color shots, wearing the fashions that account for 85 per cent of the Mountain Artisans' business. Mrs. Rockefeller is shown in front of the white gate to her home in Charleston. One hundred sketches take up the how-to-do-it angle.

If there has been no official publication day so far, it's because Mountain Artisans and the author are planning make-it-yourself kits to satisfy the urge that will inevitably hit the book's readers. Before Mrs. Rockefeller flew here yesterday to start negotiations for the kits, the whole idea had to be passed by the board of some 28, who represent Mountain Artisans' 14 conglomerates, which are scattered through the hills of West Virginia.

"At first, the women were a little bit afraid of giving away their secrets," Sharon Rockefeller said, "but they soon realized that they bring out new patterns and colors constantly and that the kits will just create even more interest in their work." The first kits will be something completely simple, like a patchwork pillow cover.

Sharon Rockefeller is one of the busy ones whose every minute is occupied. She is the mother of three children under 4: John D. Rockefeller 5th, Valerie, and Charles Percy Rockefeller, named for her Senator father. She runs at least three homes, one in Charleston, one in the country and one in Buckhannon, the seat of West Virginia Wesleyan College.

"My husband has a new job as college president," she says. "He likes it, but we are both so completely politicized in our minds that I doubt if we can keep out of politics."

Already she and Allen Lewis have been

continued on page 36

Chinese-American Artist Creates Delicate, Beautiful Work



Shao Fang Sheng, or Madame Sheng to many, is one of the most versatile craftspeople in West Virginia. She is likely to refer to herself as an artist, because she thinks of nearly every aspect of her life as an artistic experience.

In the area of fine art Mme. Sheng is accomplished at both traditional Chinese and contemporary Western painting. Also she has experimented with several styles of sculpture. As craftswoman she knits, embroiders, is a weaver, lapidarist, jewelry maker, and has become a formidable potter only within the last three years. She produces striking work in raku, traditional and contemporary Western stoneware, and traditional Chinese porcelain.

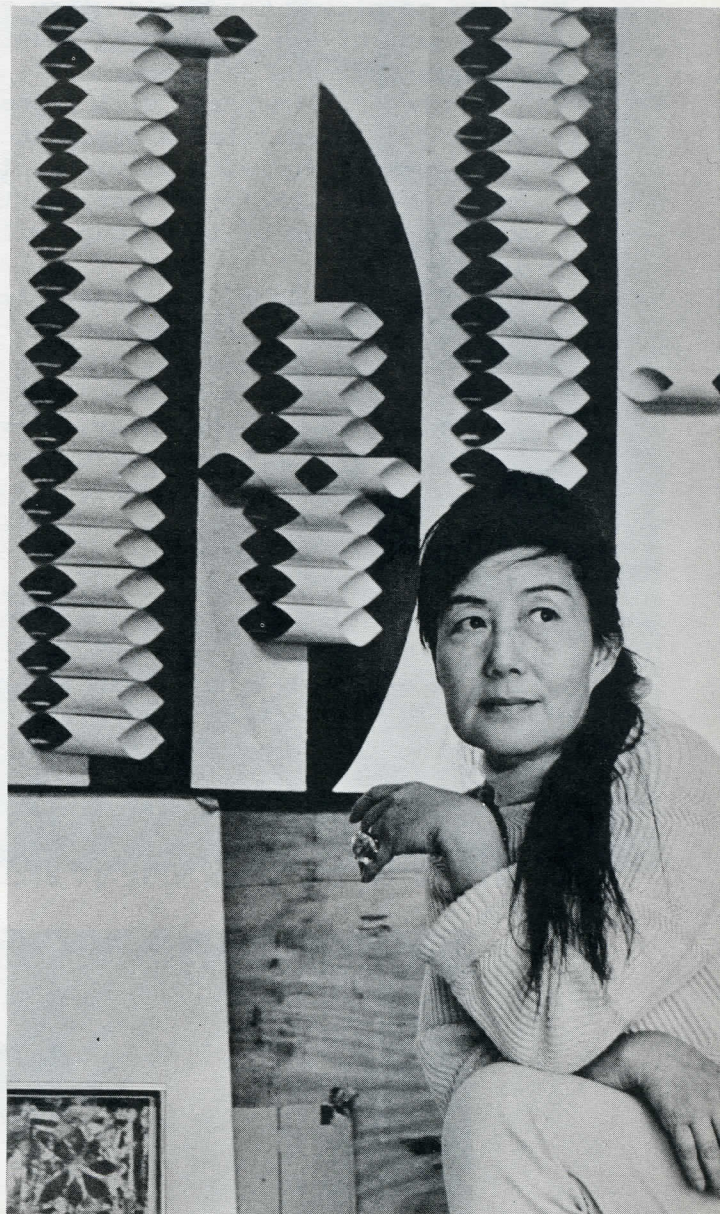
Her accomplishments seem endless. They further span the fields of Chinese and Western music and dance, horticulture, interior design, and Chinese gourmet cooking. She has taught and lectured in all of these fields and teaches Chinese language. For nineteen years she has taught Chinese art, language, and philosophy at the Chautauqua Summer School in New York State.

