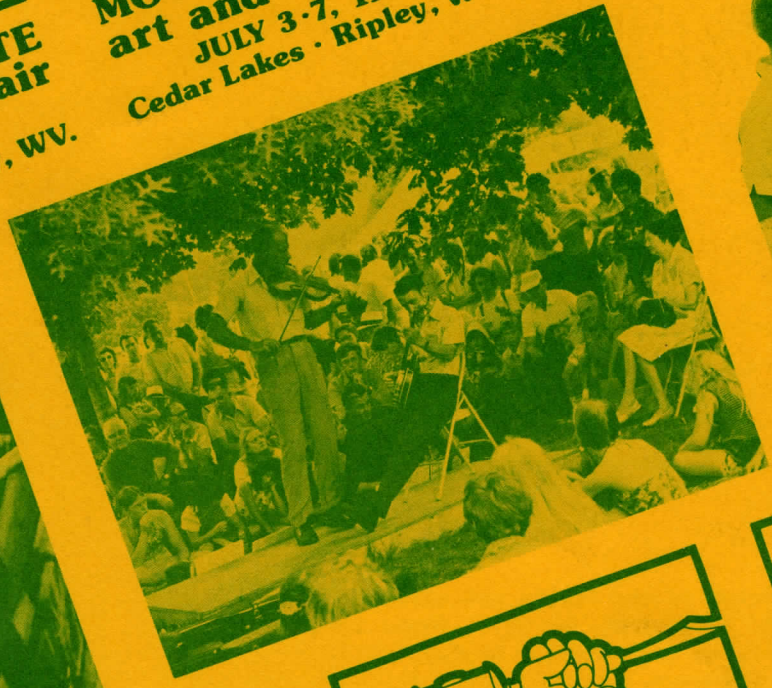
Hearth and Fair

July 1974

MOUNTAIN STATE
art and craft fair
JULY 3-7, 1974
Cedar Lakes · Ripley, WV.



Hearth and Fair

PUBLISHED BY
THE WEST VIRGINIA DEPARTMENT OF COMMERCE
AND THE MOUNTAIN STATE ART & CRAFT FAIR

"Hearth and Fair," W. Va. Dept. of Commerce, 1900 E. Wash. St., Charleston, W. Va. 25305. 304-348-2286

Sponsoring agencies of the M.S.A.& C.F:

Cedar Lakes Conference Center
W. Va. Artists and Craftsmens Guild
W. Va. Department of Agriculture
W. Va. Department of Commerce
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W. Va. Department of Natural Resources
W. Va. University Extension Service

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&
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Typist

COVER

GRAPHICS. An adaptation of the Fair's new advertising designs by Butch Lee Graphics, Route 7, Rox 75-A, Morgantown, W. Va. Phone 304-292-5822

PHOTOS, left to right, an unidentified Apprenticeship Program weaver; Glen Smith, fiddler, and Jimmie Currence, banjo player; Allessandre Moretti, glassblower with Pilgrim Glass Co. (W. Va. Dept. of Commerce)

Welcome to the Fair

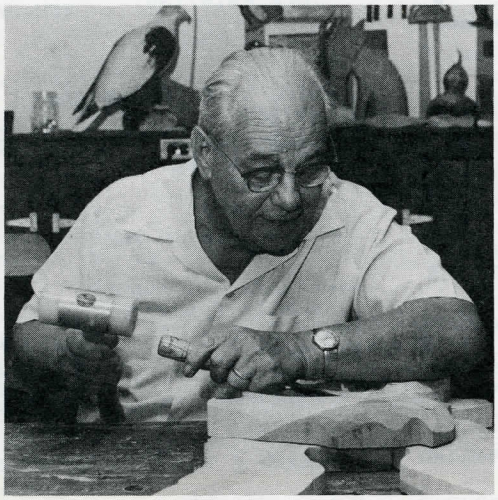
Welcome to the Mountain State Art and Craft Fair. You may not have realized when you parked your car and walked through the gate into these grounds that you were in another world, but you are.

The sights, the sounds, the aromas, the flavors, and the textures which surround you are the essence of our heritage of these hills.

As you meander from one spot to another, you will find a pleasant relaxation in the atmosphere that pervades the area.

So look, listen, feel, smell, taste of those things that our forefathers have handed down to us. We are proud to pass on to you some of the things they felt were a part of a good life. We do, too.

Enjoy yourself and come back again. We'll be waiting for you.



O. L. "Tubby" FitzRandolph
President of the Board and Director of the
Mountain State Art and Craft Fair

EXHIBITORS '74

Adams, Perry & Terry
4402 Uhl Street
Parkersburg, W. Va.
FISHING LURES, CUSTOM BUILT RODS

Allen, Suzy & Tammy
Route 2, Box 248-D
New Martinsville, W.Va.
DOLLS, CREATIVE STITCHERY

Appalachian Craftsmen
1139 Fourth Avenue
Huntington, W. Va.
PATCHWORK FASHIONS, QUILTS, GIFTS

Cabin Creek Quilts
Box 383
Cabin Creek, W. Va.
PATCHWORK PRODUCTS

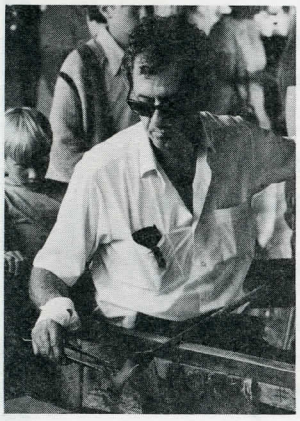
Casto, Coy
Box 367
Athens, W. Va.
CAST SILVER JEWELRY

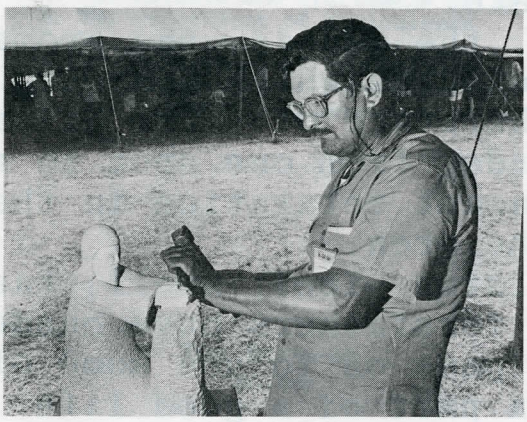
Clay Clan
530 Sheridan Circle
Charleston, W. Va.
CLAY SCULPTURE, POTTERY, PAINTINGS

Criss, Ben
Box 115-C, Route 5
Buckhannon, W. Va.
PENCIL SKETCH PORTRAITS

Cutlip, Joyce
307 Barkwill Street
St. Marys, W. Va.
HAND-DIPPED CANDLES

Davis, James C.
Box 59, 106 Reedwood Street
Pennsboro, W. Va.
HANDCUT GLASSWARE





Apprentice Products
Box 213
Glenville, W. Va.
BASKETS, WEAVING, POTTERY, CLAY SCULPTURE, PAINTINGS

Barnes, Glen
New Martinsville, W. Va.
ARTIST

Burns, Harley
Route 1, Fairview Road
Pt. Pleasant, W. Va.
WOODCARVINGS AND WHITTLED HARDWOOD FLOWERS

Butler, Ethelyn & Fred
Star Route, Box 73
Greenville, W. Va.
APPLE DOLLS, PATCHWORK, NATURE PICTURES

Butcher, Jared
Box 723
Athens, W. Va.
BLOWN GLASS

SEE WEAVERS, SPINNERS & VEGETABLE DYERS LIST INSIDE BACK COVER

Collison, French
Strange Creek, W. Va.
WOOD TURNING

Conner, Mrs. Harry
Meadow Estates
Wheeling, W. Va.
CORNHUSK FLOWERS AND ARRANGEMENTS, PINE CONE OWLS

Cooper, Robert N.
Route 1, Box 19
Auburn, W. Va.
PHOTOGRAPHS

Courtney, Pat & Kathleen Newcome
Route 1, Box 162
Farmington, W. Va.
BATIK HANGINGS AND GARMENTS

Davison, Alice
1662 Woodvale Drive
Charleston, W. Va.
TOLE PAINTING

Dibble, V. C. & Damienne
KILNRIDGE
Route 2, Box 1
Kentuck, W. Va.
POTTERY

Dickinson, L. Eugene & Bill Kennedy
Route 2, Box 236
Fairmont, W. Va.
FOLK MUSICAL INSTRUMENTS, DULCIMERS AND FOLK BANJOS

Doncy Toleware
109 Webster Avenue
Morgantown, W. Va.
PAINTED TOLE PRODUCTS

Duckworth, Virginia
Route 3, Box 220
Mineral Wells, W. Va.
DRIED APPLE DOLLS AND OTHER DOLLS

Dunaway, Claudia
U. S. 219 North
Lewisburg, W. Va.
POTTERY

Earnest, Lynn
50 Berwind Lane
Welch, W. Va.
BATIK PRINTS

Epler, Raymond
4508 Country Club Blvd.
South Charleston, W. Va.
MOUNTAIN DULCIMERS

Faith Workshop
2401 W. Washington Street
Charleston, W. Va.
WOODEN TOYS AND SEWING PRODUCTS

Floyd, Nina
Route 3, Box 109
Buckhannon, W. Va.
RAG DOLLS, STUFFED TOYS

Fluharty, Heddy
Route 4, Box 442
Parkersburg, W. Va.
BOBBIN LACE

Folk Designs, Inc.
Box 4144
Bluefield, W. Va.
QUILTS, CLOTHES, DOLLS

Forstall, Margaret
Box 67
Rock Cave, W. Va.
WATERCOLORS

Gardner, Asel
213 Sanders Avenue
Kingwood, W. Va.
HAMMERED DULCIMERS, LP RECORDS

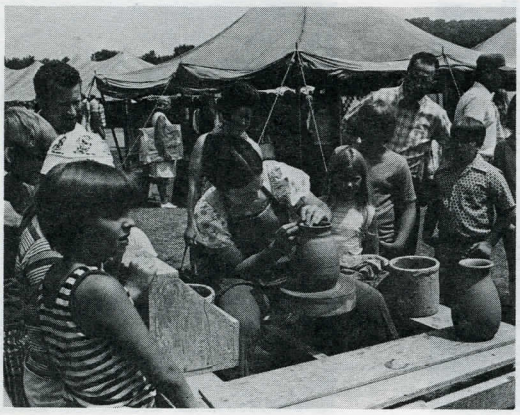
Harris, Helene
130 East Point Drive
Charleston, W. Va.
SEWN STUFFED TOYS

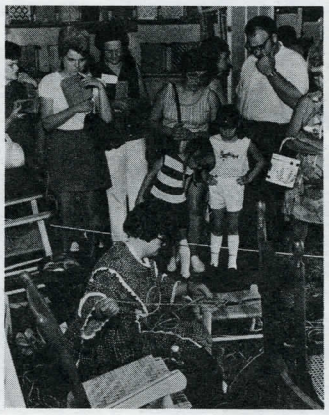
Hayes, Rev. Herman L.
405 Dunbar Avenue
Dunbar, W. Va.
WOOD CARVINGS

Haynes, Arthur
1534 2nd Avenue
Charleston, W. Va.
PORTRAIT SKETCHES

Henderson, Edna
200 Swarthmore Avenue
Charleston, W. Va.
PORCELAIN HEAD DOLLS AND KITS

Henson, Charlotte
409 Midland Trail
Hurricane, W. Va.
SEAT WEAVING, OLD-FASHIONED SUNBONNETS





Farewell, Ann Contois
Box 224-A, Route 2
Hamlin, W. Va.
STAINED GLASS WINDOWS AND HANGINGS

Fetty, Patrick
Route 1, Box 82
Ansted, W. Va.
WOOD PRODUCTS, SOAP, CANDLES

Feurele, Lois
320 South Walnut Street
Huntington, W. Va.
SILVER JEWELRY

Fidler, Katy
332 Burke Street
Morgantown, W. Va.
SILKSCREENING

FitzRandolph, "Tubby" & Helen
R.F.D. #1
Pt. Pleasant, W. Va.
WOOD CARVINGS AND OTHER WOOD PRODUCTS

Gee, Nancy
RD
Littleton, W. Va.
SCISSOR CUT SILHOUETTES

Gerhold, William
510 Caroline Avenue
Williamstown, W.Va.
PAINTER

Goose Run Crafts
Route 78, Box 66
Troy, W. Va.
WEAVING, POTTERY

Harman, Greg
P. O. Box 108
Fraziers Bottom, W. Va.
LEATHER PRODUCTS

Harper, George D.
P. O. Box 542
Moundsville, W. Va.
DRAWING, PAINTING, POTTERY, PRINTS

Higgs, Elli
Forest Hills
Fairmont, W. Va.
FLORA CRAFT

Hille, Karl
Route 1, Box 29
Greenbank, W. Va.
LEADED GLASS SHADES AND LANTERNS

Icard, Elwanda
Route 2, Box 299
Pt. Pleasant, W. Va.
SEAT WEAVING

Ihrman, Francis & Diane
124 Toy Street
Terra Alta, W. Va.
DEEP BAS-RELIEF WOOD CARVING

Jouan, Pauline
2484 Collis Avenue
Huntington, W. Va.
MEMORIAL EXHIBIT OF ARON JOUAN'S WOODCARVINGS

Kaiser, Sheila
113 Mt. View Drive
Wheeling, W. Va.
TOLE AND DECORATIVE PAINTING

Kiser, William R.
75 South Florida Street
Buckhannon, W. Va. 26201
OIL PAINTINGS, ETCHINGS, PEN AND INK DRAWINGS

Leet, Marie
200 Sheller Drive
Charleston, W. Va.
PAINTINGS

MacDowell, Ric
Bowles Route
Hamlin, W. Va.
MOUNTED COLOR PHOTOGRAPHS

Mar-Lea
26 Hollen Circle
Fairmont, W. Va.
LEADED GLASS OBJECTS

Meads, Jim & Judy
18 Van Horn Drive
Glenville, W. Va.
APPALACHIAN PLUCKED DULCIMERS

Meck, Karen & Jim
P. O. Box 143
Buckhannon, W. Va.
HANDMADE FURNITURE

Meisel, Gerald
General Delivery
Uler, W. Va.
POTTERY

Miecznikowski, Richard
Route 1, Box 190
Mannington, W. Va.
POTTERY

Mountain Artisans
147 Summers Street
Charleston, W. Va.
PATCHWORK FASHIONS AND HOME ACCESSORIES

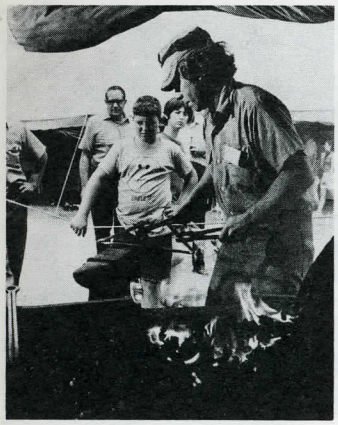
Rural Arts and Crafts Assn.
1333-1335 Market Street
Parkersburg, W. Va.
PATCHWORK ANIMALS AND QUILTS

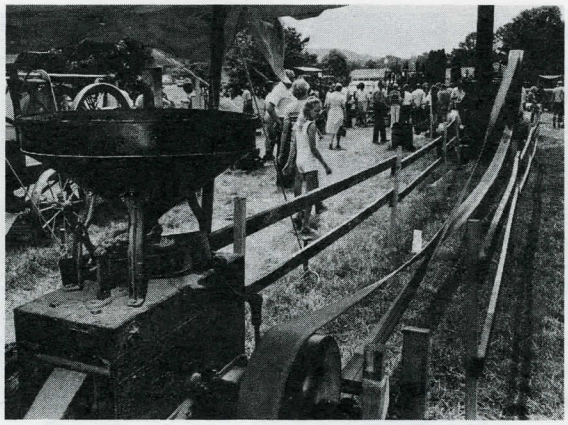
Schnabel, Patsy, J.
901 Riverview Drive
Morgantown, W. Va.
DOUGH SCULPTURE

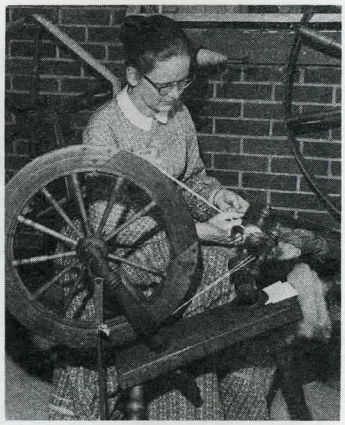
Schnacke, Dick
Route 1
Proctor, W. Va.
MOUNTAIN FOLK TOYS

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

Shaffer, James
Route 2, Box 257-N
Charleston, W. Va.
BROOMS(CHARLESTON BROOM MFG. CO.)







Marshall, John & Alma
Box 18
New Haven, W. Va.
LAPIDARY JEWELRY

Martin, Jeff
813 Columbia Avenue
Williamstown, W. Va.
PAINTINGS, DRAWINGS

Maslowsky, Susan Barnhart
516 Carolina Avenue
Chester, W. Va.
POTTERY

McHugh, Joe
Route 1, Box 55
Cox's Mill, W. Va.
LEATHER PRODUCTS

Meadows, Bill
1768 Woodward Terrace
Huntington, W. Va.
POTTERY

Muth, Williams
Box 8043
Huntington, W. Va.
BLADE SMITH AND CUTLER

Pranulis, Vivian & Dick
Hix Route
Sandstone, W. Va.
SILK SCREENED PRINTS AND BATIKS

Reed, Bill
1108 Quincy Street
Parkersburg, W. Va.
WOOD SCULPTURE AND CARVINGS

Roberts, Bill
700 23rd Street
Vienna, W. Va. 26105
TINSMITHING AND WIND CHIMES

Roush, Walden & Louise
2003 Mount Vernon Avenue
Pt. Pleasant, W. Va.
LAPIDARY, SILVER-CASTED JEWELRY

Shapiro, Peter Mark
1253 Cambridge Avenue
Morgantown, W. Va.
THUMB PIANOS, MARIMBAS

Sheng, Madame Shao Fang
Route 1
Winged Pavilion Studio
Williamstown, W. Va.
JEWELRY, PAINTINGS, POTTERY

Shortt, Donna & Dave
202 Monterey Drive
St. Albans, W. Va.
HAND-DIPPED CANDLES

Smith, Marvin &
Smith, Susan
Replete, W. Va.
POTTERY, PRINTS

Spencer, Sterling
82 Oakford Avenue
Richwood, W. Va.
WOODCARVINGS

Stewart, James & Verlie
Danville, W. Va.
WOOD AND COAL SCULPTURE

Stough, Alice(Meisky)
Route 1, Box 405
Millstone, W. Va.
KNITTED AND CROCHETED CLOTHING AND RUGS

Sweda, Rebecca & Earline Allen
c/o Art Department
Marshall University
Huntington, W. Va.
POTTERY

Teague, Marj
105 West 3rd Street
Williamstown, W. Va.
PAINTINGS

Thomas, Ron
21 Stephenson Apartments
Charleston, W. Va.
SPUN PEWTER VESSELS

VanNostrand, Brian
P. O. Box 10
Hacker Valley, W.Va.
POTTERY

Virshup, Richard
Route 2, Box 13
Rock Cave, W. Va.
CHAIRS, STOOLS (LINGER CHAIR FACTORY)

Warner, Mark
Box 43
St. George, W. Va.
CUSTOM MADE FURNITURE

Weaver, Jerome
238 Liberty Street
Salem, W. Va.
CHAIR MAKER

Welden, Joyce
3 Woodsedge Way
Charleston, W. Va.
HAND PAINTED AND FIRED CHINA AND GLASS

Whitney, John & Linda
P. O. Box 1213
Morgantown, W. Va.
SILVERSMITHING

Wiest, James
Route 1, Box 112
Rock Cave, W. Va.
LEATHER PRODUCTS

Wiest, Scottie Roberts
Route 1, Box 112
Rock Cave, W. Va.
POTTERY

Wilson, Esther
215 Spring Street
White Sulphur Springs, W.Va.
POTTERY

Wilson, Sara Jane
1829 Spring Valley Drive
Huntington, W. Va.
LEATHER PRODUCTS

Wolfe, Larry
16 Mustang Acres
Parkersburg, W. Va.
GRANDFATHER CLOCKS

Wyoming County Sheltered Workshop, Inc.
P. O. Box 2
Maben, W. Va.
WOOD WORKING

Yates, Bob
698 Oak Street
Kenova, W. Va.
WOOD CARVINGS

Yesteryear Toys, Inc.
Box 4383
Charleston, W. Va.
WOODEN TOYS

SPECIAL EXHIBITS

APPLE BUTTER MAKING
Elkview Home Demonstration Club
Mrs. Mildred Edens, President
238 Melton Addition
Elkview, W. Va.