Mme. Sheng was born in Tientsin, China, and was educated there and in this country after she and her consultant engineer husband came here in 1947. They were invited to study with the architect Frank Lloyd Wright in Arizona at his studio known as Taleisin. They lived there for four years.

In 1957 the Shengs built their remarkably imposing yet economical contemporary house in Williamstown. Without losing a keen sense of their highly cultivated Chinese heritage, they have become fiercely loyal Americans and West Virginians. Mme. Sheng will soberly call herself a "hillbilly" and then offer a warm, reassuring smile.

She came to the first Fair eleven years ago with her paintings and has returned ever since with one surprise after another. One of them some years ago was an infant son, Wei Chung. Now a tall ten-year old, he is interested in leaded glass, violin playing, and baseball and is looking forward to coming to the Fair again, because it is one of his favorite things that happens every year.

Fair fans of Shao Fang Sheng, a Chinese "hillbilly" artist, will pay another visit this year to her booth to see what new creations she has produced in pottery, jewelry, and on canvas.





BLUEGRASS BAND

Around the first of this year The Cochran Family played old-style Bluegrass at a dinner in Washington, D. C., for a large group of bigwig businessmen from all over the country. The audience went wild. Therefore, when the Travel Division of the West Virginia Department of Commerce had a travel promotion luncheon early in April in New York City at the Plaza Hotel this unique band from Diana, West Virginia, was invited to play. The world-weary travel writers also went wild, along with many of the posh hotel's waiters who seemed to pour out of the kitchen into the ballroom.

The five Cochrans will appear every day at the Fair this year, their first Cedar Lakes appearance. Bert Franklin Cochran, a thirty-six year old former coal miner, is the father of the four boys and the guitarist for the fine instrumental group. Helen Ruth, the non-musical wife and mother of the group, will come along to make sure all goes as it should.

"Little" John, age eight, is fiddler. At four he played with the old-time fiddler Bill Monroe at the bluegrass festival at Berryville, Va. Although he has not yet won the championship at the Forest Festival's West Virginia Fiddlers' Contest at Elkins he has placed high for several years. Richard Lee, eleven, plays the 5-string banjo and has begun to win contests. Bert Steven, twelve, plays mandolin, and James Franklin, sixteen, the upright bass. Favorite pasttimes for the boys are fishing and softball when they are not practicing, which is never often enough for Bert.

Their trip to New York, their first, was a whirlwind affair, driving up one day, performing and sightseeing the next, and driving back on the third day. "Little" John was probably more impressed with the escalators in the Royal Manhattan Hotel and in huge Pennsylvania Station than with the Empire State Building or the subway ride he took with his brothers. As for food, they all preferred Howard Johnson's with its strawberry sundaes to fancier restaurants they tried. But the trip's best meal, they agreed, was in West Virginia the night they came home. It was broasted chicken at a neat-as-a-pin cafe called Kelly's on the south side of Buckhannon.



The Cochran Family Brings Memories of N.Y.C. Date to Fair

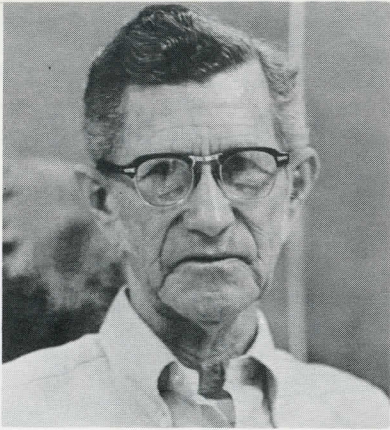
Looking up from an eighty story deck at the Empire State Building are the 3 youngest of the Cochrans, Richard Lee, "Little" John, and Bert Steven.



The Fourth of July music program at 8:00 p.m. will have, in addition to the regular performers, a very special section. Ira Mullins, the excellent old-time fiddler from Maysel in Clay County, has expressed a desire to give one of his fine old fiddles to "Little" John Cochran of The Cochran Family. The fiddle is a half size copy of a Stradivarius that Mr. Mullins bought new sixty-five years ago.

Mr. Mullins is as excited about the whole idea as anybody. He thinks "Little" John and the whole group are very good musicians. "The boy's a good listener, too. He likes to hear me play the fiddle. We're gonna have to play 'Old Joe Clark' together on the show."

As an added bonus Mr. Mullins promises to bring along Mr. Lee Triplet, another of the finest-of-the-fine Clay County fiddlers.



Civil War Captain Was Wood-carver's Teacher in 1915

Harley Burns from Point Pleasant retired a few years ago from his furniture factory job and began to carve in wood and, more recently, in stone. His string pictures, meticulously executed and very modern, that he has made for several years, have taken second place to this newer craft.

Burns recently explained his introduction to woodcarving. "I learned when I was about ten years old in 1915. A man about ninety who'd been a captain in the Civil War taught me a lot about carving and I never did forget it. That was in Leon, W. Va. I was born and raised in Leon in Mason County near Point Pleasant."

Except for a short time in 1936 when he made a few small hand fans out of one piece of wood, as the old man had taught him, Burns did not carve again until he retired. "I was going back through my childhood days and remembered how I'd learned to make the little whittled flowers."

He makes these tiny flowers that never measure over two inches in diameter, and are usually smaller, out of one piece of bass or lynn wood. They are as finely made as any seen in the Appalachian region, several knowing observers agree.

He gets his dried wood from a local sawmill and rips it into small square rods on his hand saw. Then he takes the rods and proceeds to speedily whittle each flower in well under five minutes.

Burns generously consented to allow the process to be photographed for HEARTH AND FAIR.