ANTIQUE STEAM & GAS ENGINE
J. D. Anderson
304 Charleston Avenue
Ripley, W. Va.

BEE HANDLING - HONEY
Raymond Harvey & family
Box 84
Sandyville, W. Va.

BLACKSMITHING
Joseph Franetic
Route 7
Normantown, W. Va.

BLACKSMITHING
Howard E. Holtzworth
East 9th Street
Williamstown, W. Va.

BLACKSMITHING
Michael Snyder
Route 1, Box 115 C
Wymer, W. Va.

BOOKS OF W. VA. POEMS
W. Va. Poetry Society
Harold Slate
Route 6, Box 10
Ripley, W. Va.

CANDY MAKING
Mrs. Ernest Royal
Route 2, Box 115 C
Beckley, W. Va.

CERAMIC SHELL BRONZE CASTING
James Veilleux
RR 1, Box 525
Dunlow, W. Va. 25511

CORN GRINDING - CORNMEAL
Ancil Cutlip
307 Barkwill Street
St. Marys, W. Va.

GLASSMAKING
Pilgrim Glass Corporation
Ceredo, W. Va.

HAND HEWN WOODEN PITCH FORKS
Robert M. Clark
Route 2, Box 323
Buckhannon, W. Va.

NATURAL FOODS, HANDMADE CLOTHES
The Growing Tree Country Store
128 1/2 Court Street
Spencer, W. Va.

ORGANICALLY GROWN FOODS, TEAS, CONDIMENTS
Hickory Hollow
Bonnie and Dave Fisher
Route 1, Box 52
Peterstown, W. Va.

POLE LATHE
Charles Brown
5 Willoughby Avenue
Huntington, W. Va.

continued

PUPPETRY
Diane Wilson
Carousel Crafts
523 Melrose Street
Morgantown, W. Va.

QUILTING
Emma Clayton
Route 1
Berea, W. Va.

SHINGLE SPLITTING
W. G. Eubank
Webster Springs, W. Va.

SOAP MAKING
Dr. Margaret Ballard
Old Hundred
Union, W. Va.

SPRING POLE LATHE - BANJOS
Jenes Cottrell - Sylvia O'Brien
Ivydale, W. Va.

STEAM ENGINE
Emerson Campbell
Union, W. Va.

STEAM OPERATED SHINGLE SAWING
Eston H. Teter
Franklin, W. Va.

VARIOUS CRAFTS, FOODS, STONE-GROUND CORNMEAL
Mountain Industries
The Old Mill
Mary Beth Lind
Harman, W. Va.

VARIOUS CRAFTS AND BOOKS
The Country Store
West Virginia State Folk Festival, Inc.
Mrs. Fern Rollyson
Box 127
Glenville, W. Va.

WOODEN COLONIAL PRINTING PRESS
Harold Reed and Tim Hall
American Press
908 32nd Street
Parkersburg, W. Va.

MOUNTAIN BASKETRY
Oral Nicholson
Heritage Arts Program
Salem College
Salem, W. Va.

Musicians - from these hills

Roger E. Bryant
Box 84
Logan, W. Va.
Guitar, autoharp, singer

Paul Crane
718 East Park Avenue
Fairmont, W. Va.
Guitar, singer

Jimmie Currence
Cassity, W. Va.
Banjo, fiddle

Russell Fluharty
Route 3
Mannington, W. Va.
Hammered dulcimer, mandolin, banjo, plucked dulcimer, Jew's harp
COORDINATOR

Photos - Ann Ratcliffe

'Aunt Jennie'

'Russ'

Bill Linhart
123 Pine Street
Dunbar, W. Va.
Bagpipes

Dave Milefsky
218 Mellon Street
Beckley, W. Va.
Bagpipes, banjo, fiddle

David Perry
Genoa, W. Va.
Guitar, singer

Glen & Delano Smith
Box 1133
Elizabeth, W. Va.
Fiddle
Guitar, singer

Aunt Jennie Wilson
Box 7
Peach Creek, W. Va.
Banjo, singer, yarn teller

Dwight Diller
Marlington, W.Va.
Banjo, fiddle, bass

HEARTHSIDE NEWS

REST, LEARN, ENJOY IN MOUNTAIN HERITAGE TENT

An important part of the Fair, the Mountain Heritage Program, is again in progress continuously in the large tent at the far side of the Craft House. A brochure is available detailing the ambitious schedule of events there.

Whether you're interested in language patterns, home-style folk music and its roots, in-depth handcraft demonstrations, folklore, Mountain dances (including square dancing!), or religion, you'll find it on the schedule. Dr. B. B. Maurer, coordinator of the Program, will, as always, conduct an old-time Sunday service on the 7th.

FAIR'S MOUNTAIN MUSIC AT FOUR LOCATIONS

Russell Fluharty is coordinator of the mountain musicians at the Fair. (See Musicians list on page 6.) At one of three locations there will be constant music by fiddlers, banjo players, bagpipers, dulcimer players, and singers. Each evening at 7:30 (July 3-6) there will be an open session featuring players of only one of the instruments. Players of the traditional mountain music instruments are urged to check the schedule and join in.

PEACH CREEK MUSICIAN PHONES IN REPORT -ED.

The banjo-playin'est woman almost anywhere is eagerly counting the days 'till her favorite annual event, this Fair. Aunt Jennie Wilson phoned from Peach Creek recently to say she's sending Fair brochures to places like Salt Lake City and Boston. Her friends from all over want to know if she'll be playing this year. "Why, of course!" she tells them.

Roger Bryant, Aunt Jennie's grandson, who spent some of the winter in Chicago where he's building a faithful following, is back and will also be at the Fair. He's selling his new record albumn that has some new songs of his on it.

GUILD HAS NEW OFFICERS AND HISTORIAN

At the W. Va. Artists and Craftsmens Guild annual meeting in May at Cedar Lakes, Phil Maxwell (Wheeling) was elected President until 1976. Maynard R. Coiner (Athens) became First Vice-president and William Gerhold (Williamstown) Second Vice-president. New members elected to the Board of Directors are Charles Brown (Huntington), Andrew Edwards (Wheeling), and Bill Meadows (Huntington).

The Guild has appointed Pauline Jouan as its Historian. She will keep accurate records of the organization's background and welcomes copies of any and all clippings and other information, old and new about the Guild. Her address is 2484 Collis Ave., Huntington. She explained she will be happy to copy and return any material sent to her that the owner wants back.

FAGAN RETURNS TO HEAD NEW ARTS AGENCY

A new and as yet unnamed arts agency in State government is being created and will be headed by Norman L. Fagan. The Pittsburgh native who apparently left only regrets here in 1970 when he resigned as Executive Director of the W. Va. Arts and Humanities Council and went to Washington to become Education Director for the then new John F. Kennedy Center for the Performing Arts.

Fagan's first job in the State in 1962 was manager of "Honey in the Rock" at Grandview State Park. In 1972 in Washington he was named Director of Performing Arts and Public Media at the National Endowment for the Arts.

As head of the new department beginning July 1, Fagan will oversee the operations of the W. Va. Arts and Humanities Council, the State Bicentennial Commission, and the Science and Cultural Center now under construction.

MOUNTAIN HERITAGE BOOK BRAND NEW FOR FAIR

A new book called *Mountain Heritage* is hot off the press and for sale at the Fair. The 6" x 9" format paperback contains five chapters and goes into the Region's history, sociology and culture, language, folk music, and religion. The appendix is made up of folk songs complete with guitar chords and instruction for Mountain dances.

Contributors are Dr. W. Bayard Green, Dr. O. Norman Simpkins, Wylene P. Dial, Dr. Patrick W. Gainer, and Dr. B. B. Maurer. Dr. Maurer, a Fair Board Vice-president, is editor of *Mountain Heritage*.

The book is for sale at several locations here for $4.00. To order copies send $4.50 to Cedar Lakes Conference Center, Division of Vocational Education, Ripley, W. Va. 25271. Retailers wanting to buy the book for resale may write the same address for information.

W V U ANNUAL CRAFTS FESTIVAL PLANNED

Mountaineer Week at W. Va. University will be held from Sept. 14-21 this year. The Arts and Crafts Festival, a part of the Morgantown celebration, will be from Sept. 15-19 in Mountainlair ball-

rooms.

Booker Walton, faculty advisor for the events, said in late May their list of exhibiting craftspeople was almost complete.

Also a part of the week's activities will be mountain music performances, speakers on W. Va. folklore, a Country Store, and a heritage fashion show.

SCHEDULE OF ART SHOWS AT CHARLESTON CLUB

The Army-Navy Club of Charleston, Inc., continues to present month-long shows of the work of State artists and craftspeople. Coming up are

July 15-Aug.15 - Pat Courtney, batik (Fairmont)
Aug. 16-Sep.15 - Frankie Wheeler, watercolorist (Beckley)
Sep.16-Oct.16 - Scottie Wiest, potter (Rock Cave)
Nov. 1-Dec. 1 - William Gerhold, painter (Williamstown)

The public may view exhibits at the private club at 9 McFarland St.

SPRING FESTIVALS' ATTENDANCE INCREASES

Two annual crafts festivals this spring had more visitors and greater sales than in 1973. Salem College's Heritage Arts Festival (Apr. 26-28) and the Monongahela Valley Arts and Crafts Fair (May 3-4) at Middletown Mall in Fairmont both reported the increases.

Fort New Salem, the nearly completed (dedicated June 20) replica log fort of the settlement period, was the focus of attention in Salem. Heritage Arts Program Director John Randolph has much to be proud of, but he seemed especially pleased at having a resident mountain basket maker on hand. Mr. Oral Nicholson from Doddridge Co. is the program's full-time instructor in basket making.

The organizers of the Fairmont mall fair report that craftspeople from distant points in the State had higher sales than talented local artisans among the 25 exhibitors there. Sales were substantially higher, although attendance is hard to calculate since no admission fee is charged.

At both events a "new" folk toy maker and his family were kept quite busy. Pemberton Cecil from Wileyville, one of Dick Schnacke's toy makers, has begun to exhibit on his own at fairs within the last few months.

HERMITAGE MOTOR INN CRAFTS BUYER REPORTS -ED.

Mrs. Jerome (Alma) Cowherd of the first rate Hermitage Motor Inn at Petersburg reports that business is flourishing again (late May) after a mild winter slump related to the gas shortage. Her handcraft and W. Va. book shop is possibly the busiest, most successful in the State. She stresses that their motel and shop, though under the same roof(s), have separate clienteles to a large degree.

Already she is stocked heavily for the summer, but she is always open to new, good work by W. Va. craftspeople. Contemporary work is what she is more interested in all the time.

To sell to this discriminating buyer a craftsperson *must* have a well worked out system of wholesale and retail pricing. Her buyers are a mobile lot, and she quite understandably gets unhappy when they report that prices of work in her shop are lower *anywhere* else.

Of course she prides herself on her excellent collection of books on the State and by residents. Write her at the motel (Petersburg, W. Va. 26847).

OGLEBAY INSTITUTE HAS FULL SUMMER SCHEDULE

The annual Art and Craft Festival in Wheeling is on July 13 and 14 at the White Palace in Wheeling Park. Sponsored by Oglebay Institute, festival hours are between 12 noon and 8:00 p.m.

The Institute's summer schedule of music, art, and many other educational events is very large. Just a few of the other events planned are Lionel Hampton on July 3 at 8:30 p.m.; a slide lecture on Art Deco and Art Moderne by Penelope Hunter at the Mansion Museum on Aug. 14 at 8:15 p.m.; and the Fall Folk Dance Camp at Camp Russell between Aug. 30 and Sept. 2.

For information on these and the many other events write Oglebay Institute, Wheeling, W.Va. 26003.

CLIFFTOP SITE OF LABOR DAY BLUES & GOSPEL JUBILEE

Mickey Lassiter, organizer of the Second Annual John Henry Memorial Blues and Gospel Jubilee ("Festival" last year), announced that it will be held at Clifftop (Fayette Co.) at the Washington-Carver State 4-H Camp. Dates are Aug. 30,31, Sept. 1.

Held last year near Beckley, the festival attracted Black musicians from as far away as southern Georgia. Traditional Black music, art and crafts, and culture of Blacks in the Mountains is explored and presented at the lively event. Lassiter stressed that much more of the same good music, workshops, and traditional food will be on hand and that the facilities will be greatly improved.

There will be camp sites at the large Washington-Carver Camp that is adjacent to Babcock State Park.

NEWER STORES--CRAFTS NEXT TO FOODS IN LEWISBURG

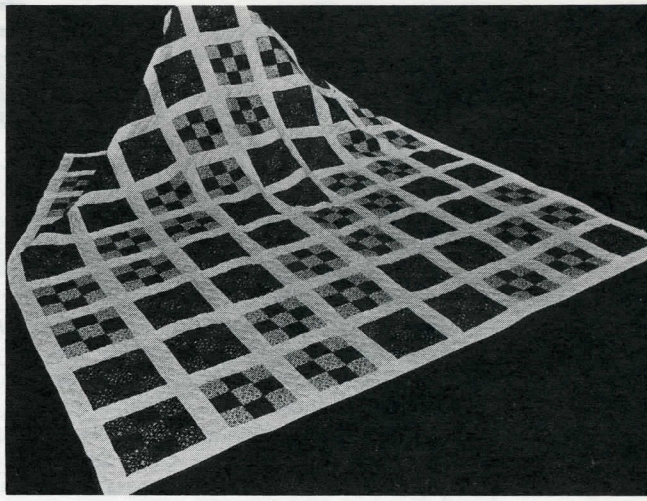
In Lewisburg still another natural food store (Also see pp. 13 & 44) is thriving right next to a craft store run by leather craftspeople. The New Growth Company Store is the sensible foods emporium and Frog City Works the handcraft store.

John Patton, a young Greenbriar Co. native, is owner of New Growth Company Store. Selling foods from bulk amounts at reasonable prices is his aim.

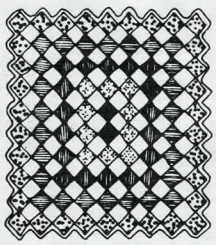
Besides the leather products of its associates, Frog City Works sells the work of other craftspeople. They take only a 10% commission, and, to even further stretch their remarkable idealism, they'll trade with others for merchandise. The leather workers and owners are Larry Davis, Linda Lynch, and Charlotte Redonssakis.

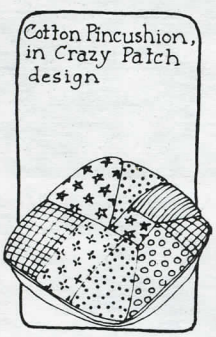
One address will do for both stores--123 East Washington St., Lewisburg, W. Va.

CABIN CREEK QUILTS



Earl Dotter



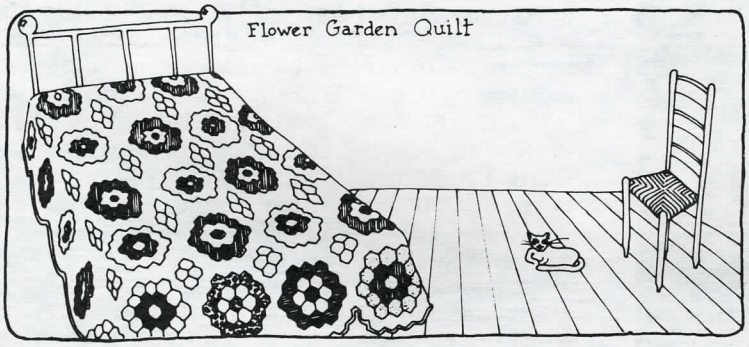


Cotton Pincushion, in Crazy Patch design

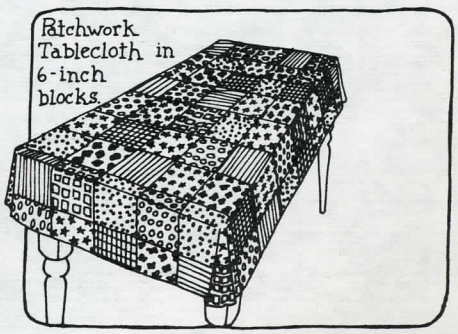
It began in June, 1970, with a tentative friendship between five quilters and a 23-year-old VISTA volunteer from Massachusetts. And like the friendship from which it sprang, Cabin Creek Quilts has grown up.

Lena Hawkins, her sister Grace, and Aunt Vick Haggerty were among the first Cabin Creek women who became enthusiastic over VISTA James Thibeault's idea to "take a few quilts up to Boston." The immediate sale of these first quilts convinced the women their quilted treasures were marketable, and in October, 1970, Lena became the first president of the non-profit cooperative.

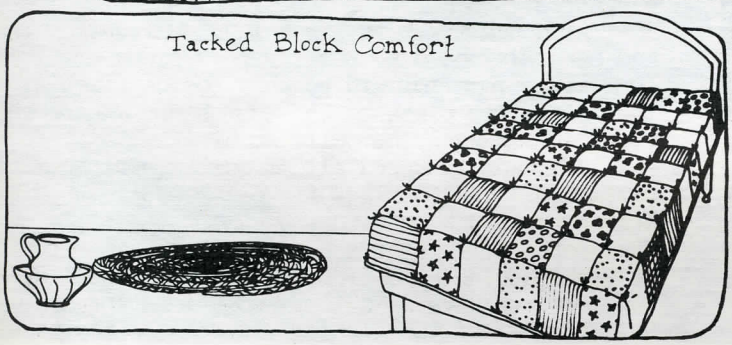
Today, the cooperative has moved from the one-room workshop in Lena's home to a small showroom at Cabin Creek Junction and includes 125 members from seven W.Va. counties.



Flower Garden Quilt



Patchwork Tablecloth in 6-inch blocks



Tacked Block Comfort

Turn for two profiles of co-op members.

Co-op's Ex-president 'Resigned to Go Fishing'

In April Stella Monk retired as President of the Board of Directors of Cabin Creek Quilts. Member-producers of the cooperative clearly have a voice in the running of the group, and Mrs. Monk was glad to do her share. "I've got to see things that I've never seen before and I've got to do things I never thought I would ever do. I've met people from all over the world--from South Africa, England, Japan--all over." After serving, though, for over two years in the office and having her "fling," she is glad to have time to camp and fish with her retired coal miner husband, Blane Monk. "I resigned to go fishing," she said and relaxed into a hearty laugh. "Since Blane's retired, we want to be able to come and go as we please."

This expert quilter and former spokeswoman for Cabin Creek Quilts is completely poised, even powerfully charming, before TV cameras and pitted against mobs of critical New York shoppers. It is, therefore, hard to imagine that before the co-op was formed her activities outside the home were limited to "helping the neighbors out now and then" in community improvement efforts and working with her church's Ladies Aid Society.

Stella Monk late last year at the Hallmark Gallery in New York City--her first trip there. Representing the co-op she went on the 3-day jaunt arranged by the W. Va. Department of Commerce and the Mountain State Art and Craft Fair.

In April Mrs. Monk was filmed in her Cabin Creek home by a crew from Japan Broadcasting Corp. (NHK). She will be seen this summer by millions of Japanese in a documentary about U.S. workers that will be shown on Japan's public TV network.

Born "at the head of Paint Creek" in Long Branch in Fayette County, Mrs. Monk has lived on Cabin Creek nearly all the time since she was seven. That's when her family moved to Wet Creek. At 17 she married Mr. Monk. He worked in coal mines around Kayford for 36 years before retiring last September. In 1943 they moved to Ohley, their present home, where they raised their three daughters.

Although Mr. Monk has a lung obstruction that has been diagnosed by Beckley physicians as black lung, they look forward to many joyous times at their favorite place to go. Her happy manner gets even happier when she tells about it.

"We usually spend all of our time at Summersville Dam. That's Blane's favorite spot. When he starts the truck up with the camper on it, it don't stop till it hits Summersville Dam--with me right behind him. I pull the boat. We stay four or five days at a time, sometimes longer. He does most of the fishing--catches mostly bass.

I sew a lot. Last week I made five Sunshine and Shadow pillows up there."

On a Saturday in May a Washington government official and his family arrived at the Monk home to look at quilts they heard she was selling on her own. They saw them and bought quickly--even the one she still had to finish. "You're an artist and don't know it," the man commented. Could be, but the Cabin Creek staff knows that certain special work is done best if it goes to Stella Monk.

She has quilted only since 1943 and cannot remember quilts being made in her family before then. She "had a lot of friends (on Cabin Creek) that quilted," so she started by piecing tops. A nearby Ladies Aid Society quilted them for as little as $5 or $6. By the early '50s these groups would get $10 for the job. Around 1952 Mrs. Monk quilted her first quilt.

It is even more amazing that she never did any other kind of sewing to speak of. "I don't even like to sew on a button. I just hate it. I don't like to sew anything but quilts, pillows, and wall hangings." In the '50s and '60s even before Cabin Creek Quilts, she occasionally was able to get as much as $125 for a quilt, something nearly unheard of in rural West Virginia in those years.

Remembering her fling with the co-op, she is apt to become very mellow. "All the kids that worked for Cabin Creek Quilts--I've always felt like they were mine. It makes you feel good when you've worked that long with people and got along with 'em. I don't think that any of us have had any hard feelings--not even many disagreements."

The flood of Mother's Day cards she received this year from former VISTA's and their friends were touching proof that her adopted offspring return the affection. -T.S.

Sisters Sew While Tending Tiny Store

The typical producing member of Cabin Creek Quilts is from that hollow and the wife of a disabled, deceased, or former coal miner, yet certain far-flung members are sprinkled around central West Virginia. Two of them live in Fayette County on Route 60 and were known as the Blume sisters until Miss Retta married Lewis E. Holliday 24 years ago.

The place where they do nearly half their sewing for the group is one of the most fascinating things about Miss Gertrude Blume and Mrs. Holliday. Without checking *Guinness Book of World*

Records, it's safe to say their Spy Rock Store at Lookout is possibly the smallest such establishment anywhere.

The look-alike sisters don't just settle for a few groceries to sell in their tiny store that measures not an inch over 15' by 20'. They also have a huge meat case full of refrigerated goods, some stationery items, and a whole lot of dry goods.

Their stock would not exactly put a big city Singer showroom to shame, but you will be surprised at the variety of sewing needs they offer if you ever stop a few miles east of Ansted to visit the Blume sisters. You won't have room to rattle around much in the place, for they also have neatly fitted in a cheerful Vesta pot bellied stove and an ample counter-work table.

Their father Oscar W. Blume was a hearty farmer who died in 1956 at 96 after a short illness. He bought the nearly new wooden structure in 1949 from its builder and moved it a short distance to its present site. At 90 the new owner built its front porch. The sisters know only that his ancestry was "German Dutch a few generations back." Their mother was of Irish descent.

Piecing a quilt is almost Miss Blume's earliest memory. "I was cleaning out the attic last year and found several blocks of a Nine Patch I made when I was around six. I never made a whole quilt until I was out of high school, but I helped Mother a lot before that."

Miss Blume at 60 is "the baby of a family of fourteen." She recalls that when she was a year old four small Blumes died in an epidemic of German measles. She and her 78-year-old sister Florence still live in the large, impressive frame home on the hill behind the store.

Built 76 years ago, the house was originally surrounded by 170 acres. It stands on the site of the old DeKalb Stagecoach Inn, run by Col. George Alderson in the 19th century. Their father gave a parcel of land to each of his children, so now the farm is much smaller. A sizable apple orchard on the hill nearby has gone unsprayed for several years and might be a find for organic food enthusiasts.

Mrs. Holliday's much smaller home will not accommodate a quilting frame, so she goes up to the old house to quilt. There are three old frames in a huge sewing room Miss Blume made by knocking out a wall.

Even before they joined Cabin Creek just over a year ago, the two quilters sold to people in all parts of the country, but they now get higher prices, they say, by working with the co-op. A few years ago Miss Blume sold "around 25 quilts to a woman in Kanawha County who gave them to her children and grandchildren."

Cabin Creek keeps the sisters busy as can be making potholders, handbags, and table cloths, besides quilts. Sometimes Miss Florence helps them out unofficially. A bit more of their time each week is spent at the Lookout Baptist Church that dates back to 1897. Miss Blume voiced their only apparent regret, "I can't even get a dress or a coat made any more." -T.S.

THE Growing TREE ...IS AN UPSTAIRS STORE

The Growing Tree Country Store opened late last year in Spencer. On the second floor above White's Cafeteria, it would seem to fit more in a bustling college city than in the county seat of such a rural area.

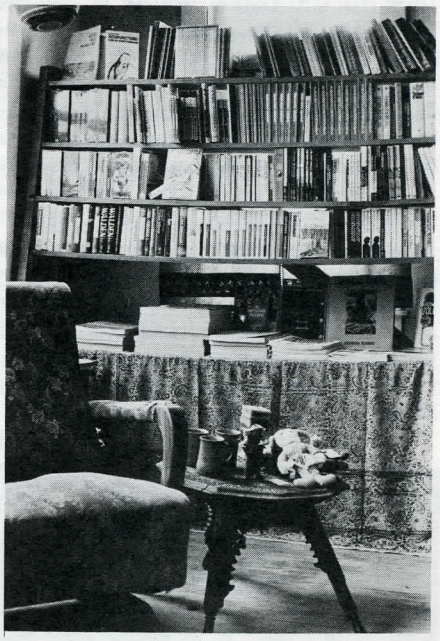
Arnie Freiman, The Growing Tree's originator and a former Washingtonian, was prompted to get it started when a food-buying co-op of new, young residents in the area expressed interest in the idea. For a time in the winter the store became Freiman's sole property, but in May its main clintele met to organize into a co-op again.

The storekeeper feels "this is more in keeping with the hope of many of us to build a community of people interested in living a cooperative rural life, sharing our skills and products with people in the area." Besides running a well-stocked natural food store, where many grains, beans, flours, meals, and cheeses are sold from bulk stock, the co-op members have already laid plans for a free school, a periodical containing local news and folklore, as well as several other group efforts.

Books, magazines, locally made handcrafts, and, most recently, farm and camping equipment also are staples in this store with an atmosphere as casual as the many smaller general stores that dot the State. Here, however, you will mostly run into young people from all parts of the country who have migrated to central West Virginia within the last two years.

The Growing Tree brings a complete line of natural foods to this Fair. Last year's success of Bonnie and Dave Fisher's Hickory Hollow booth should mean fairgoers will delight in this new addition. Hickory Hollow, of course, is here again with condiments, teas, and granola--all made from organically grown foods.

The Spencer-based young people invite inquiries from individuals and groups about joining the co-op. Beginning soon farmers will begin to bring produce to sell at the store. That will be an especially good time to visit The Growing Tree.



Semi-retired Broommaker Demonstrating Art Learned in

By Nancy B. Killoran

An old superstition about brooms tells us that anyone who pats himself on the back for sweeping a lot of dust out of the house probably should be vigorously patted farther down. When you sweep out the dust, you sweep out good luck along with it.' You should sweep the dust to the middle of the room and from there carry it out in a bucket or a pan. This will leave the good luck in the house where it is needed.

The broom, a common household item, has been sweeping things under the rug for centuries, but the average citizen pays little attention to this valuable tool. "Mac" V. Roberts of 1520 Smith Road, Charleston, is an exception. Since 1910 brooms have been a way of life for "Mac" Roberts.

He started making brooms with his brother back in 1910 when both were in their teens. "My father's neighbor in Tornado (Kanawha County) asked my dad 'Why don't you get your boys in the broom business. I can make you a broom machine,'" recalls Roberts. "And that neighbor made us a broom machine powered by elbow power. We set to raise the broom corn in our field and pretty soon we was makin' brooms."

This first "elbow" machine had a round wheel with handles on it like a ship's wheel; through various connections this was fastened to the barrel. The barrel was turned by the use of the arm, hence elbow power. The whole purpose of the machine was to turn the broom handle so the wire could wrap the broom corn around it.

"Mac" Roberts at the Charleston Broom Factory near the Capitol finishing whisk brooms started at home.

"Our arms got tired turnin' that wheel by elbow power," said Roberts, "so a couple of years later we decided to power it by makin' a squirrel cage winder that we could power with our foot. That left our arms free to do other things.

"But as business got better and better we began to look around to see if we could get some other manufacturing machinery. We found we could buy a broom stitcher from Syracuse, New York. So me and my brother scraped up $600 and brought this broom stitcher, had it shipped here. The freight cost us $40; it weighed 1,400 pounds.

"We fooled around with that thing; but we couldn't plan how to thread the first thread around it to make the first stitch. We took apart old brooms, made other places, trying to figure how they were made, but then we still couldn't find out. We fooled with that machine for about a week. Saturday night my brother worked 'till 12 midnight until he gave it up. He went to bed and had a dream about how to stitch with that broom machine. He got up around 5 o'clock that Sunday morning and went out there and done as he had dreamed to do it and it worked."

When the Roberts brothers made brooms by foot with their homemade squirrel cage-powered machine they could make about three or four dozen in ten hours. When they got their new electric powered, overhead belt-driven broom machine they could make 13 dozen a day on it. At one time they got up to 19 dozen a day on the new machine. But it is important to remember that a broom corn broom cannot be made without some hand processing. All wire bound brooms are made by hand, a man must guide the wire around the shoulder of the broom.

The Roberts Brothers Broom Company started in a farmhouse in Tornado, but since most of the market was in Charleston at that time they moved closer to town when they moved to St. Albans by horse and sled in 1912. In 1913 they invested in new machinery and moved to Charleston the south side of the Kanawha River near the C & O depot.

"We sold to various jobbers in Charleston. But we couldn't begin to fill all the orders. We didn't have the money to buy big supplies," explained Roberts. "Then Mr. Showalter at the Charleston Wholesale Company came to us and wanted to know why he couldn't get more brooms. We told him we didn't have the money to buy the supplies, and he said 'Roberts, I'll do this with you. You and your brother go to Cincinnati and buy a whole carload of corn, complete with handles, wire, everything necessary. I'll pay for it so I can get the brooms I need.'"

"Our big orders from Cincinnati were shipped

1910

John Ferguson, a broommaker for 30 years, at the floor broom tying machine.

up the Ohio and up the Kanawha on a steamboat. It was unloaded at the wharf, right below the C & O depot and brought to our building in a dray," said Roberts.

In 1919 the Roberts Brothers Broom Company consolidated with the Goshorn Hardware Company to form the Charleston Broom Manufacturing Company at 1709 Railroad Avenue. As a result of the merger both companies had the equipment and money to do a bigger business.

"Mac" Roberts told of the difficulty the company had convincing its jobbers that the quality of the brooms had not changed with the name change. "They told us they wanted the Roberts Brothers brooms and that there wasn't a better broom made nowhere than the Roberts Brothers broom--made by hand."

Back when the Roberts brothers first started they were getting $2.30 a dozen for brooms. Broom corn was around three to four cents a pound and about $60 to $70 a ton. Today the cheapest broom corn is around $550 a ton. At one time broom corn came in quantities from Illinois, Texas and Oklahoma, and other central states, but today most of the broom corn comes out of old Mexico. When the Roberts brothers first bought handles they bought bird's eye maple. Today handles come out of British Columbia, and some come from the Malaysian Islands. In the beginning handles cost $30 to $40 a thousand, today they pay $300 a thousand. Today there are no broom parts a maker can buy in West Virginia.

"Mac" Roberts, although officially retired, is still making whisk brooms in the basement of his Charleston home. Jim Shaffer, who took over the leadership of the Charleston Broom Manufacturing Company when Roberts retired, furnishes the broom corn and Roberts takes the finished whisk broom back to the Railroad Avenue business for shipment.

How does "Mac" Roberts make a whisk broom? This is the way he explains it.

"First, the corn is dampened and dipped in a dye. I put the handle in the machine and notch the handle with a saw. I tie my steel wire to this handle at the notch. Then I wrap a small bunch of broom corn completely around the handle. Then I bunch a coarser straw on each side to give the broom shape and make it look nice.

"Then I wind the wire around the corn and handle and shape the edge with a knife. This is called cuttin' the shoulder. Then I wrap the hurl, a longer grade of broom corn that has been worked down to all straw. A second, more expensive grade of hurl is wrapped around the outside of the broom and the wire is wrapped around it all again. I wrap the wire by turning the squirrel cage with my foot.

"The last coat of hurl is the finishing touch. This is what makes the broom look real nice on the outside. This second application of hurl has no freckles or wrinkles. For the final wrapping of the handle I switch to electric power to wind the wire around the top of the whisk broom. I saw the handle off about a half an inch above the wire wrapping. I take this up to the shop, and a machine there stitches the broom down flat. On a good whisk broom we put four stitching lines; on a small one we put two. Then another machine puts a metal cap on with a little nail and the whisk broom is finished."

"Mac" Roberts probably knows as much as or more about brooms than any other living person in West Virginia. Be certain to see him making his whisk brooms at this Fair and take a moment to learn to appreciate that simple household tool that we often take for granted.

Nancy B. Killoran, *an Ohioan, has already proved in one year here to be a valuable asset to the State. The new wife of John Killoran of the Department of Natural Resources has plunged into a number of community projects. Holding a M.A. degree from the University of Iowa in photography, she has taught English at Sinclair Community College in Dayton and has done free-lance public relations work in that city. She has performed generously as a volunteer editorial assistant for this issue of "Hearth and Fair."*

Two Short Histories:

Oddities of 19th Century

Robert E. DiBartolomeo had been Director of the Mansion Museum at Oglebay Institute in Wheeling for eleven years when his life was claimed by heart disease on April 10 of this year.

He was born in Steubenville, Ohio, 41 years ago. After attending college for two years in his home town he went to Ohio State University and the University of Wisconsin for eight more years. His field of study was European history.

In recent years, DiBartolomeo had begun to write on Wheeling glass and its tradition, on which he was a leading authority. He lectured and wrote on that subject as well as another field that fascinated him, the contemporary studio glassmaking movement. Also, he reviewed books and films for newspapers in Charleston and Pittsburgh.

Those Magnificent Punch Bowls

Few people know that the largest piece of cut, blown moulded glass ever made was produced in West Virginia. In 1843, Thomas and Michael Sweeney, Wheeling glass makers, created it to demonstrate the ability of American manufacturers and to advertise their flint glass.

The brothers made three punch bowls of gargantuan proportions in the 1840s, but today only one is extant. The first was given to Henry Clay after he had lost the 1844 presidential election. They wanted to express their esteem for him. There is no doubt that the gift was made, because the newspapers of that day outlined every detail of the presentation. In the years that followed that bowl disappeared.

The bowl on the Sweeney Grave in Greenwood Cemetery on the National Road in Wheeling, W. Va. The monument still stands, but the bowl has been moved to the Mansion Museum in Oglebay Park in Wheeling, W. Va.

According to local legend the second was sent to London, displayed at the Crystal Palace Exposition in 1851, and donated to a British museum. There is little evidence to support this account. This second glass masterpiece has been lost for more than a century.

Michael kept the third one, which was slightly larger than the others. It was made in four pieces, cut in a simple fluted pattern. A petaled collar rested on a tall base and a flared bowl fit inside the collar. A domed lid with an applied finial completed the ensemble. Together they weighed 225 lbs., were four feet ten inches tall, and the bowl's capacity was fifteen gallons. Twelve inch cut prisms hung from holes drilled between the petals of the collar.

In 1848, the Sweeney partnership dissolved in discord. Michael invested in a steel mill which went bankrupt, and Thomas refused to loan him money to pay debts. Reputedly the brothers never spoke to one another again.

In 1874, a recession ruined both men. Thomas' business life ended. Michael attempted to reopen his glass house, but on the eve of the event he died.

Thomas attended the funeral ready to make peace with his brother's family. That resolve disappeared when Thomas saw the granite mausoleum on Michael's grave. Behind its plate glass walls was the last punch bowl, Michael's final

Reprinted from The Antique Trader Weekly, *Dubuque, Iowa, and* The Charleston Gazette.

West Virginia Glass

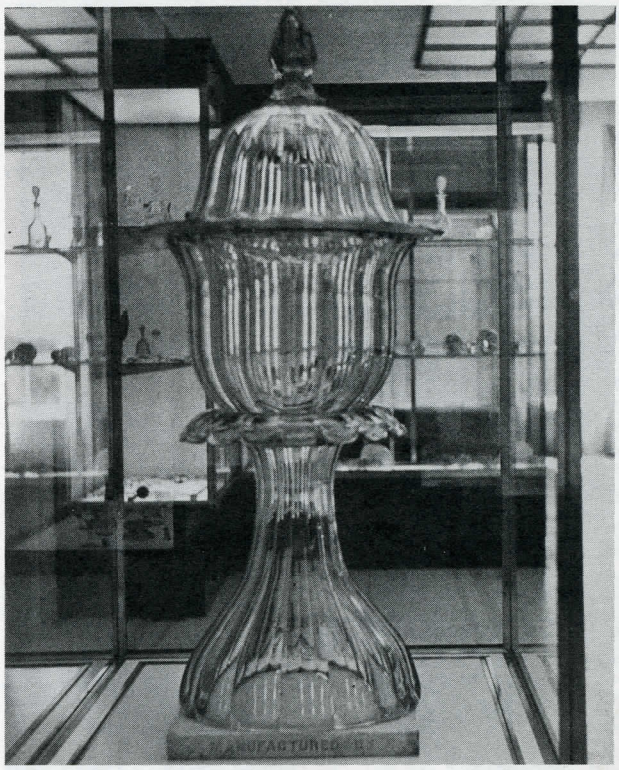
By Robert E. DiBartolomeo (1933 - 1974)

memorial. Thomas left the cemetery in anger, and there was no reconciliation that day.

Decades passed. Dust stained the bowl's brilliant crystal--dull gray. The wires holding the prisms rusted away, and they fell, one by one, to the monument's floor to be discolored by the sun's rays.

In 1948 vandals discovered the bowl. The thick glass walls had to bear the brunt of B.B. pellets and small caliber rifle shells fired from afar. Wheeling citizens began a campaign to move the rarity to the Mansion Museum in Oglebay Park. Michael's heir had to be found to grant permission. Located in Philadelphia, he raised no objections. Today the bowl is again protected, but in a specially built case in the Museum's glass collection.