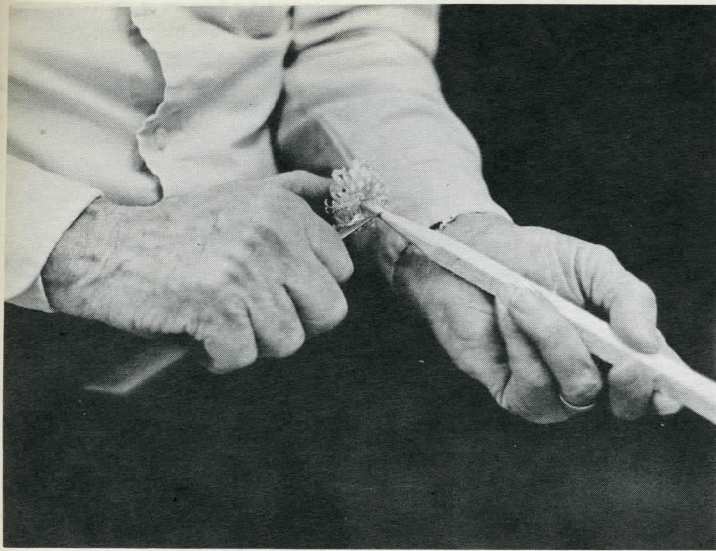
How to Whittle a Wooden Flower



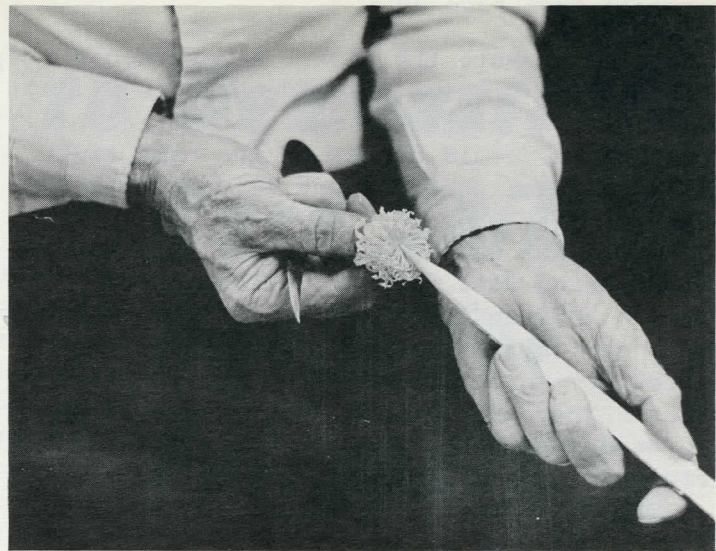
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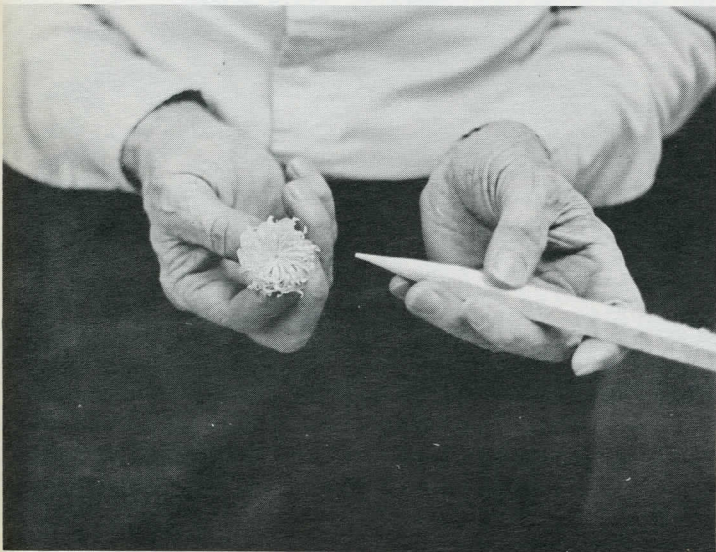
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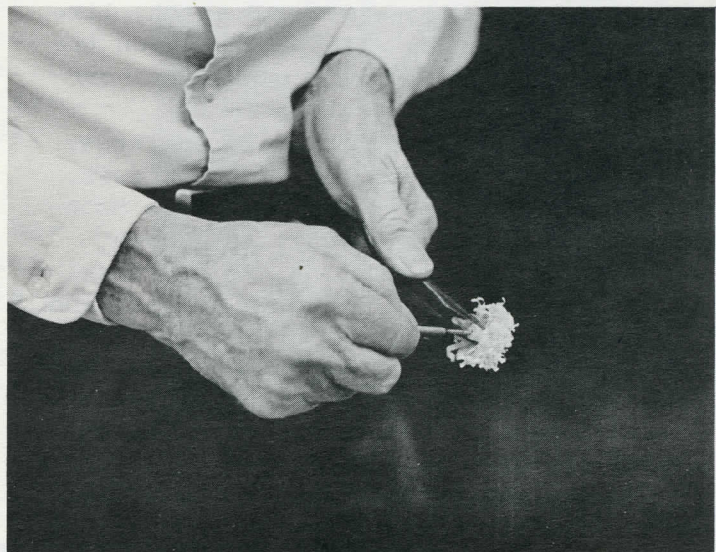
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on tour to promote the book. A week ago a Pittsburgh TV station changed the date of Jay Rockefeller's invitation, so that he and his wife, Sharon, could appear at the same time. "It was a great show because we're all extroverts," she says.

While she was here yesterday, she saw the completed fall fashion collection of Mountain Artisans for the first time. "We have a new pattern maker," she says. "The clothes are more sophisticated and they fit better. They are lighter weight because we have used less wool, and the whole look is different."