Mystery still hovers around it. Where are the others? How could anything so large disappear? Were they destroyed? How were they made? Did one man gather the immense amounts of molten glass needed for the major portions. How was it blown in the mould? Who was strong enough to hold a giant bowl, lid, or base against a moving stone wheel, rotating the section, in order to cut it. We can only guess at the answers to these questions, but we do know that the punch bowls were made by men in the State now called West Virginia.



The Bowl in the Museum as it is today.

Wheeling Peachblow: The Glass Made from Gold

West Virginia has been known for its glass since 1812. In that year Isaac Duval opened the State's first glass factory in Charlestown, Va., now Wellsburg, W. Va. By 1820 Wheeling had its first factory, and as the years passed it became the hub of an important glass making area. Despite periodic depressions the industry expanded on both sides of the Ohio River, and Wheeling capital and talent spearheaded these moves.

By 1875 department store buyers and other wholesalers traveled to Wheeling from all over the country to buy glass. It was exported to Europe, Latin America and even Australia. Of all of the glass made in West Virginia the best known is Wheeling Peachblow. It ranks among the rarest of Art Glasses, and brings astronomically high prices at antique shops and auctions. At the last major Peachblow sale in 1966 the collection of a man from Charleston, W. Va., was dispersed. People bid furiously in order to acquire a piece of this fabled ware. There is even an abstract painting hanging in a prominent New York museum entitled "Wheeling Peachblow."

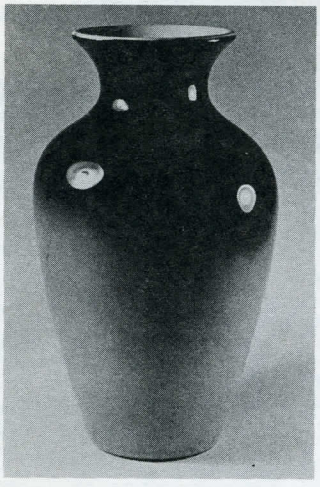
The Peachblow adventure begins in New York on March 8, 1886, when the widow of Charles Morgan, shipping magnate, auctioned her art collection for charity. One item in the sale was an antique Chinese porcelain vase. Its color has been described as that of crushed strawberries, and it sold for $18,000.00. This was an immense sum of money for that time, and news of the sale shocked the art world and titiliated the minds of virtually every person in the country who could read a newspaper.

Reprinted from The Charleston Gazette.

The affair soon developed into a cause celebre. Mrs. Morgan was described as that "crazy widow" and her vase was called "a plug ugly of Ceramic Art." Scorn was heaped upon the purchaser, Mr. Walters of Baltimore, Maryland. He denied buying the vase, took it to that city and hid it from public view. It was finally placed on display for the first time in the Walters Art Gallery in Baltimore a few years ago.

All this publicity transformed the word Peachblow into a synonymn for opulence and wealth. Enterprising American industrialists could not let such an opportunity go by, and Peachblow ceramics, cosmetics, and glass began to be made and sold. Three glass companies began to offer Peachblow lines: The Mt. Washington Glass Co. of New Bedford, Mass., The New England Glass Co. of Cambridge, Mass., and the Hobbs Brockunier Glass Company of Wheeling, W. Va. The Wheeling firm was the first in the market and their Peachblow was probably the brainchild of William Leighton, Jr., then a silent partner in the concern.

The firm which would eventually become the Hobbs Brockunier Company was established in Wheeling in 1845 by James Barnes and John Hobbs. For



Left: A Peachblow Vase, rather commonly shaped but worth several hundred dollars in today's market.
Right: These Wheeling Peachblow Vases are known as "Morgan Vases" because of their similarity in shape to the one sold by Mrs. Morgan in 1886.

a detailed account of how Barnes Hobbs became Hobbs Brockunier an interested reader may find the information in Josephine Jefferson's "Wheeling Glass" or A. C. Revi's "Pressed Glass and Figure Bottles." By 1879 Hobbs Brockunier was considered to be the largest glass manufacturer in the country. In that year an average of 120,000 lbs. of glass a week were processed by the firm. 330 hands were employed, and its cutting shop alone earned $300,000.00 a year. By 1882 the Company produced nothing but Art Glass, so when the Peachblow affair arose, the firm was ready.

A Lemonade Pitcher and Glasses, set off by their tall cylindrical shapes and excellent color.

Wheeling Peachblow is a bi-colored glass shading from ruby to a yellow green. This gradation results from a small amount of gold being used in the glass recipe. The gold was broken down by aqua regia, and the gold salts which resulted from the process were mixed in with the rest of the ingredients needed to make the glass. After the ingredients were melted and the glass gathered and blown, its color was yellow green. Then a portion of the piece was reheated and its color changed to ruby or a deep cherry red.

Wheeling Peachblow is always a plated or cased glass. The exterior is the ruby yellow green, while the interior layer is usually an opal (milk) glass. Occasionally another color is substituted for the opal lining. These oddly cased pieces are considered great rarities. Peachblow has two finishes, shiny and matte. The first is natural but the second results from dipping the piece into acid.

The protype of the line of "The Morgan Vase" a facsimile of the porcelain piece sold in 1886. It often rests on an amber dragon-footed stand. In addition to this, a full line of table ware and vases were made. Glass fruit, especially pears,

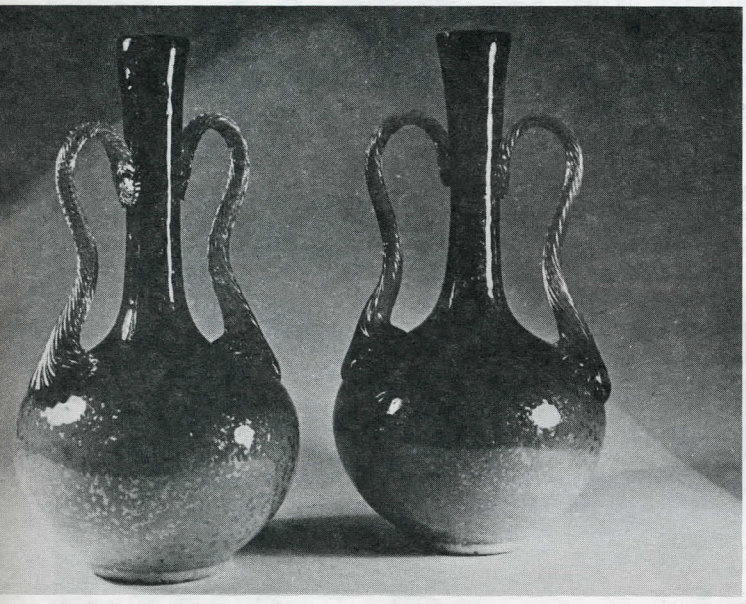
was also produced. The pieces most sought after by advanced collectors are whimseys or one of a kind items, a jack-in-the-pulpit vase with a purple lining, a spangled vase with applied handles, or a witchball, to name a few.

Legends have grown up around Peachblow in the Wheeling area. Old glassworkers insist that actual gold coins were thrown into the bubbling glass to give it color. Chemically this is not feasible, but it may have been done as a good luck gesture. The most fascinating tale of all, however, centers around a Peachblow table. As a commemorative piece the owners of the factory were supposed to have ordered their workmen to produce a three legged table. It is said to have large bands of amber glass coiled around its legs and the end of each band has been finished in the shape of a snake's head. One of the legs is damaged and the table is supposed to rest in a bucket of sand to keep it from falling.

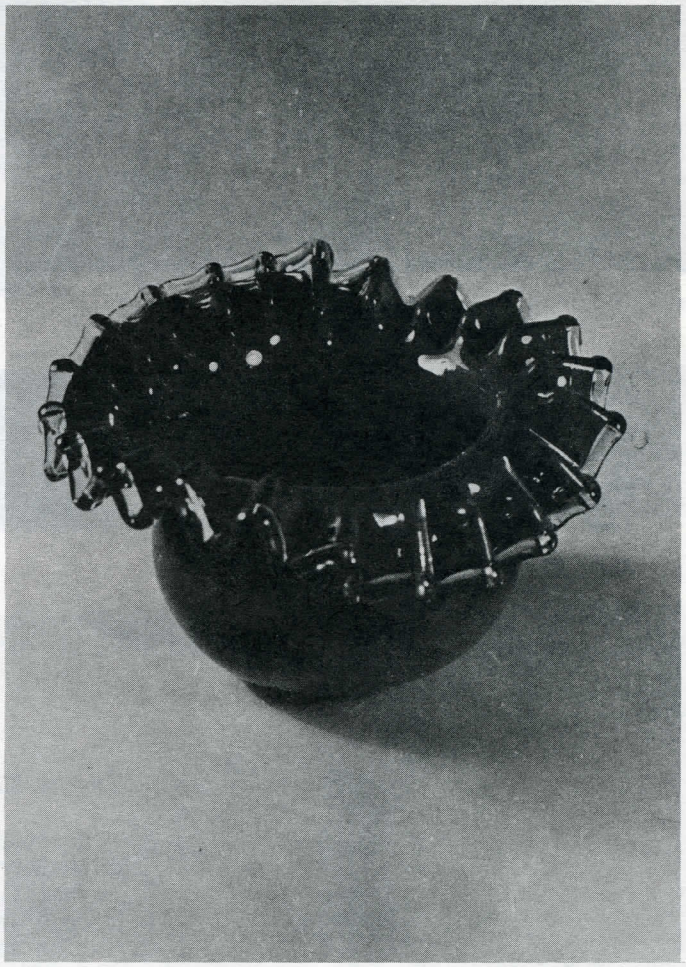
In the years that followed the original production, glass producers in West Virginia and around the world have been tempted to reproduce this glass made from gold. One of the earliest successful attempts was by West Virginia's New Martinsville Glass Manufacturing Company, a forerunner of the present-day Viking Glass Co. The men who made it called it Sunburst. Today it's known as New Martinsville Peachblow. In 1924, Frederick Carder of the Steuben Glass Company made his own version of Peachblow in Corning, New York. Gunderson peachblow with a purple hue was produced in Massachusetts in the twentieth century.

The Imperial Glass Corporation of Bellaire, Ohio, issued its Peachblow in 1964. Using metallic selanium instead of gold, the firm manufactured a line of vases and decanters. Once out of production, the prices on this ware skyrocketed even though it was only a few years old. Those of us fortunate enough to have acquired a piece of it, have stored it in our cupboards in the hope that it will increase in value even more.

Too often West Virginians are unaware of the history which is theirs. In Peachblow made in the State's Northern Panhandle, because a wealthy woman from New York sold a piece of ancient porcelain for an immense sum of money, all West Virginians have something of which to be proud. A piece of Peachblow represents knowledge, skill, talent, and beauty which belongs to the world. But, remember, it was made here in our State by artisans practicing their craft almost a hundred years ago. It is as much a part of our cultural heritage as the symbols of the mountaineer which we have grown so accustomed to seeing.



This pair of mica spangled Vases were made for a Hobbs Brockunier official. Wheeling folklore has it that only two other sets like them exist.



An extreme rarity, a small ruffled Vase in Peachblow cased in amythyst rather than in opal. Around its rim amber has been trailed. No other like it has ever been reported. It is, then, something which every Peachblow collector dreams of owning--a one of a kind item.

Annie Sedlock ◀

Although she learned to weave as recently as 1961, this Fayette County woman has taught Adult and Vocational Education classes for nearly ten years. Her teacher, Miss Margaret White from Smithers, learned from master weaver Miss Lucy Quarrier. Sedlock manages Pioneer Village, the Chimney Corner handcraft store, and demonstrates there.

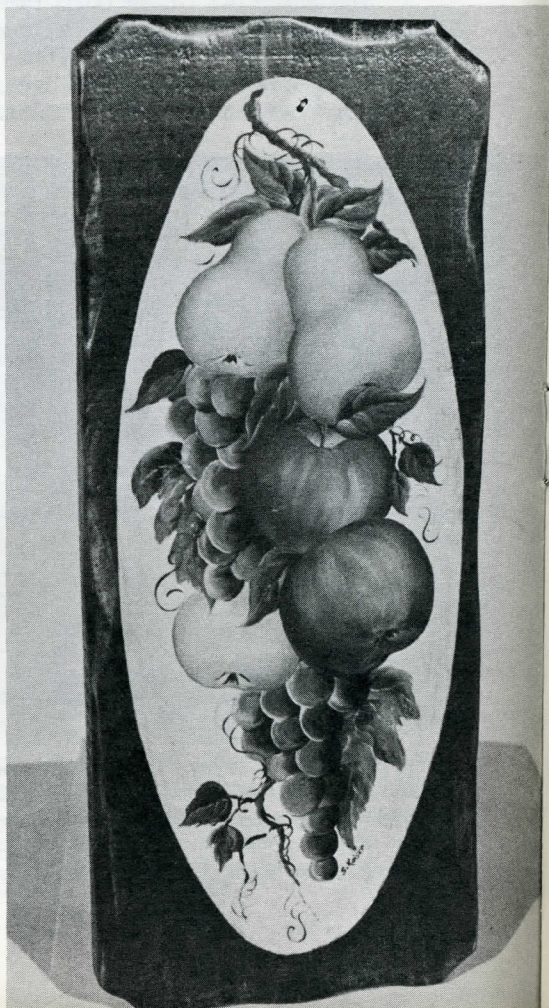
Shown are three of her traditional coverlet pattern washable rugs that are mostly cotton with some rayon. They are 31" wide and average 60" long. From left to right the patters are called Lee's Surrender, Big Diamond, and Four Leaf Clover. At the top is one of her "hit'n miss" rag rugs.

A Sampling of Our Wares

Sheila Kaiser ▶

A correspondence course nine years ago began this Marshall County woman's career in decorative painting on tole and wood. Since then she has sold at fairs and through shops and has taught the techinque extensively in the northern counties.

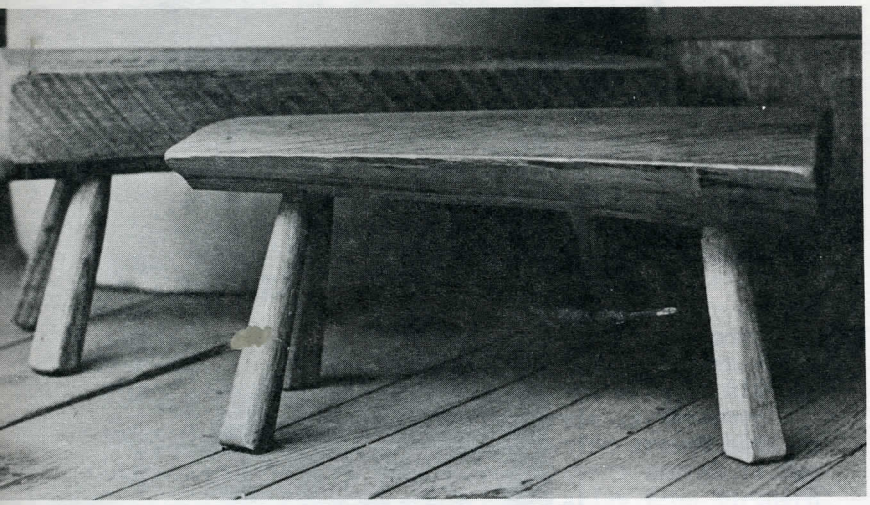
The plaque here is painted on a slab of old wood. Another popular item of hers is a wooden barn purse painted red and fittingly desplaying a Mail Pouch ad.



Ann Contois Farewell ▼

This artisan in leaded glass graduated with a degree in art from the University of California at Berkeley in 1971. Since then she and her family "traveled extensively around the U. S. and Canada in a homemade camper" before settling near Hamlin last year. She has been perfecting her traditional leaded glass techniques as all four Farewells rebuilt an old cabin and practice organic farming.

Blenko Glass Company's "antique stained glass" is Farewell's material for this and most of her windows. This one is 8" x 23" and is in four colors. Her larger pieces are set in stained wood frames.



Pat Fetty

A Roane Countian, he first came to the Fair in 1963 as a maker of wooden jewelry. Since then, around his adopted Grantsville he has operated businesses as different as a drive-in restaurant and a wood products factory. He now is entrepreneur of the three stores at Chimney Corner (Rts. 60 & 16) near Hawks Nest State Park. His Pioneer Village there, full of tempting traditional handcrafts, is his and his weaver wife's first love. Earlier this year they bought property in Monroe Co. where he will work in wood, farm, and, undoubtedly, figure tempting treats for visitors to that very scenic area.

The sturdy oak stools look very like antiques. The left one is 8½" w., 23" l., & 10½" h. The other is 12" w., 18½"l.,& 9" h.

Whet Your Appetite with Only a Few Handcrafts You'll See at the Fair

Notes by the editor

Appalachian Craftsmen, Inc.

Many small gift items like the ones pictured, along with patchwork quilts and fashions, are the work of over 100 rural women in the western counties. Started in 1971 by the Junior League of Huntington and Southwestern Community Action Council, Inc., the group's products are closely related to the maker's culture and heritage. A nominally priced catalogue is available by writing 1139-4th Avenue, Huntington, W. Va. 25701

Charles C. Scott

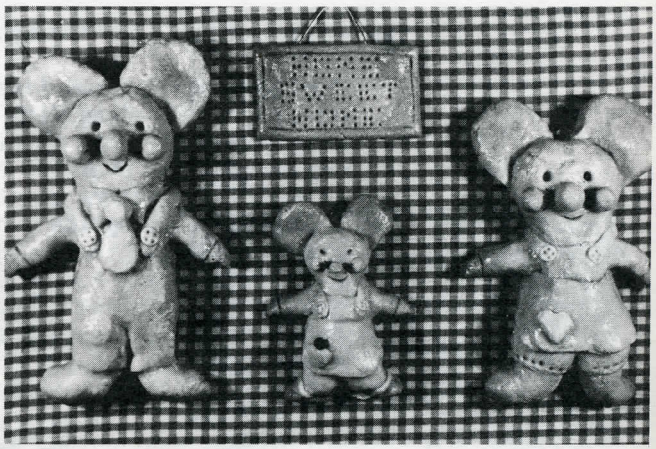
About the only criticism ever heard of this native West Virginia potter's work is that there is not enough of it. He is head of the Art Department at Glenville State College while he busily supplies selected museum and other shops in the East. The awards the "Pernickety Potter" has earned are many and highly coveted. He is facile in a variety of traditional handcrafts as well as in painting.

The surfaces of the stoneware soup tureen with ladle and matching baking dish are decorated with a raised design in a lighter glaze.

Susan Barnhart Maslowski ▲

Since she first came to the Fair in 1965 as an apprentice both in basket making and weaving, this highly versatile craftswoman has produced exceptional work in several other media. It is as a potter that she comes this year after an intensive period as fulltime apprentice under Charles Counts at Rising Fawn, Ga. In her senior year at Glenville State College, where she earned a degree in art, she operated a handcraft store. On March 1 she married Bob Maslowski, a Pennsylvania archaeologist.

The stoneware lanterns shown are in various sizes and colors.



Pat Schnabel ▶

A Morgantown aritsan in flour dough, her credentials include much research on "dough people" and teaching the technique to pre-schoolers. Indiana born, she considers dough sculpture "a full-time hobby" and enjoys the supplemental income it provides for her family containing three children. Her husband makes miniature implements the figures often carry.

The mouse family comes with the "Home Sweet Home" plaque. Many of the non-edible, polyurathane coated "people" are made to be hung.

James Davis ◀

A glass plant worker in Ellenboro near his birthplace for many years, Davis began cutting glass as a hobby. Quickly neighbors started wanting them, so he opened a small gift shop. Since he started going to fairs and festivals, he says he has learned a lot and that "the people are just 'good company' to be with." He hopes someday to be a fulltime glass cutter. The Davis' six children are all boys.

The wine glass is 4" h. and the dinner bell 6" h.

Ric MacDowell

For the past two years the young teacher-photographer has taught all subjects to the seventh and eighth grades in one room of the school near Alkol in Lincoln County. A Pennsylvanian, he came here first in 1968 as a VISTA. Returning in 1972, he became a primitive farmer on 70 acres near Hamlin. His carefully mounted photographs are almost always in rich color and reflect his intense interest in the people and countryside around him. He holds a Master's degree in Secondary Education from Northern Illinois University.

This black and white photo is of his farm's own country road in winter (Putnam Co.).

Elwanda Icard

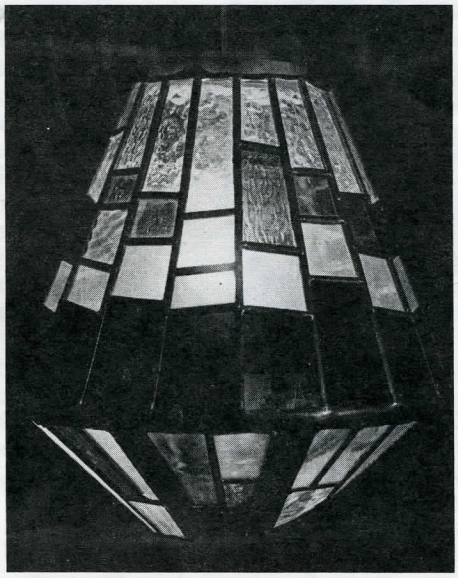
Her husband's custom cabinet business in Point Pleasant was the scene of this Roane County woman's first experiments in seat weaving (rush, splits, & cane) around 1950. Since then both have become familiar faces and valuable participants at many craft fairs over the State. They now repair and restore antiques in addition to their other work.

This cane seat stool may be bought with a walnut, mahogany, or maple finish. It is 17" high.

Karl Hille

From the southern Maryland coast came this veteran with his bride and the hobby of making leaded glass shades. Hille and his wife Barbara settled in Pocahontas County to tend a farm and "learn from the wind and stars." Deciding the honeymoon was over after a time, they began to turn his hobby into a business.

This hanging leaded glass lantern is 13" h. There are many other sizes and shapes in magical colors, of course.



Charlotte Henson

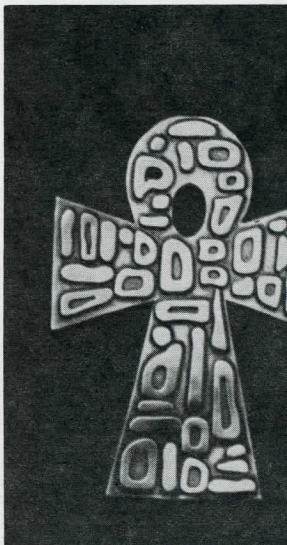
The assistant manager of the Huricane Pharmacy keeps herself very busy at home. In only seven years she has become an expert seat weaver; she now teaches and lectures more and more in the area. Her various furniture items, along with old-fashioned sunbonnets, have been popular at the Fair for several years. She also repairs and reseats other's furniture.

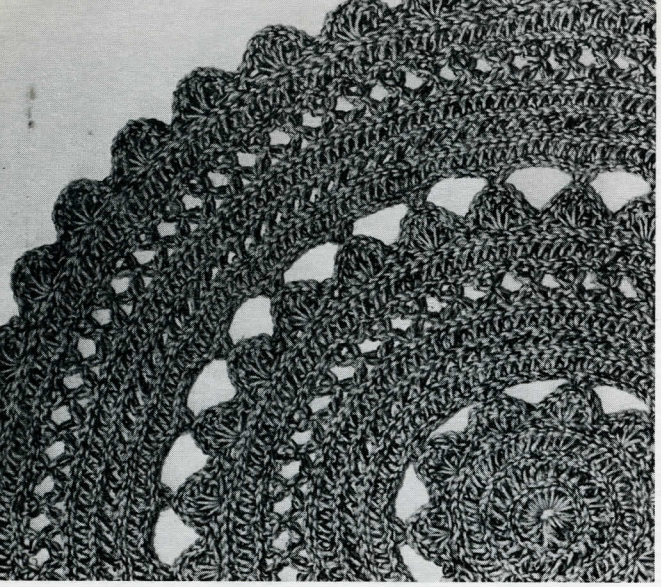
The rush seated hardwood stool shown is 12" h.

Lois Feuerle

Born in Brooklyn, N. Y., this young woman has lived in many parts of the country all the way to Kansas while earning degrees, including a Ph.D. in German literature, and learning to make jewelry. She has studied under Gay Massingill in Dallas, Tex., and goldsmithing in Europe. Feuerle teaches courses in jewelry and metal design at Marshall University.

Her version of the ankh, an Egyptian sacred emblem symbolizing life, is sterling silver & 18k gold. It is 2 1/8" x 3". The silk cord has a sterling catch.

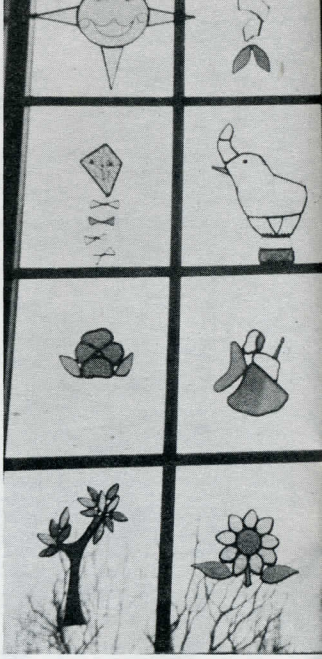




Alice M. Stough

Although she has been knitting since she was she was seven, this productive young organic farmer's wife first knitted and crocheted professionally when they came to the State from the Northeast two years ago. Money to begin their "organic farming dream" was needed. Now Lee Stough's produce is the talk of Calhoun Co., and Alice's sensible yet modish clothes compete in popularity with her handsome, sturdy jute and/or wool rugs. Though the mother of two small children, she hopes in the future to own sheep and produce her yarn.

Unpolished jute rugs are from 4½' to 9' in dia.--round or oval. The one here is a mixture of the jute and brown wool.

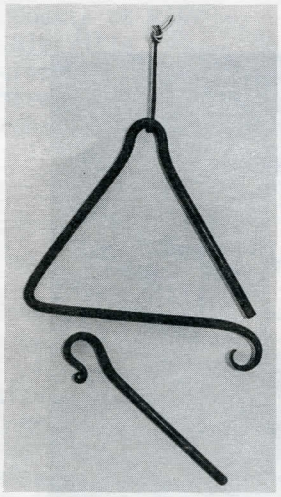


Linger Chair Factory, Inc.

Two young men from New Haven, Conn., and their wives are the industrious new owners of the Upshur Co. workshop Waitman Linger began in 1887. He turned his first chair parts on a lathe made of parts of his wife's sewing machine. Richard and Georgi Virshup and Dennis and Maxine Krasnow are the two busy couples. While the men operate the unusual Linger machinery, add new equipment, and make chairs, the women weave seats and handle the factory's business details.

Their ladderback armchair with a rush seat is pictured. Also see other authentic Linger adult and children's chairs, rockers, and stools. Several hardwoods are used as available.

(Drawing of child's rocker on pg. 36)



Michael Snyder

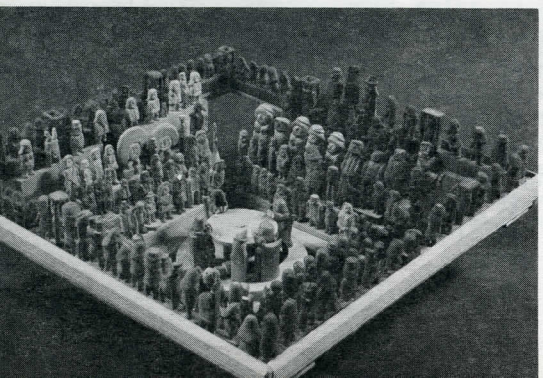
A traditional blacksmith, he is a product of the Fair's Apprenticeship Program. At his mountain farm workshop in Randolph Co., this former journalist has done liturgical and restoration work but tends to prefer neighborly smithing.

The iron triangle (7¼" x 10¼") & clapper are entirely hand forged.

Herman L. Hayes

Small, carved wood figures that are witty, bizzare, or pathetic--or all of these--will, as always, be in his booth. The large assemblage here indicates a trend in the preacher's (United Methodist) second career. For a song you may have a single tiny figure, or maybe you're up to one of the larger groupings. Since his move to Dunbar a year ago, Rev. Hayes has been teaching the young and handicapped--even the blind--at several locations.

The arena full of Hayes' people here are watching a card game.



Eugene Dickinson and Bill Kennedy

Both State natives and from neighboring farms near Fairmont, Dickinson is Staff Attorney for the Monongahela Power Co. and Kennedy a mold maker for Owens-Illinois Glass Co. Dickinson was commissioned by the W. Va. Arts & Humanities Council last year to build a dulcimer for the State's permanent art collection. Being very busy at his hobby, he allied with Kennedy recently to make enough plucked dulcimers to meet the demand.

All the dulcimers are based on traditional shapes and are made of W. Va. cherry, walnut. maple,and chestnut. They produce a few of the country-folk banjos.

MarLea Glass ◀

This popular, often amusing work is a cooperative effort of Martha Warren and Leah Stern. Using only glass made in W. Va., these Fairmont artisans sell to shops all over the State and the U.S.

The leaded glass objects shown are in primary colors. These are made to hang. Others are freestanding.

Virginia Duckworth ▲

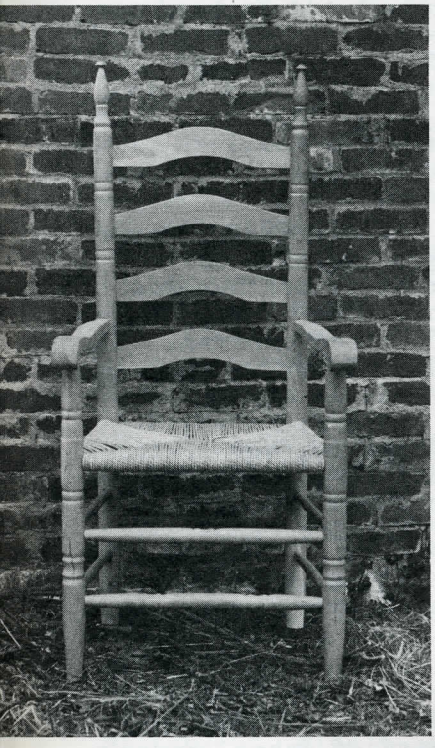
Her grandmother taught her to make dried apple dolls when she was ten, and she has been making them to sell for 30 years. Teaching the technique in the Parkersburg area is also on her busy schedule. Her two teenage daughters are her useful helpers.

These dolls, about 10" h., are dressed in new cottons. The woman's shawl is hand crocheted wool.

Harley Burns ▲

Enjoying a brisk retirement career, this Point Pleasant woodcarver was "born in the hills of West Virginia and (is) still a part of them. I learned to use a pocket knife when I was just old enough to have a pocket." His whittled hardwood flowers are quite special and his birds and animals notable.

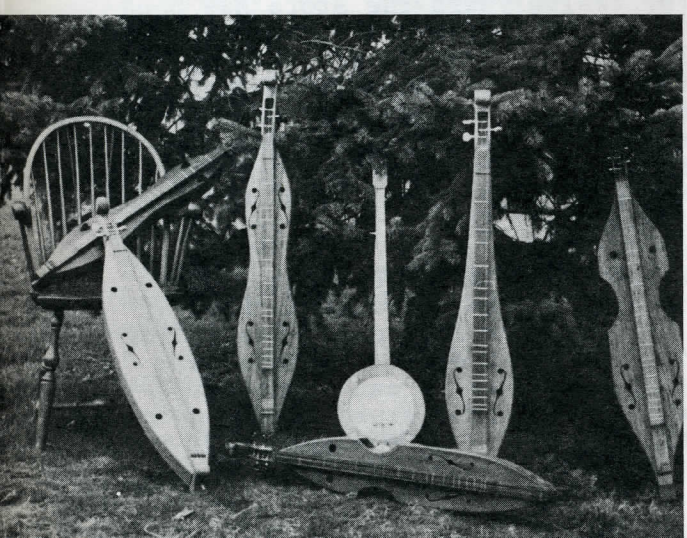
The owl is 5½" h. and of sumac wood; the catalpa wood elephant has buckeye tusks and is 7½" h. and 14" l.



Francis E. Ihrman ▼

Most recently from Wisconsin, he worked with wood as a hobby for years. Five years ago he took up deep bas-relief carving in hardwood. He was ordained as a Presbyterian minister in 1959 and entered the "tent making" ministry of that denomination in 1972. Now in Terra Alta, Ihrman appropriately supports his family through his work which includes not only selling his output through their new Briery Mountain Craft House but also the products of other W. Va. craftspeople.

The owl carving here is appx. 12" x 14" in chestnut. His other favorite woods are butternut & walnut.



An Interview With

Daniel J. Popp

By Charles Williamson

Charleston Harness Maker and Hardware Merchant Recalls Life Around 1900 Until His Death in 1973

It is no accident that Charleston still has in full operation a perfect example of about a turn-of-the-century hardware and harness maker's store. Mr. Daniel J. Popp, its owner, who died on October 2, 1973, planned it that way or, to be more accurate, kept it as it was. His widow proudly continues the unique business.

Mrs. Popp, a petite and very gentle woman, began working in the store during the Second World War when "men who were hired kept getting drafted." At the time of his death she was his almost full-time first clerk. She likes to think of the store much as a memorial to her husband.

After their father died, the elder brother Charles V. Popp took over the business. By the 1930s ponies and horses were being used much less in mining and timbering, and urban industry here had not begun to put the Popp leather craftsmanship to its best use. In the summer of 1939, on Charles Popp's death, the name of the store became "Daniel J. Popp," as it is called today.

Mr. Daniel Popp was 84 when he passed away. Three months earlier Mr. Charles Williamson, acting for the West Virginia Commission on the Aging, spent an evening at the Popp home where he made a tape of nearly three hours long of reminiscences of the merchant and harness maker. Exerpts from that interview appear below.

For twelve years the store has been at 610 Capitol Street. Before that--from 1939--it performed its landmark function on Kanawha Boulevard where the Charleston House Holiday Inn now stands. A life-size mock horse, that once stood outside the store and must have caused a second glance to many a motorist, is now hitched just inside the front window on Capitol Street.

Mr. Robert Blaine White still carries on as a leather artisan at Popp's, as he has done for 25 years. Trained by Dan Popp, he makes expert repairs on leather goods "when we can get to it," but mainly he creates sturdy leather industrial products like tool pouches, iron

riggers' straps, and cases of all types of Mr. Popp's design. -Ed.

Williamson: Well, you have given me, at the beginning of my visit with you, a most remarkable book which belonged to your grandfather, Franz Popp, who came over from Germany. He was born in 1823 or 1826, probably 1826. This book was Franz Popp's when he was an inspector of tanneries in Germany. I believe it was called a *Vanderbook* or Travel Book.

* * *

W: Well, I imagine he was a very efficient and thorough tanner by the time he was ready to come to America.

Popp: Well, he was like one of those Germans; he was methodical--very much so. What he did, he did right.

W: That reminds me to ask you, German children in my day were raised very strictly; there was no doubt as to who was head of the family. How as it when you were a child?

P: The same way. My father was the head of our family and my mother next. We were told what to do and did it. We each were assigned certain duties that we did. The girls helped my mother and I helped my father on the farm. I got in the water and the kindling and stuff like that at nighttime and fed the chickens, brought in the cows. Well, I had to do what any farm boy should do.

W: Your grandfather must have been a very interesting person. I think I read he fulfilled his military duties in Germany, didn't he?

P: I don't know. But I suppose he did because at 17 he was apprenticed out.

W: Then he came to America about 1850, correct?

* * *

P: He went to Pittsburgh, because there were quite a few from his district(Baden) in Pittsburgh. That's where he qualified and learned to speak English so he could do business.

W: He took up the tanning business in Pittsburgh, didn't he?

P: He had had some tanning experience in Germany, but went immediately to tanning in Pittsburgh when he arrived in this country.

W: When did he come to the Kanawha Valley, do you know?

P: No, but it is on the list.

W: Well,it isn't immediately apparent, but I would guess in the early 1850s.

* * *

W: How did they come from Pittsburgh?

P: They came down the Ohio. They poled themselves down the Ohio and up the Kanawha.

W: He bought this farm and built a tannery.

* * *

P: He bought local skins.

W: Didn't he have to have tan bark?

P: Oh yes, tan bark and tannic acid.

W: What kind of bark would that include?

P: Hickory, hemlock, and chestnut. They had their own vats. They had their flushing vats where they put the hide into the lime solution to soften the hair. Then they had knives that fleshed the inside of the hide and then to remove the hair from the outside.

W: The same knives?

P: Made about the same. They did it over a fleshing block. In other words, the men stood behind it and worked from the top down. Then they would put them in the tanning solution. They would put them in the acid. In those days there were several different preparations. It took about 18 months to finish a hide--tanning it the old way. The last part of it was dyeing the hide, and then they had big tables, made of slate. They melted neatsfoot compound, dropped the hides in it, and hung them up to drip. Then they put them in the thumping machine, to soften the hides; then the roller was the last process; it flattened them. At last they were put up in bundles of 10 to ship.

* * *

W: What is neatsfoot oil made of?

P: Neatsfoot oil itself is made from the lubrication around the joints of animals. Neatsfoot, itself, you can't use without a solvent; it isn't soluble.

* * *

W: I remember putting it on my shoes and baseball glove as a kid. I still use it.

P: It's a preservative. Oh, we sell lots of it. You have to dress a saddle; twice a year I recommend it for saddles and harnesses. If a hide is not lubricated twice a year, in about ten years it deteriorates and is gone. There's nothing you can do to it after it begins to go.

* * *

W: What do you know about your grandfather's earliest days in the tanning business?

P: I was a very young chap in those days. I can remember my grandfather; he was a man with a long beard. I think I was about 9 when he died.

W: Then he died close to 1900.

P: Yes. My father closed the tannery and moved to Charleston and opened here about 1900, so I'd say he died about 1898 or 1899.

* * *

W: Well, now, you were raised on a farm, weren't you?

P: A farm and a tannery. It wasn't a real big farm. We were raised in the country. They raised wheat, oats, and stuff like that in off-season. My grandfather had a garden. He specialized in strawberries, butter beans, potato onions,

and onions. His products were sought by hotels and people in Charleston,'specially the grocery stores, because he had a method of his own. He'd take the flesh out of the vats once a year and plow it under with manure. He had enormous butter beans; he also had the best strawberries you ever tasted. For the strawberries, he took tan bark he had used to keep down the weeds. It gave a flavor, a tannic flavor.

W: Would this have been the tannic bark he had used?

P: Yes, there were big piles of that. He used them for one season and then threw it out. One of the funniest things I can remember when I was a child was, after school in the evening, heaving the grinding machine. It was like a big coffee mill, and of course tan bark was light. I could throw it over the rail into this grinder. So that was my job after I got home from school, feeding the grinding machine.

* * *

P: My grandfather, he had a funny way; you know a boy would run and get a pain in his side, or get the hiccups. Well, I had the hiccups and he'd say, "I want you to go up on the side of the hill and pick up a nice perfect rock, take it out of the ground, spit under it and put it back just exactly as you took it out." When I did that my hiccups were gone. (Laughs) When I got a pain in the side, he'd get me to do the same thing.