The collection, the largest Mountain Artisans has ever shown, still keeps the quilted country dinner skirts and some of the traditional look, but many of the costumes simply use a touch of patchwork as decoration. The pieces mix and match, like the gray wool blouson with patchwork on the chest that can be worn with pants, a short skirt or a long one.

Once you're into this quilt business, you get hooked by it," says author Lewis. Ever since some of his friends in the Mountain Artisans made him a quilt of brown suede and earth-tone cottons, he has been hooked to the point of learning to tuft and quilt himself.

"I have quilts on every bed in my three houses, to say nothing of patchwork seat pads and dozens of cushions," says Sharon Rockefeller, also an addict.

The one who puts it best, though, is Blanche Griffiths, who lives in Sod, one of the West Virginia hill towns, and has become vice-chairman of the Mountain Artisans board. "The love of quilting is the same as the love of music. It's born in you," she says.



Mrs. John D. Rockefeller IV at home wearing a Mountain Artisans gown.

COMING FAIRS AND FESTIVALS IN WEST VIRGINIA

ARTS AND CRAFTS FAIRS

August 10-12 - 1st Annual Logan Co. Arts & Crafts Festival, Logan (Write Chamber of Commerce, Box 218, Logan, W.Va. 25601) Music featured.

August 23-26 - 9th Annual Appalachian Arts and Crafts Festival, Beckley (Write Beckley-Raleigh Co. Chamber of Commerce, Box 1798, Beckley, W. Va. 25801) Music featured.

OLD-TIME AND COUNTRY MUSIC FESTIVALS

July 26-29 - 1st Annual West Virginia Old-time Mountain, Country, Bluegrass, Folk Music Festival, Glenville (Stumptown) (Write Jim Clark, Box 186, Fairfax, Va.) Advance tickets \$20.00

for four days.

July 27-29 - Pocahontas Co. Old-time Music Festival and Community Gathering, Marlinton (on Jacox Road) (Write Betty Rae Weiford, Box 59, Marlinton, W.Va. 24954 or phone 304-799-4852) Modest fees. Crafts featured.

August 3-7 - 7th Annual Appalachian South Folklife Festival, Pipestem (Write Appalachian South Folklife Center, Box 5, Pipestem, W.Va.)

August 10-12 - Bluegrass-Folk Music Festival, Harpers Ferry (Write Harpers Ferry Caverns Festival, Gen. Del., Harpers Ferry, W. Va. 25425) Advance tickets \$16.00 for 3 days.

'The Pewter Man' to Demonstrate Rare Skill Again for Fairgoers

Ronald B. Thomas, who is highly accomplished in the nearly forgotten art of pewter spinning, has been a significant figure in West Virginia's remarkable handcrafts development for many years. Before retiring a few years ago he was first a school administrator and later an industrial arts teacher. He was the first director of the now defunct Cedar Lakes Arts and Crafts Center. His work in spun pewter is collected all over the country.

He was exposed to metal spinning during his college years when Marshall Byrne, a visiting professor from the University of Michigan, came to West Virginia Institute of Technology to lecture and demonstrate. Thomas holds a master's degree in industrial arts from Wayne State University in Detroit. For many years he spun copper, brass, aluminum, and sterling silver.

By the time he retired, pewter had become so popular that he has since then devoted all of his time to that metal. His catalogue states, "Pewter is one of the earliest metals used by artisans and its beauty is recognized by many as the most subtle of all the metals." His pewter dishes, containers, and lighting pieces are made of a lead-free type.



Intricate European Art

When you study the intricate designs of lace, you become aware of a great artistry which has become rare in this age.

Mrs. Hedwig "Heddy" Fluharty, of Parkersburg, practices the art and is recognized as West Virginia's first authentic bobbin lacemaker.

As Heddy carefully opened some boxes of lace in her workroom, she remarked, "There are only 350 to 450 bobbin lacers in the world."

"How do you go about bobbin lace?"