W: Did your grandfather retain his liking for German foods?

P: Well, we were raised on that. That's my worst punishment today--is not being able to eat it. It was all highly seasoned German food.

W: What do you remember?

In 1956 Pollock Bros. Circus was in Charleston for the Shrine Circus, and Popp, left, made headdresses and ankle bands for the elephants.

P: Sauerkraut, souse, smoked ham and sausage, liverwurst, cheese, schnitzel. You know, back in those days, when you made cottage cheese, you made it out of clabber; today when you get cottage cheese it's heated milk, heated until it curdles. But it's not the old original water cheese.

* * *

W: You had your own cows?

P: Yes, and we raised our own pigs, chickens, turkeys, and everything like that. But today I can't eat any salt, so I can't have any of that stuff that was heaven to me at one time. All I can do is think about it.

W: What were the stores like when you went on horseback?

P: Well, there was a country store near Lock Six. They would have the Burnside stove; they'd have everything hung up; they'd have their showcase, their cheese on the counter. If you wanted cheese they'd slice it off and weigh it. The same way at Tuckers, they were at Florida St. and Washington, which was Center Road at that time. We bought quite a bit of stuff from them. I can remember going to the store; they had bought a saddle for me. I had two sacks sewed together and they were tied onto the saddle in the back and we'd fill up each side of them. And on the front I had a jug of lamp oil (kerosene oil), and tied to the horn on the other side of the front was a gallon of sorgham molassas. I can always remember Mr. Tucker taking a potato and putting it on the lamp oil to keep it from leaking.

W: I would suppose your family raised most of its food.

P: Yes, we raised practically everything. We bought sugar, coffee, tea, pepper, and stuff like that. Then back in those days they all made their own clothes. Instead of buying a yard of this, we bought a bolt. My father would buy flour by the barrel, maybe 25 pound or a 50 pound sack of salt. Of course we used other salt in the tannery for one thing...we had salt, but table salt we had to buy in the store.

W: When you bought a bolt of cloth, were your sisters all dressed in the same thing?

P: No, my mother was a wonderful seamstress. I can remember the McCall patterns. Mother would get percale, calico and sateen--usually always bolts. Most of the women back in those days made their clothes.

W: Did the tanning business bring in a pretty good income for your family?

P: Oh yes, and then we also raised a lot of stuff...and put up...such as sauerkraut, pickled corn, pickled beans, strawberry jam, apply butter, apple jam, crabapple jelly--hard to beat.

W: Did your father like corn bread?
P: He ate anything; he worked hard. Another thing today that's a lost art... We used to have corn bread and cracklins. Lots of people don't know what they miss. I tell the average person today about that, they say I don't believe I'd like it. That cause they never had it. Those were nostalgic days and to me they were the best part of my life, except when I got married. I hope she's listening. (Laughs)
W: What did you do about schooling?
P: Well, I went to what is known as the Pfeiffer School...I forget what they call it now...a one-room school house and it was taught in those days by men. George Pfeiffer owned the farm and he donated this property for this school and he called it Pfeiffer School. Now it's Grandview. They moved it from where it used to be, up Widow's Branch; I think Carbide bought most of that property in there. In the wintertime we walked to school, not very far, about half a mile. There was times when you couldn't come to town, and there was no roads; the ruts were so deep that the horse just couldn't make it, so we'd walk the railroad up to Charleston. The streetcars came down to Kelly Axe (Company) so we'd walk there and catch the car and walk down.

* * *

W: Was most of your transportation either shanked ponies or horse, horse and buggy, or wagon?
P: Mostly horse. From the Littlepage's home, the mud used to be so deep there that I'd get off and walk on the board-walk and lead the horse through the mud; the mud would be up to his stomach. Back in those days, in the wintertime, we had snow on the ground sometimes three months out of the year. We had real hard winters. After we moved to town, I have skated back to my grandmother's on the river--on Kanawha River. Usually Elk would be broken up, they tried to keep it broken, but I'd skate across the river down the other side by the island and then cross and spend the night at grandmother's. That's after we moved to Charleston.
W: How many Popp children were going to the Pfeiffer School; there must have been quite an array of them?
P: Let me see...there were three sisters, and I went to Pfeiffer School and the rest of them were in town. I had six sisters.
W: There were 13 of you, correct?
P: There was two died. There was nine of us children and my father and mother. I still have four sisters alive. I am the oldest one of the children.
W: Who was your mother?
P: She was Cora Dickerson. My father was Charles V. Popp. She was born on Water Street; the other end of Clendenin (Street) back in the old days was Water Street. The capt'ins of the boats and people lived in that section. Then my grandfather moved down to Perry Lane. My grandmother was a Jenkins--married a Dickerson.
W: When was it you came to Charleston?
P: 1900. My grandfather had passed away a few years before. My father gave up the tannery because it wasn't a profitable business for an independent in those days.

* * *

W: Now, the railroad had its rails down the river when you were a boy.
P: Yes, when I was a boy, the New York Central. The K and M (Kanawha and Michigan), they called it. It was in existence and so was the C & O.
W: What do you remember about the steamboats on the river?
P: Well, I remember the passenger boats and the freight boats and the tow boats. I can remember the Chris Greene, the Kanawha Belle, and J. Q. Dickinson.
W: Would you tell them by their whistle?
P: Mostly, yes. Now you could tell a passenger train from a freight train by the whistle. You could almost tell a tow boat from a passenger boat. The passenger boat had more of a musical lilt to the whistle.
W: Was it the Kanawha Belle that went over the locks?
P: Yes, Lock No. 1 at Montgomery she went over. I have the stack light from the old D. T. Lane. It was the first electrified light used on the rear stack—it was a red light.
W: Do you remember the Senator Cordill?
P: Oh, yes, and the Chris Greene. There was three Greene boats used to come in here.
W: Did you ever take trips on any of them?
P: No, I used to ride the tow boats. I'd go up to Marmet and ride to Lock Six and get off. They were pushing coal up and would bring empty barges back. I can remember back, too, when the boat hulls were wood. I can still remember at nighttime, pushing with ice picks. They had long poles with cutters on the end of them, cutting the ice at nighttime when the river was freezing to keep from swelling up and bustin' the hulls. They worked 24 hours around. And I can remember the first time that Ward launched a steel barge. So many people couldn't understand why iron could float. The day they launched the boat, everybody got on the back, they expected to see it sink.

* * *

W: Now your father and the family came up about 1900, and he opened a store. What kind of a store?
P: Harness manufacturing. There were

several in town at that time. We made heavy or light--whatever you wanted. About that time the oil fields started to open up and then we made a heavy harness, because they took that out in the fields.

W: How did you make a heavy harness?

P: Wider and heavier--better stock. To pull a wagon on the streets wasn't much, but to pull onto these rough, these country roads was something. There were no roads. I used to feel bad...we made a harness (so shiny) that you could almost shave in...see yourself to shave. I'd go up to Blue Creek with a load of harness and drop 'em off at the different places where the people had ordered them--maybe stay all night at Blue Creek, and comin' out the next day here'd be the same harness...you didn't recognize it... horse'd been down in the mud...you couldn't tell whether it was old or new.

Well the harness itself--you start with the hames, top and bottom hamstrings; the traces attached to the hames; your backband; bellyband; your hipping, which includes two turnbacks, a rump piece, and hip straps; and if you used it on a wagon you had hold-back straps to hold 'em; otherwise if you used 'em as a team you used a jockey tree for the breast yoke and used jack straps on each side..went into the rings on the rump and they held back that way. The bridle was separate--and the collar, and the pads were separate. We bought the collars 'cause it took a factory to make collars. We made housings to shed the rain and the snow and the sleet. And there was a hames over the collar.

W: Did you make harness for oxen, too?

P: Oxen used yokes, but we carried ox shoes. It takes eight for an ox, because they are toe and hoof.

* * *

Oh, we used to come down to town from down at the farm...the tannery. We had lap robes and then we'd take bricks and put 'em in buckets. That's before the charcoal heater came out. Then we'd put our feet on them and the robes around us and be snug as a bug.

* * *

P: I used to catch channel cats and take them up to him (a German butcher) and trade them to him for chicken entrails; that's what I baited my line with. I had a trout line out behind the store--it went across the river--anchored on one side. It was wire in those days, too. I don't think you're allowed to use it now. Oh, it was maybe 30 feet to the other side and I anchored it with a big rock.

W: Could you catch many fish on it?

P: Oh, yes, in those days and times there were red horse, perch, channel cats, catfish, skidjacks, and sturgeon. You don't see 'em anymore.

* * *

W: Do you remember your first movie?

P: Yes, I remember the first movie was the old Wonderland. It opened up on Capitol Street and a Mrs. Parkhurst owned it. At first it was the old flicker machine. It was the most wonderful thing in the world. Of course it was silent. Later on they had the piano player. She played "Hearts and Flowers" when somebody died, and then later on there was a troupe come in, a new innovation. They had a troupe come in and they got in behind the curtain, which was transparent, and they did all the acting and talking. And, of course, then the sound track came out and took care o' that. It was the Londoner(?) Theatre and it cost you a nickle to get in--a nickelodeon.

Popp's workshop would have been envied by nearly any leather craftsman.

* * *

W: What all did you sell (when it was still a manufacturing business)?

P: We sold harnesses and saddles, trout lines, anything they wanted. Anything in the leather line, working objects. That's all we was doing at that time, we didn't have time to handle anything else in manufacturing. Later on, the way we got into the hardware business--so many of the fellows that worked in the woods came into town only once a month. They had plenty of money, but they didn't have time to run all over town buyin' what they wanted, so they asked us why we didn't put this in, put that in, put this in--first thing you know we was into it and couldn't get out of it. But I'm glad we switched into it now, because the harness business....

W: When did you first notice the effect (of the automobile) on the harness business?

P: After we began to get the good roads. They still use harness; there's places still today where they can't get a car or a tractor. Now, especially in orchard

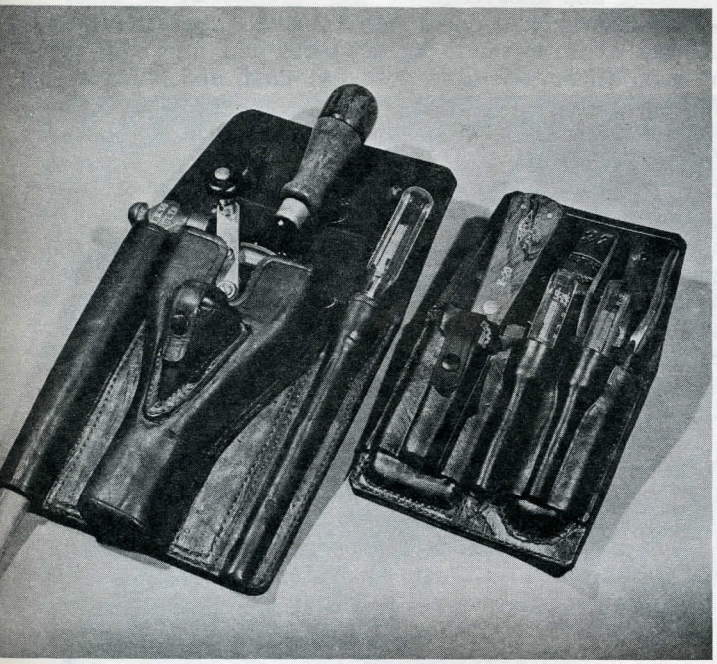
work, they want to plow and they want a horse to do it, because a tractor or a Caterpillar would cut up the ground too bad. Another thing, you can't take anything but a horse in the woods; if you take any motive power in the woods it destroys the undergrowth or the second growth. In some parts of the country I understand they won't allow a tractor in the woods. You can build a tramway up to a certain place, but you have to pull it out with teams.

W: Sometimes before the 1920s you began to feel the effects of the automobile.

P: Yes, I'd say long about 1920--part of the roads were completed...the less the horses were in demand.

W: How long did your father live?

P: He died in 1920. He was struck by an automobile at Ruffner Ave. and Washington. He got off of the streetcar and walked around the front of it and a fellow ran right up the wrong side and hit him, and



Blaine White still makes tool pouches of Popp's design at the 610 Capitol St. store in Charleston.

he died on the eve of Decoration Day.

P: How long did your mother live?

P: Mother lived until she was 80. After my father died she went to Florida. We bought a home for Mother in Florida in 1924 and she lived there for about 20 years. She came back. The doctors there didn't know what the trouble was; they thought she had what was known as "summer sickness." But she was a diabetic.

W: When were you married?

P: (To Mrs. Popp in another room)Honey, I need your help. (She answers) 1932, I was 43; my wife was Frances Coleman. We have one child, born in 1948. He lives in Allentown, Pa., and is working on an MA in English Literature at Lehigh University.

* * *

W: The last move you made was to your location on Capitol St.

P: Yes, 610 Capitol. We stay in the old-time hardware. It amazes people to what we carry. A lot of modern stores won't carry what we have because it doesn't turn over fast enough. But if we have it and they don't, we have a fast moving article.

We have a reputation, if you can't find it in town, come out there, we'll have it. I remember when we moved...There was a man from Vermont and he said to me, "Whatever you do don't change the appearance of your store." So many people wanted it to remain like it was. We almost duplicated it.

W: What are some of the things that you carry that people are not apt to find somewhere else?

P: We have iron teakettles and iron skillets, post hole diggers; we have picks and mattocks, a lot of stuff the younger generation never heard of. We have wicker clothes baskets, washtubs, washboards.

W: In addition to these hardware items you have, you're still in the leather business.

P: Oh yes, we're into industrial manufacturing today--safety equipment, belts, tool carriers, riggers belts, general construction items--we make them there. I have one man doing that.

W: What about the saddlery field?

P: We have saddles, but I had to practically quit repairing them. It's not worth fooling your time, and the way labor is today, you've got to charge too much.

And Now, Another Kind of Craft – Tape Recording!

By Charles A. Williamson

Imagine being part of an undertaking which can project people almost in person to future generations--how they lived, what they lived with, what they saw, experienced. And all this in their own voices. Such is now my craft, one which I wish were being carried on in every community and county in West Virginia.

A full-fledged member of the Golden Age Society myself, my luckiest day came a couple of years back when Dr. Louise B. Gerrard, Executive Director of the West Virginia Commission on Aging, asked me to make taped conversations with older West Virginians. Thus, in my latter years, I am doing the most important, the most interesting, and the most lasting work of my lifetime.

Since then I have taped some older people--Dr. A. A. Shawkey when he was 100; Mrs. Fannie Cobb Carter when she was 99; George Smith, the ex-coal miner, when he was 124 (which includes the single most moving moment of any tape I have made); "Old Harve" Webb when he was 90; Mrs. J. Callie Barnett when 101; Mrs. John W. Moore, who at one time was a missionary (medical) to China; and several in the high 80s. Most of my partners have been from 70 up.

By taping such people, unusual memories and experiences are preserved which would not otherwise be recorded, since few have ever kept a diary or written a biography. Among the fascinating material on tapes I have helped make are the circumstances which led a teen-age Leonard Riggleman into the ministry; the marvelous story of Raymond Thomas, who when young called on shut-ins and,carrying a tool kit, fixed lamps, irons, and other gadgets while visiting, and, even more remarkably, on reaching his late 70s with impaired sight, learned Braille well enough to be able to teach it to others; Walter T. Ferguson, whose remarkable career would involve association with seven West Virginia governors and meeting every president since F D R. Think of that!

The list continues with the Samuel Fletchers and their connection with Cabin Creek Quilts; Jamie Thibeault--a younger person--who did so much to make that sewing project possible; Russell Fluharty and his very first association with a dulcimer; and Willis Hatfield, who, among other things, told of his mother's home remedies. I talked with Andrew J. Mullens, now deceased, of his childhood at Dogbone; Dr. B. C. Harrington, whose life made an extraordinary tape; Miss Caroline Frazier, describing showboats coming up the Kanawha; M. Kornstein, now in his 80s, a prisoner of war in World War I captured by the Germans when they conquered Roumania.

There are many others, every one unique and, so far as I am concerned, perfectly wonderful. Each tape is priceless the very moment it is completed.

All over our country many programs in oral history are being undertaken. The variety and purpose is endless. There is much to be done, since life is changing so vastly in our days. Taping is not difficult; it requires an interest in and an affection for that which a life represents, an understanding and knowledge of the circumstances under which others have spent their lives, the ability to listen, to draw out. My subjects and I at the time of each interview have just sat down and talked. On concluding, I turned off the tape recorder, which, for most of the interview, we had all but forgotten about.

Please--every street, every road, not matter where it leads, in the residence of one or more persons, who, either on single subjects with which they are knowledgable, or their own biography, should be taped. Colleges, high schools, libraries, churches--every kind of civic organization--should be active in this work. It is relatively inexpensive, it is rewarding, it is a priceless gift to the future.

Charles A. Williamson, *a former longtime resident of Charleston, now lives in Yorktown, Virginia. Of all his illustrious accomplishments he is probably proudest of presently being a very active member of The Oral History Association, Inc.*

Mr. Williamson is a former President of the West Virginia State Board of Education and was the founder of Advertising, Inc., in Charleston where he was active in many civic affairs.

During his term as State Board President, Cedar Lakes Conference Center was dedicated. He has received three George Washington Honor Medals from Freedoms Foundation at Valley Forge.

Statement of the
Oral History Project
of the
West Virginia Commission on Aging

The preservation of West Virginia culture by means of interviews with elderly persons of unusual personality and achievement is sponsored by the W. Va. Commission on Aging.

The Oral History Project is conducted by Charles Williamson and Professor Fred Barkey (Morris Harvey College) and staff. They make interviews which are typed and edited for publication. The tapes remain in files for further research.

Interviews have been recorded at gatherings of Senior Citizens, such as the conference at Jackson's Mill, and by going out to the homes of individuals.

More tapes are being added, but hardly enough by any means, since West Virginia possesses so many whose lives and careers have been fabulously interesting.

Recordings Capture Pocahontas Family's Life and Music

"I'm trying to tell you a life's history
You can put it on a tape or a record, you see
Then you can tell of my life's history."

Sherman Hammons and his sister Ruie Hammons. (Photo: Carl Fleischhauer)

The article that follows is based on a News Service release from W. Va. University

"The Indians believed that whenever any of 'em dreamed anything, it had to come true," observed Maggie Hammons Parker, who lives near Marlinton, Pocahontas County, W. Va., in retelling a story learned from her mother.

One day an Indian visited Maggie's great-grandfather, eyed the old man's favorite gun and said he'd dreamt about owning it. The old man gave up the gun, but adroitly recovered it a few weeks later by informing the Indian he had dreamt about owning it back.

As 74- year-old Maggie tells it, the Indian studied awhile and said, "Take it,paleface, but dream no more."

Maggie's story, which goes on to chronicle the family's escape from an impending frontier massacre, is part of a documentary project released late last year by the Library of Congress. The study, in the form of an album containing two long-playing records and a lengthly illustrated booklet, is entitled "The Hammons Family; A Study of a West Virginia Family's Traditions."

The study is the work of Alan Jabbour, the newly appointed Director of Folk Art for the National Endowment for the Arts, and Carl Fleischhauer, cinematographer with West Virginia University's public television station, WWVU-TV. A major contributor was Dwight Diller of Marlinton, a WVU graduate student in agriculture.

Jabbour, formerly head of the Archive of Folk Song at the Library of Congress, provided notes on the recordings, while Fleischhauer wrote the family history and provided photographs. Diller, an avid enthusiast of traditional music, extensively interviewed the family and his recordings formed the basis of the family history.