"This is a triangle piece which I am making on a cookie pillow. A cookie pillow is made to match the size of the piece of lace you want to make. In all, I have seven of them. The largest is 36 inches in diameter and is used for making lace for table cloths, curtains and bed spreads. The 22-inch size is for handkerchiefs and doilies. I use the 14-inch size for small pieces which are put together for handkerchiefs and larger articles.

"Where do you get the cookie pillows?"

"I make them. A piece of plywood one-fourth inch thick is cut in a circle as large as you want the base of the pillow cushion to be. Then sawdust is used as a filler inside a cover fastened to the board. A removeable, washable cover is fastened over this and you have a pillow that looks just like a cookie.

"Where do you get your lace patterns?"

"From a book of patterns. The pattern is Xeroxed on plain paper and laid on cardboard. Both the paper and cardboard are pinned on the cookie pillow. Everywhere you see a dot on the pattern, a straight pin is placed through the pattern into the pillow top. Outlines of the pattern are drawn with India ink so you can follow them. The purpose of the pins is to keep the pattern in place while the lace is being made around it. When you have finished the lace, you just pull the pins out of the pillow, as they have served their purpose of holding the lace firmly until completed."

The bobbins dangling from the pillow were explained by Heddy.

"The bobbin looks like a little baseball



Seen at Fair

BY R. DANIEL SIMMONS

*Mr. Simmons is a free-lance writer
and photographer from St. Marys, W.Va.*

bat. Actually, the bobbin is just a spool with thread hand wound around one end of it. The bobbin with a wooden hood to slip over the thread to keep it clean is a German invention and hasn't been made within the last 50 years. The hooded or two-piece bobbins, which I have, are antiques and were brought along with me from Germany."

Heddy pointed out that bobbins are always used in pairs and "thrown" from side to side to twist a thread. This twist or braid is referred to as "toile."

She said that plum wood is one of the best for bobbins because the wood is light in weight and close fibered. Lemon wood is also good because it is lightweight, sturdy, and takes a lot of banging around.

Other woods used to make bobbins are ebony, rosewood, maple, spindlewood, yew, black thorn, may, cherry, apple, and oak.

Linen thread from Ireland is used on Heddy's bobbins. But, it is becoming increasingly difficult to get this thread as many have stopped growing flax.

Although Heddy uses linen as did the ancient artists, she pointed out that lace is also made from cotton, silk, silver, gold, and even woolen thread to a limited extent.

In explaining the reason for so many bobbins hanging from a piece of lace being made, she said that a very fine piece of lace about two inches wide may have from 200 to 300 bobbins attached to it at one time as the pattern is followed to completion. Heddy works within a range of 6 to 2000 bobbins on a piece of lace at one time.

When lace is made by the yard, a different type of pillow is used. It is called the cylinder or bolster pillow. It is made somewhat similar to the cookie pillow except that it has two circular shaped pieces of plywood on either end with sawdust filler in between.

The bolster pillow also is used in making a bridal crown. Supported at the base by a non-rusting, metallic ring, the delicate lace does not require starching, but is held erect by its design.

Types of bobbin lace include Chantilly, Brussels, Flanders, Guipure, Irish, Limerick, Mechlin, Point d'Angleterre and Valenciennes.

Although most of the lace today is machine made, there are comparisons to be noted between machine and handmade lace. The hand lace can be cut, bears more irregularity of pattern and is not as dull and flat in appearance as lace made by machines.

The art of bobbin lace, which was developed in Belgium, The Netherlands, Italy, France and England, was taught to Heddy at an early age. When she was four, she learned to knit in Heidelberg, Germany, from a great aunt who was almost blind.

When she was six, she saw an elderly lady bobbin lace and wanted to learn so badly that she pleaded with her parents to let her take lessons. She took bobbin lessons twice a week. This meant hard work and sacrifice for a youngster who was also attending school from 8 a.m. to 5 p.m.

Continuing as a student of lace-making through the years, Heddy has done research on the French Valenciennes of the 15th century, when most of the expensive pillow lace was made in dark cellars by artisans who worked 16 hour shifts for a few pennies a day. For many workers, those conditions caused blindness.