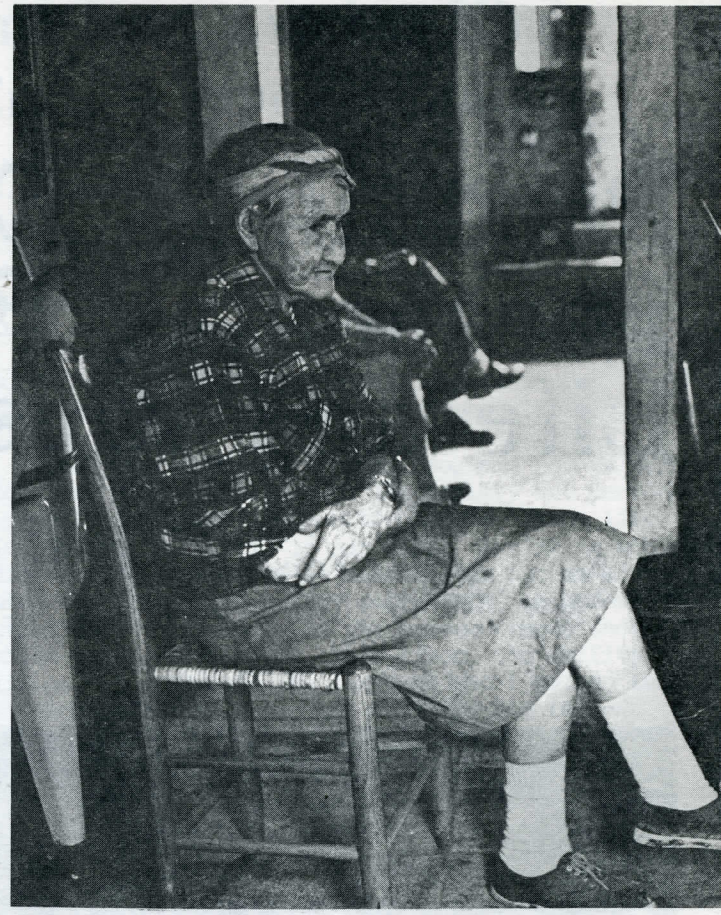
The Hammonses, migratory since their arrival on the frontier 175 years ago, finally settled in east central West Virginia. Their moves, at the rate of one or more per generation, are traced in a family history that meshes documentary sources, such as census records, with the family's oral traditions.

The Hammonses' stories describe conditions during the Civil War, life in the wilderness that surrounded the family until the First World War, and portray their encounters with natural and supernatural forces.

Maggie's 65-year-old brother, Burl, tells about West Virginia's version of a hairy, manlike beast, similar to the "Bigfoot" of the American West. None of the older generation ever saw a "yayho," reports Burl, but they found distinctive tracks and heard its cry. Once during a bear hunt on the Cherry River, a yayho treed a hunting companion of Burl's father. Uncle Pete heard the animal's cries as the party set out to rescue their friend and muttered, "Now, boys, that ain't no body a-hollering, that's something else."

At the time of the American Revolution, the Hammonses lived in south central Virginia but shortly moved to eastern Tennessee, thence to eastern Kentucky, and finally to Webster County, W. Va., where they weathered the Civil War.

According to Jabbour: "This settlement pattern at first seemed unusual, but it may prove



Maggie Hammons Parker and her brother Burl Hammons.

to be one of the classic patterns of the Allegheny Frontier. Dominant early cultural influences in West Virginia may have come not only from the Scotch-Irish so often cited by historians but also from fully established American stock in the Virginia and North Carolina Piedmont."

If so, conventional notions, such as the one that Appalachian folk music was shaped by a direct infusion from the British Isles in the last 18th Century, may have to be modified to take into account already developed American culture in the Piedmont.

Traditional music in its human context is presented on the album's recordings. Maggie's songs--as well as fiddle and banjo tunes played by Burl and Sherman, another brother--alternate with tales, family stories, riddling sessions and general conversation.

"We wanted to go beyond the usual folk music record," Fleischhauer explained, "by using stories and conversation as well as music. You might say we think the people are as important as the music."

The Library of Congress album, sold by mail for $10.45, was preceded by a single LP record on the Rounder Records label entitled "Shaking Down the Acorns" (Rounder 0018). It also features the music and stories of Maggie, Sherman and Burl, but add the talent of their neighbors, Lee Hammons and Mose Coffman.

Both records present fiddling in the distinctive style of the region--one feature of

(Photo: Carl Fleischhauer)

THE GENERAL SALES BOOTH HAS BOTH THE LIBRARY OF CONGRESS AND THE ROUNDER RECORDS FOR SALE.

which is the retuning of the instrument for different pieces. In the Library of Congress set, Burl plays eight fiddle tunes including "Fine Times at Our House" and "The Three Forks of Cheat." He and Sherman also play several banjo tunes including "Muddy Roads" and "The Sandy Boys."

Maggie sings six songs, ranging from the majestic "When This World Comes to an End" to a local murder ballad, "Jay Legg," concerned with a 1904 killing on the Elk River in Clay County, W. Va.

Alan Jabbour's notes on the tunes and their histories also document the way currents in todays's world influence musical tradition. Burl was recalling his family's old version of the fiddle tune, "Camp Chase," when Dwight Diller played a recording of the tune for him. This recording, from a player unknown to Burl, influenced him and thus his recording of the piece is derived both from family tradition and a college student's tape-recorder.

The study took over two years to complete. It was an after hours project for Fleischhauer whose visits to the family were limited to weekends.

"I guess there were a lot of times they wondered why I took so many pictures," he said "but when we got to talking about the names and places connected with their ancestors, they really got interested. The Hammonses have a great deal of respect for the past."

Toward the end of the research, Maggie wrote a song that indicates her attitude toward the family history. It describes her youth in the forest and ends with an admonition: "I'm trying to tell you a life's history/ You can put it on a tape or a record, you see/ Then you can tell of my life's history."

The study doesn't ignore the present. It describes the logging period which destroyed the wilderness and attracted many outsiders to West Virginia. Among these were a black guitarist, who used to play music with Burl, and Nathan Parker, who married Maggie.

After the death of her parents, Burl and Nathan held a succession of jobs. Burl stayed in West Virginia, although he worked in various parts of the State. Nathan and Maggie went to Ohio where Nathan found work. During this period, the family's musical life all but ceased.

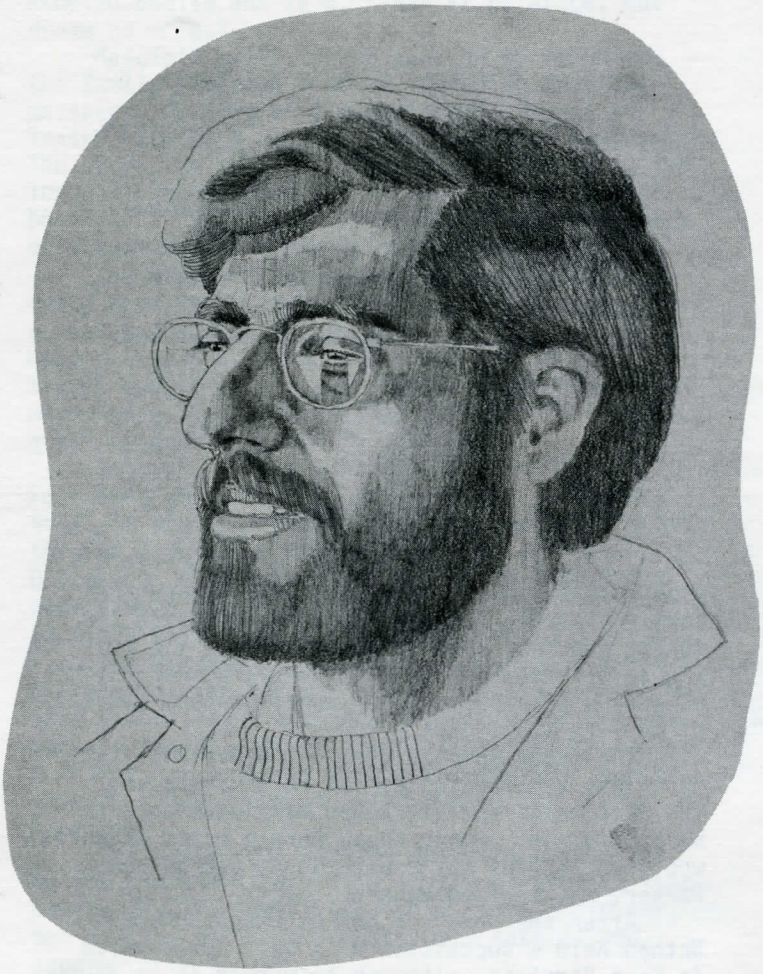
The story is brought up-to-date with a description of Dwight Diller's visits beginning in 1969. He encouraged the family to begin playing and singing again and he indirectly served to introduce both Jabbour and Fleischhauer to the Hammonses.

"We hope that this study will serve as a model for similar projects," Fleischhauer said. "I think the time has past when it is enough just to dish up a song or story without delineating its context. We want to show that a record album can be a vehicle for cultural and historical reflections as well as music and lore."

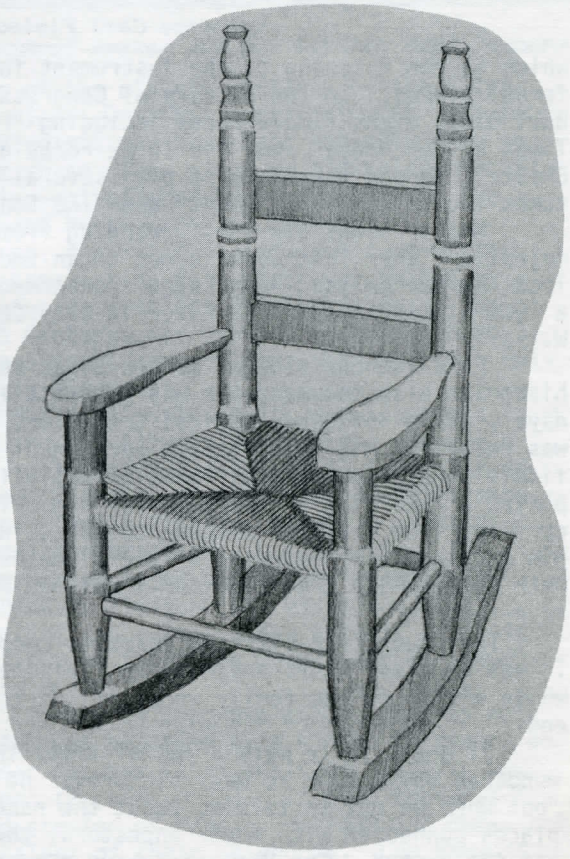
Drawings

By Ben Criss

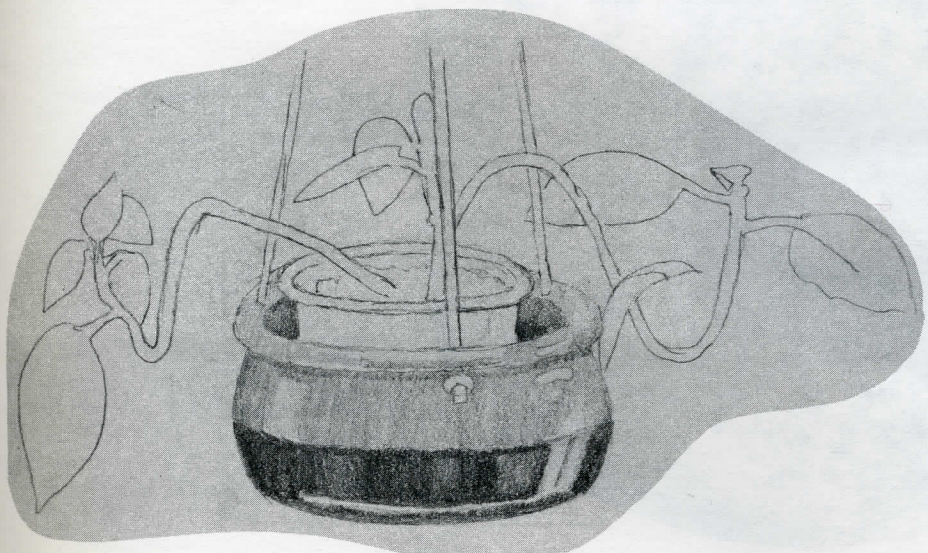
(Photographic facsimile)



Richard Virshup



Linger child's rocker



Susan Faust Kiser *Hanging stoneware pot*

Ben Criss was born 23 years ago in Phillipi and now lives on a farm near Buckhannon. Both of his parents were born and raised in central West Virginia, but he was brought up in Amherst, Ohio, where they now live.

In 1973 Criss graduated with a degree in art from West Virginia Wesleyan College. Shunning the fine colleges in Ohio, he says he "went to school here because I like West Virginia."

He spent many summers with his grandparents in Webster Springs and is proud of his grandfather's record as champion woodchopper. Paul Criss died in 1973 at 77, but when he was 49 he set his last record as World Champion Woodchopper by cutting a 16" log in 32 seconds.

Criss's minor in college was psychology, and he often thinks of his work in psychological terms, he says. At the Fair he is making on-the-spot pencil sketches. Avaialable to execute sketched and oil portraits by appointment, he may be reached at Box 115-C, Route 5, Buckhannon, W. Va. 26201.

These subjects of Criss all live in Upshur Co.

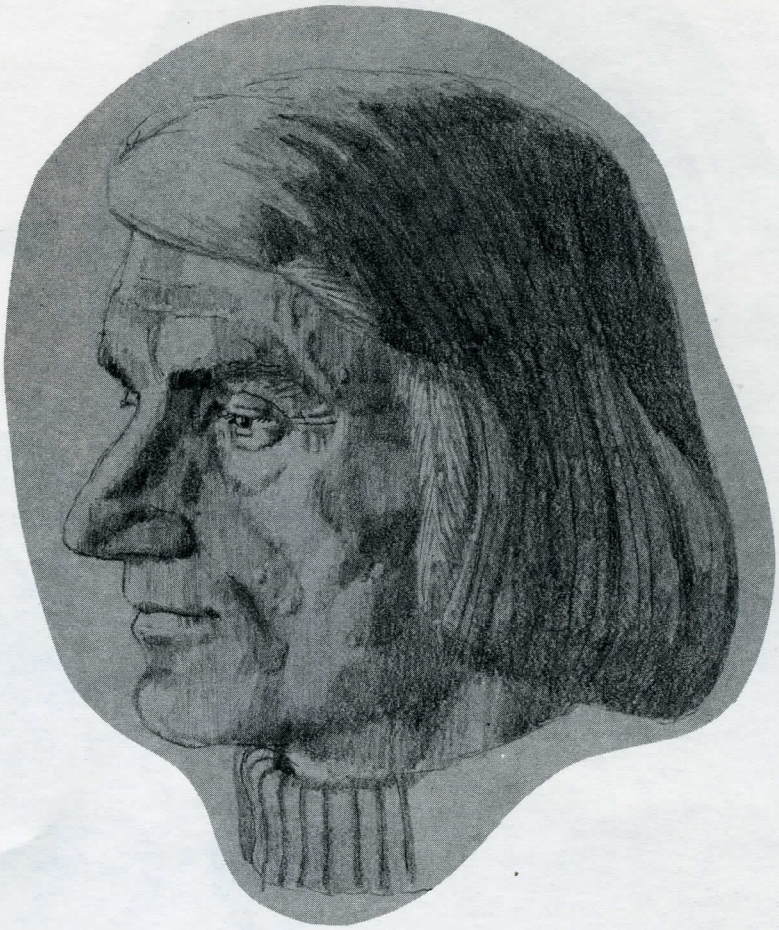
Richard Virshup and his wife Georgi bought the nearly defunct Linger Chair Factory in Rock Cave only months ago. Since then they have acquired partners, Maxine and Dennis Krasnow. The former moved here from Pittsburgh and the latter from New Haven, Conn. The men were friends in New Haven when they were boys.

The Linger child's rocker is drawn here. Its rush seat is sea grass. Producing at least six Linger chair styles, the small factory also weaves seats with reed splits. (See photo of armed ladderback for adults on page 25.)

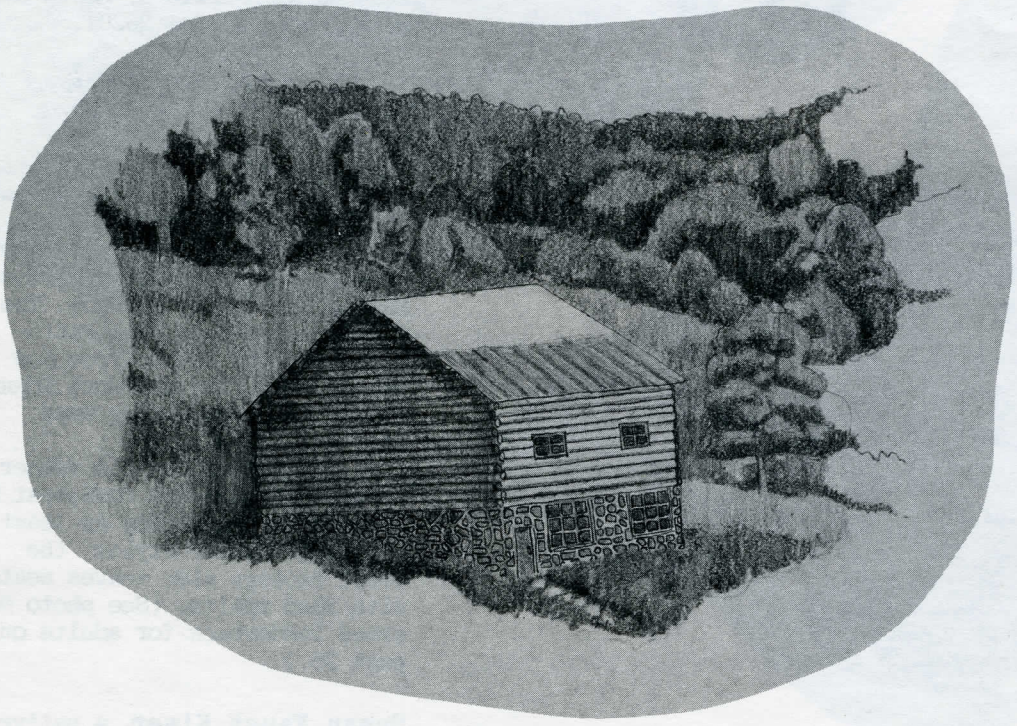
Susan Faust Kiser, a native of Wilmington, Del., is Criss's former Wesleyan classmate. Also

graduating as an art major, Kiser has worked hard for a year setting up a pottery studio in Buckhannon, producing for a growing number of shops, and exhibiting at craft fairs. Her stoneware has pleasing earthy and functional qualities. On April 20 she and Bill Kiser, Jr., an artist, were married. He is an exhibitor at this Fair.

Wolfgang Flor from Rock Cave is the German-born carpenter turned successful wood sculptor. He and his wife Marie, also a craftsperson, were in the advance guard of the back-to-the-landers when they came to the State nearly ten years ago. Having sold an earlier farm he meticulously restored, they have just moved to another home he built from the ground up. It is said to be a striking looking split level house made of old wood beams and local rock. It sits on a hill near his studio, a remade log barn and Criss's subject here.



Wolfgang Flor



New studio

Goshen

By Janet Waugh

I had nearly forgotten
the appearance of snow
in starlight.
Even now,
the electric lights
are bright enough to steal
a bit of their luster.
Give me a hilltop in Goshen
with a church lit in kerosene lamps.
Light bulbs disturb me with their
instant on and
instant off.
Where will we be when the artificial spark is gone
and the switch on the wall is devoid of power?