In her native Heidelberg, where her mother and three brothers still live, Heddy worked as a dental nurse, general practitioner's nurse, and had a pre-med course before coming to the United States in 1960. In December, 1971, she became a naturalized American citizen. She is promoting a pilot program of instruction on lace making for apprentices and welcomes new students.

"As you work with bobbins which are unnumbered, you have to learn the art by the method of a person teaching a person. This is why the apprenticeship program is needed if the art is to survive."

planning desks

SHOW OF QUALITY OPENS EARLY EVERY DAY

The Show of Quality is open every morning of the Fair at 8:00. Early visitors may enjoy coffee and doughnuts while seeing the Show, which is made up of one example of each craftsman's work. Awards of Excellence are placed on work deemed especially meritorious by a panel selected from the Standards Committee of the West Virginia Artists and Craftsmens Guild. William Gerhold was responsible for organizing and mounting this show.

AFTERNOON FOLK MUSIC CONCERT

A Folk Music Concert at 3:00 every afternoon will go on at the small amphitheatre. It will be different every day and feature regular Fair musicians, exhibitors and staff members who perform, and special appearances by visitors. The visiting performers who wish to play each day are asked to sign up with a member of the Music Staff by 2:00 p.m. that day.

COUPLE SHARING HERB & NATURAL FOOD TENT

Bonnie and Dave Fisher, an energetic couple responsible for a year-old business called Hickory Hollow in Peterstown, W. Va., are sharing the Fair's first natural food and herb tent with Glenwood's Catfish Gray (see story page 8). The Fishers are from Akron, Ohio, where she was a high school art teacher and he a materials engineer with a large rubber company. Bonnie explains, "We gave up our high paying jobs and are starting all over in our organic farming venture." Hickory Hollow is a mail order business selling herbs for cooking, smelling, and drinking as tea. They also make their own granola cereal, herb vinegars, salad dressings, and relishes. In a year they will have strawberries and grapes that they have planted to sell locally. Their catalog sums it all up: "In our beautiful hollow between Peters Mountain and Little Mountain we till the soil by organic methods. We use no poisonous chemicals or artificial fertilizers on our soil. We improve the Earth by natural additions of compost, mulch, manure, and natural mineral fertilizers. No preservatives or chemicals of any type are used on our foods. After trying our products you will agree with us that natural and organic foods are true gourmet foods. We may also ship our pure mountain spring water if enough interest is shown." Bonnie is about to be a published writer. She wrote a section on the aromatic use of herbs for a book to be published by Rodale Press called The Organic Way with Herbs. To receive a Hickory Hollow price list, write them at Route 1, Box 52, Peterstown, W. Va. 24963.

WEAVERS (Continued from page 19)

WEAVING AND SPINNING UNDER THE DIRECTION OF MISS LUCY QUARRIER,
Charleston, West Virginia

SPINNERS

Mrs. Mary Helen Cutlip, 307 Barkwell St., St. Marys, W. Va.
Mrs. M. P. Hatcher, Rt. 2, Box 197, Beckley, W. Va.
Mrs. H. B. McKinney, Box 16, Sophia, W. Va.

WEAVERS

Mrs. Beatrice Bannerman, Cullodin, W. Va. 25510
Mrs. Hazel Wright, Box 15, Cottageville, W. Va.
Mrs. Bertha Fisher, 624 Church St., Ripley, W. Va.
Mrs. Annie Sedlock, Box 41, Ansted, W. Va.
Mrs. Macel Darlington, Box 72, Powellton, W. Va.
Mrs. Ruth Polsue, 3815 Va. St. E., Charleston, W. Va.
Mrs. Myrtle Noffsinger, 3804 Va. Ave. SE, Charleston, W. Va.
Mrs. Bernice Coffman, 103 Sunset Drive, Elkins, W. Va.
Mrs. Helen Dean, 317 Mt. View Drive, Charleston, W. Va.
Miss Bernice Collins, 1402 Jackson St., Charleston, W. Va.
Mrs. Mary Kyle, 313 Randolph St., Charleston, W. Va.

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"Oh the hills, beautiful hills; how I love those West Virginia hills;
If o'er sea or land I roam, still I think of happy home,
and my friends among the West Virginia hills."