Give me a hilltop in Goshen
in the springtime.
The road is mud
and the cars get stuck in spring rain and dirt.
But soft ground certainly won't hurt
a gray work-horse's hooves.
Here can come no silent spring,
for robins, bees, and locusts
make plenty of clamor in mountain air.

Give me a hilltop in Goshen
in the summer,
when the sun is hot
but the breeze is cool and soft.
Let me see a church
full of family reunion members
and a lawn full of grandchildren
who've grown six feet since meeting last.
Show me the living descendants
decorating the grass-grown graves
of loved ones long dead.
The faded tombstones carry vital statistics;
when born, when died;
but who carries the memories of the souls?

Give me a front porch in Goshen
in the summertime.
In the morning
hummingbirds and butterflies
sip tiger lily nectar
not five feet from the porch's edge.
Guitars and fiddles
make music for the folk songs
even children know.

The hillsides of Goshen
look like crazy quilts,
squared off in plots of
oats and corn and timothy
and long rows of vegetables
to be hoed.
There is water to be carried
to a hilltop house
from a hill bottom spring
and there are cows to be herded
home and milked
and chickens to be fed
and clothes to be mended and washed
and...
there are stars to be counted and
wild strawberries to be feasted upon and
cold, fresh water to be drunk and
a new calf to be watched being born and
an iron bedstead to bear your own baby in
someday.

Give me a hilltop in Goshen
in the fall.
The woods are gold and brown and scarlet.
The corn is ripe for harvest.
And it's time to mow the timothy.
Timothy--
sweeter smelling than incense,
more intoxicating than wine.
Give me pumpkins, round and yellow,
and children settling in for a year
of school work.
And give me hunters in red jackets
and caps following
fresh tracks of deer
in the Thanksgiving snow.

Give me a lover in Goshen,
a man made of earth, with hands
strong enough to turn sod and
gently enough to lift a lamb into the world
from the womb of a laboring ewe.
Give me a man who can fell a tree
and mend a fence
and nurse a sick animal
and lead a team of horses
and hold me
when tears become too strong
to keep from falling.

Give me a hillside in Goshen
when my time ends.
Let me close my eyes forever
near the place of my mother's birth,
near the place of my father's burial.
Bury me near a ferny glade
in a grassy meadow,
close to a farmer's field,
a mile or so from the church on the hilltop.

Give me Goshen
in life and in death
in body and in soul.
Give me the peace of the hummingbird's paradise,
in the land where the world makes sense.

Goshen is the community in Upshur Co. where Janet Waugh's mother Ruby Davis was born and raised. Waugh was born in Buckhannon and attended schools there and in Craigsville until she entered Richwood High School where she graduated in 1973. She often went to Goshen, sometimes to family reunions.

After going to West Virginia University for one semester, she allied with some young friends to open a unique store called Specific Goshen at Charmco on Route 60 in western Greenbriar Co. They sell books, crafts, and photographs and hope to run their own printing press in the future.

This poem is from a privately printed book of her poems she issued in her senior year of high school. It is called A Child of the Hills *and is for sale at the Fair's General Sales Booth. It may be ordered for $1.25 from Janet Waugh, Craigsville, W. Va. 26205, by adding $.50 for postage and handling--a total of $1.75.*

The photographs are from the poet's family albumns and go back as far as 1942.

W. Va. Tax and License for Craftspeople Spelled Out by State Official

Even before Jerome Weaver, the Salem chairmaker, wrote the unhappy letter about his difficulties with governmental licenses and taxes that we printed in the May issue, our colleagues and we had tried to decipher the statutes for our State's craftspeople. We finally went to Mr. Jon H. Snyder, the young, sympathetic Director of the Business Tax Division of the State Tax Department.

Mr. Snyder was very kind to send over the following memorandum that we believe will clarify the issue of State licensing and taxation for readers. As for the State and Federal Income Taxes, we wonder if the overburdened shouldn't address such complaints to elected officials and local newspapers. May we remind readers that complaints about excessive taxation are commonly made by most American small businesspeople, senior citizens, single people--just about everybody.-Ed.

All persons engaged in the commercial production of arts and craft materials or articles are subject to the provisions of three tax statutes:

(1) Business and occupation tax,
(2) Consumers sales and service tax, and
(3) Business Franchise Certificate (license) as indicated below:

Business and Occupation Tax

Any person engaged in the business of manufacturing, compounding or preparing for sale, any article of merchandise, shall report gross receipts from the sale thereof under the manufacturing classification. No deductions are allowed when deliveries are made to points outside this state. The tax rate is .88¢ per $100 of gross receipts.

When the manufacturer of arts and craft articles elects to sell his or her products to the ultimate consumer, the total receipts therefrom shall be reported under the retail classification, at the 55¢ rate, and the wholesale value of the same shall be reported under the manufacturing classification.

Consumers Sales and Service Tax

All purchases of supplies and equipment for direct use in the commercial production of arts and craft articles are exempt from consumers sales and service tax if purchased in this state and use tax if purchased outside this state. Exemption certificates may be given to suppliers indicating the nature of the business is manufacturing. All sales are subject to consumers sales tax; however, persons buying articles for resale may furnish exemption certificates and this income may be reported as exempt from this tax.

Business Franchise Certificate (License)

All persons holding themselves out as engaged in business in this state shall apply each fiscal year for a business franchise certificate for each place of business. The fee for this certificate is $15. If the annual income from business is less than $1,000, the applicant may request a refund of this fee. (See box below.)

All manufacturers of arts and craft articles that sell their merchandise from temporary business locations, such as, fairs, carnivals or roadside stands are required to have a second certificate which may be used throughout the state as long as no more than one stand is operated at a time. The fee on this certificate is also subject to refund on the same basis as outlined above. Anyone in need of a license to transact business must withhold the third copy of the application form, a yellow sheet of paper, as proof of application for a certificate and authority to conduct business. The account identification number shown on the business franchise certificate is the number that may be used in furnishing consumers sales and use tax exemption certificates.

The above instructions are not applicable to a hobbyist who is not commercially engaged in selling his production to others.

The State Tax Department, P. O. Drawer 1826, Charleston, West Virginia 25327, will furnish tax returns, rate charts, a sample exemption certificate and general information about this and other taxes at the request of any taxpayers.

IMPORTANT NOTICE

The West Virginia Legislature has amended the Business Franchise Registration Certificate Tax Act increasing the gross income EXEMPTION from $1,000.00 per year to $4,000.00 effective July 1, 1974.

Should your gross income be less than $4,000.00 per year, you will still be required to register, but you will not have to pay the fee of $15.00.

Division of Excise & License Taxes
Registration Section
Charleston, West Virginia 25305

Mountain Kitchen Scents

A West Virginia cookbook, as readable as it is useful, has a very unusual name. It's Oppis Guet's Vo Helvetia *and was first published in 1969 at the centennial of the founding of Helvetia, W. Va., an American-Swiss hamlet in Randolph County.*

Eleanor Fahrner Mailloux (pron. "may-you") compiled it for The Alpen Rose Garden Club there. Many younger Helvetians have left their picturesque and nearly legendary home town, so Swiss-German speaking older folks are probably in the majority. For the 64-page book Mrs. Mailloux collected recipes that made their way over the water with the hearty settlers, and there are some quite American ones.

Contributors' family names like Daetwyler, Zickafoose, and Schneider give the book some of its charm. Old-timey cures, household hints, and the formula for sassafrass scented soap round out the contents. Mrs. Mailloux's warm, happy commentary is sprinkled on lightly and begins with the introduction where she explains that "some of (the recipes) are 'secret' and have been guarded by the families as fiercely as if they had been stored in a Swiss bank."

The following recipes are among the compiler's favorites. If they interest you, the book that's for sale at the Fair's General Sales Booth surely will too. If you miss it here you may order it for $2.00 (includes postage and handling) from The Alpen Rose Garden Club, Helvetia, 26224.

Pfeffernüsse

We literally make them by the peck at Christmastime. They keep forever (in our house forever is two or three days) and are at their best when dunked in hot coffee and eaten in the company of close friends.

- 4 eggs
- 2 cups sugar
- 4 cups flour
- 1 tsp baking powder
- 2 tsp pepper, cloves, cinnamon, allspice

Cream eggs and sugar until smooth. Mix dry ingredients thoroughly and add to eggs and sugar. Let stand overnight in cool place. Form in small nuts (size of walnuts) and place on cookie sheet, a drop of brandy can be placed on top of each nut. Bake at 350-375° for 12 to 15 minutes and give me a call when done.

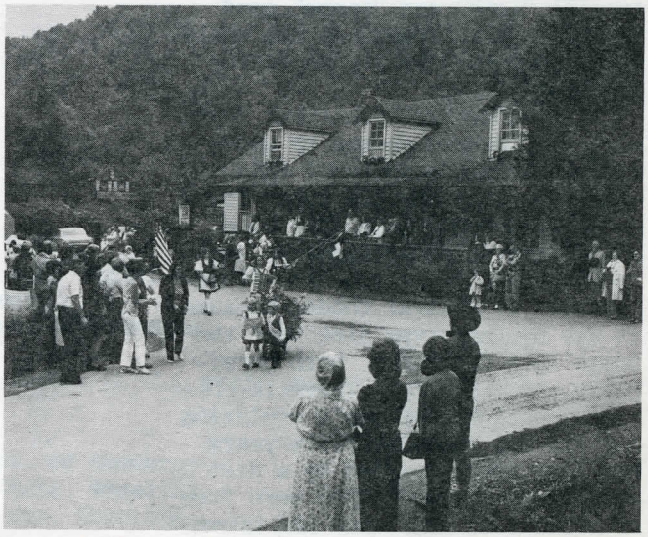
Elderberry Wine

Elderberry wine is one of the best known of the folk wines. Make some and you'll know the reason why. It has a different robust flavor, and if you don't watch out it will catch up with you--especially when served in water tumblers.

- 4 quarts ripe elderberries
- 1 gallon water
- 3 to 4 lbs sugar (3 if you want a drier wine)
- 1 package yeast

In an enamel pot, put the four quarts elderberries, add the water and let gently simmer for one-half hour. Strain in a crock--be sure you squeeze out the last drop. Use cheese cloth or other porous cloth for straining. Never use metal around wines--use enamel, crockery, wooden spoon and plastic funnel. To strained juice add sugar and yeast that has been dissolved in ¼ cup likewarm water. Stir well, cover with cloth, put in warm place (65-75°) and stir every day while fermenting.

You must judge when wine is fermented. This can take from 15 to 30 days, depending upon time. Strain into glass containers--gallon jug will do--and let clear. When all "working" has ceased, seal. If you make enough to put in wine keg, be sure you don't seal the bunghole too soon or you'll lose the floor above the keg. Mature after two years.



HELVETIA'S SUMMER EVENTS

July 4 - American-Swiss Festival. Parade in traditional Swiss costumes, square dancing in eve.
Sept. 14,15 - Helvetia Community Fair. Same parade on Sat.(14th). As for 30 yrs.,townspeople's crafts and canned goods will be judged.

Vance Martin, l., Kevin Fisher, r.

Essay

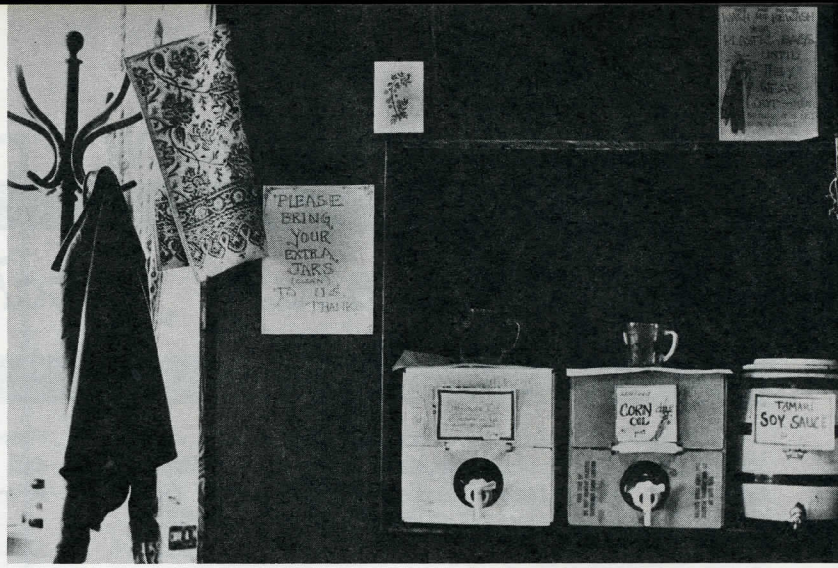
A Heritage of Natural Foods

By Vance Martin

West Virginians live in a state whose natural heritage is perhaps greater than in any other in the country, and many people are actively engaged in a struggle to protect their mountains from unscrupulous investors seeking to rob the land of its wealth while leaving nothing in return. Is there not a very close parallel between the struggle to protect and preserve the land, and that to protect and nourish (thus preserving) your own health?

There is now a growing movement towards returning to a natural foods diet, and many people are wondering why this sudden renaissance in eating whole, unprocessed foods is occurring. A number of misinformed people have dared to call it a fad, naming as "health food nuts" those who choose to eat their daily food in a form as close as possible to the natural state. That is, eating food before it has been placed in the hands of the processor who strips it of vitamin-mineral content by grossly overcooking it, and then adds artificial colors, flavors, and preservatives so that it will "look" and "taste" good and will stay "fresh" on the shelf until someone buys it, no matter how long.

By returning to natural foods, many people have chosen to question both the validity of this overprocessing and the integrity of many of the companies that hold our health in their hands by controlling the foods you eat. I say "return" to natural foods, because it was by this type diet that the human race developed, both physically and mentally. There is little disputing that man's evolution for all but the last fifty years has been characterized by a diet consisting of foods that were free of artificial additives and grown in soil to which synthetic fertilizers, pesticides, and herbicides had never been applied. Treat your own health as you will the beautiful countryside; preserve your natural heritage.



Frank Foods Found in Morgantown

Straightforward probably best describes Morgantown's natural food store, its owners, and also its name--simply Natural Foods Store. Former W.V.U. students in their early twenties, Kevin Fisher and Vance Martin started the business in 1971 because they "had no place to buy (their) own food."

Vance could be called spokesperson for the two owners who have a very serious, even a "philosophical," approach to their work. They offer foods that are sold from bulk quantities and try to sell "at the lowest prices possible...marked up only one-third usually."

They carry an amazing variety of foods in their parlor floor quarters of a fine old house at 270 Walnut Street owned by a local men's lodge. Whole grain products, dried fruits, nuts, teas, spices, and many natural dairy products are the main offerings. Yogurt made right there and sold fresh daily is one of their very special treats, and their Open Mouth granola is also made there--often enough to be fresh always.

Vance, who grew up in Baltimore, and Kevin, a Charlestonian, are vegetarians with confident but very soft sell manners. They are understandably proud of the serve-yourself store where you'll also find books and handmade kitchen implements.

WEAVERS, SPINNER, AND VEGETABLE DYER AT THE 1974 FAIR

WEAVERS

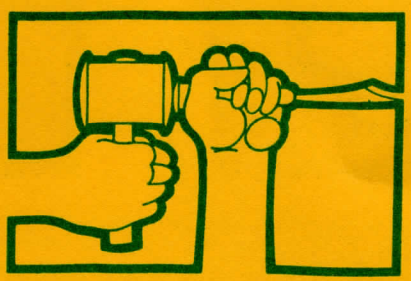
Beatrice Bannerman, Cullodin, W. Va.
Bernice Collins, 1402 Jackson St., Charleston, W. Va.
Macel Darlington, Box 72, Powellton, W. Va.
Bertha Fisher, 624 Church St., Ripley, W. Va.
Mary Kyle, 313 Randolph St., Charleston, W. Va.
Myrtle Noffsinger, 3804 Virginia St.,S.E., Charleston, W. Va.
Ruth Polsue, 3815 Virginia St. E., Charleston, W. Va.
Lucy Quarrier, 800 Orchard St., Charleston. W. Va.
Annie Sedlock, Box 41, Ansted, W. Va.
Hazel Wright, Box 15, Cottageville, W. Va.

SPINNER

Mary Helen Cutlip, 307 Barkwell St., St.Marys, W. Va.

VEGETABLE DYER

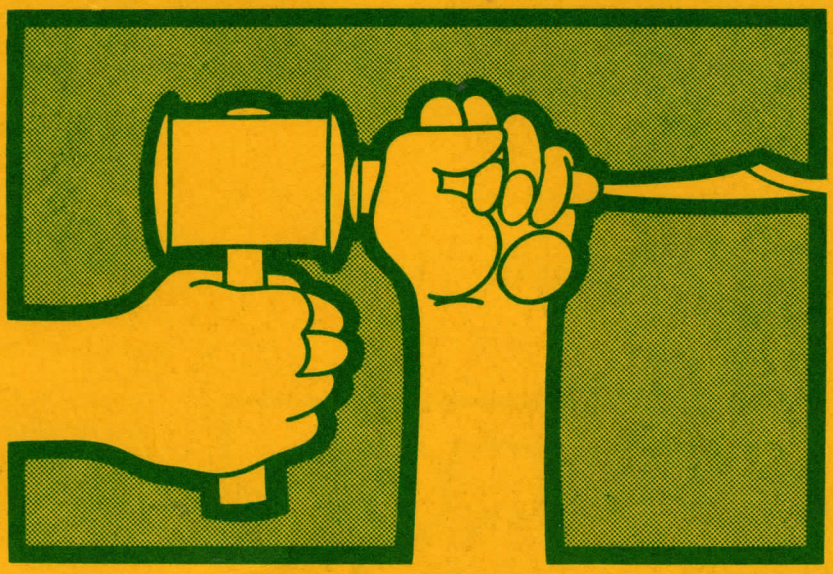
Bruce Bannerman, Cullodin, W. Va.



MOUNTAIN STATE
art and craft fair
JULY 3·7, 1974
Cedar Lakes · Ripley, WV.

Photo Credits

1	W. Va. Dept. of Commerce
2	2 on left, Gerald S. Ratliff and, right, Jeri Buxton, for the W. Va. Dept. of Commerce
3,4	Gerald S. Ratliff, W. Va. Dept. of Commerce
6	Ann Ratcliffe
9	Earl Dotter (*U.M.W. Journal*, Wash., D. C., staff photographer)
10–13	Tom Screven
14,15	Gerald S. Ratliff, W. Va. Dept. of Commerce
16,17	Mansion Museum, Oglebay Institute, Wheeling
18,19	Photo Monezis, Oglebay Institute, Wheeling
26–31	Loaned by Mrs. Daniel J. Popp
33–35	Carl Fleischhauer
65	Arnout Hyde, Jr., W. Va. Dept. of Natural Resources
44	Tom Screven



Come and enjoy the savory sounds and smells during the twelfth annual Mountain State Art and Craft Fair July 3 through July 7 at Cedar Lakes, Ripley, West Virginia.

The air is filled with the succulent smells of West Virginia's finest cooking. The sounds of fiddles, banjos, guitars and the winsome strains of the dulcimer typifies the real old time mountain music. Walk along the streets of the fair and watch artisans and handcrafters of the Mountain State apply their abilities.

Cedar Lakes is easily reached from I–77. Situated in a beautiful pastoral setting, the fair is 38 miles north of Charleston and 38 miles south of Parkersburg. There is plenty of free parking and picnic facilities.

All the excitement of the fair is yours for one small admission fee–$2.00 for adults, $.50 for children of high school age or younger.

Special rates are available for groups of 10 or more, by writing Mountain State Art and Craft Fair, Cedar Lakes, Ripley, West Virginia, 25271.

MOUNTAIN STATE art and craft fair

JULY 3·7, 1974

Cedar Lakes · Ripley, WV.