

# Hearth and Fair

March 1974





# 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. Manuscripts, letters, and photographs are welcome. 304-348-2286

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Tom Screven  
Editor

Gary Thomas  
Art Production

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### COVER

Mrs. Luena Davis sat with a visitor on her front porch a short time before her recent death. She was the inspiration for the article on Page 2.

## EDITOR'S MESSAGE

"HEARTH AND FAIR" MIGHT BE CALLED SOMETHING THAT HAPPENS EVERY SPRING. LAST YEAR DURING OUR FIRST YEAR, ONLY THE MOUNTAIN STATE ART AND CRAFT FAIR SPONSORED US. THAT INCLUDED THE FAIR'S SPONSORING AGENCIES LISTED TO THE LEFT. JANUARY SAW THE FIRST NUMBER, A SKINNY, QUITE PRIMITIVE EIGHT-PAGE BOOK. BY THE FOURTH ISSUE IN JULY, IT HAD GROWN TO A SOMEWHAT LESS PRIMITIVE FORTY PAGES.

THIS YEAR THE DEPARTMENT OF COMMERCE, THROUGH ADDITIONAL FUNDING, HAS ALLOWED US TO EXPAND. IN THIS POSITION WE ARE ABLE TO TREAT TOPICS AND AREAS OF WEST VIRGINIA HANDCRAFTS AND FOLKWAYS NOT DIRECTLY RELATED TO THE CEDAR LAKES FAIR.

IN THIS ISSUE WE RECALL TEN OF THE MORE NOTABLE ART, CRAFT, AND MUSIC EVENTS OF THE PAST ELEVEN MONTHS. OUR FEELING OF URGENCY ABOUT THE NECESSITY OF CAPTURING THE PAST BY RECORDING ORAL HISTORY FROM OUR ELDER CITIZENS IS EVIDENT AND WILL BECOME MORE SO IN LATER ISSUES.

IN THE MAY ISSUE OUR SIGHTS WILL BE ON THE DIFFERENCES BETWEEN URBAN AND RURAL WEST VIRGINIA FROM THE EYES OF BOTH THE FOLKLORIST AND THE TREND-WATCHER. WE WILL HAVE SPECIAL LOOKS AT LIFE IN THE STATE IN THE NINETEEN-THIRTIES AND AT THE EMERGENCE HERE OF NATURAL FOOD AND CRAFTS STORES. THESE STORES ARE SATISFYING MANY NEEDS OF THE URBAN-GONE-RURAL YOUNG PEOPLE WHO HAVE MIGRATED HERE IN RECENT YEARS.

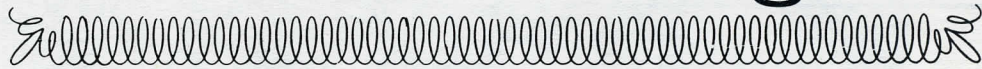
IN JULY OUR INTEREST WILL FOCUS MAINLY ON THE MOUNTAIN STATE ART AND CRAFT FAIR. EARLIER ISSUES WILL KEEP READERS INFORMED ON THE PLANNING FOR THIS EVENT, YET OUR THIRD AND FINAL ISSUE IN THIS SERIES WILL AGAIN SERVE AS A PROGRAM AND DETAILED RECORD OF THE GIANT-SIZE FOURTH OF JULY FAIR.

WE HOPE OUR READERS WILL JOIN ACTIVELY IN THIS EFFORT. WE WELCOME CONTRIBUTIONS AS SMALL AS AN ANECDOTE, A PERSONAL OPINION LETTER, OR THE DATES OF A FAIR AND AS LARGE AS THE IDEA OR THE COPY FOR A STORY.

*Tom Screven*



# Letters Page



As a means of starting our first Letters Column, we asked a number of craftspeople to write about their attitudes toward arts and crafts fairs in the State. The replies we received are below. Hopefully, these comments will serve as fodder for further letters to "Hearth and Fair."

Please write us and share your feelings, not only about fairs but also regarding the crafts scene in any way or folk music or folklore. Praise, criticize, complain, suggest, but write.

Address letters to Letters Column of "Hearth and Fair," West Virginia Department of Commerce, 1900 East Washington Street, Charleston, W. Va. 25305.

*V. C. Dibble is a potter who moved to the State within the last two years. He and his wife Damienne, also his professional partner, live and work on their farm in Kentuck in Jackson County.*

Of the West Virginia fairs that Damienne-- my better 3/4--and I have attended as exhibitors in 1973 (since settling in Wild and Wonderful in '72), Cedar Lakes and Harpers Ferry stand out. No art and craft fair in our past experience can compare with either of these in number of visitors and exhibitors or in volume of sales. The younger fair at Harpers Ferry was, on the whole, well organized and administered. The folks there who plan and run it are out to correct mistakes and improve. They solicited constructive criticism from exhibitors, which is a good and useful move. Given time, I think this fair will fly, if fuel holds out and the creek don't rise. We made several good wholesale contacts there and had fun talking shop with other craftsmen. Then came Cedar Lakes....

The Mountain State Art and Craft Fair at Cedar Lakes is a fair to end all fairs. Exhibiting there for the first time, and frankly skeptical, Damienne and I took the exuberant claims of potter friends with a liberal helping of salt from the handy supply we use for cutting hyperbole down to size. But at the end of the first fair day we were believers. An onslaught of visitors introduced themselves; were friendly; asked intelligent questions about our work--a welcome change from the usual--bought pottery like it was going out of style. Numb and exhausted, we worried about our supply of pots. (Selling out before the end is a NO-NO.) But there was another kiln-load of ware cooling down at home only 17 miles away. It sufficed.

Thinking about how fairs work or don't and discussing fairs with fellow craftsmen have over the years given birth to a few opinions, which, for better or worse, one airs here:

Fair organizers-directors who think first of the exhibitors, the backbone of any fair, get better feedback, cooperation, ideas from exhibitors which go toward developing a successful fair with growing attendance. At such successful fairs one notes that the rules governing exhibitors seem few, reasonable, unobtrusive, but are enforced.

At some "worthy-cause-supporting" fairs, overriding concern with the "gate" makes for insufficient attention to exhibitors' welfare and sales. At such fairs a lax standard of control over the quality of exhibited work seems often in evidence. Exhibited work, therefore, is generally fair to poor in quality. The work of the conscientious artist or craftsman gets lost in a sea of junk. Good work evidencing more time and care in the making, and usually higher priced, sells poorly; that exhibitor may not return next year. One might opine that having a worthy cause does not give licence to victimize both fair visitor and conscientious craftsman.

Few artists-craftsmen who are professional, or have a professional attitude, are embarrassed by selling their work at fairs. Few produce their work solely as an ego trip; they need to sell. So attention to those factors which best encourage sales makes for happy exhibitors. And, hopefully, happy visitors to fairs.

*Bonnie and Dave Fisher are also newcomers to West Virginia. From Akron, Ohio, the young couple settled in Peterstown in Monroe County to start Hickory Hollow, a mail order business offering organically grown food products.*

We were spoiled by our initial fair, the 1973 Mountain State Art and Craft Fair at Ripley. Our herb and natural food business was newly opened when we were invited to attend. Not quite knowing what to expect, we accepted and madly prepared granola, herb vinegars, and herbs for the fair. We learned a lot for next year and contracted a pe-



# The Lessons of a Brief Friendship

By Tom Screven, Editor



The death of a new friend can be a sobering experience. Probably no other person I have known for such a short time died so soon after our meeting; surely, no one I've known had so much to impart to our times as Mrs. Luena (James T.) Davis. She died on November 25, 1973, only two weeks before her ninetieth birthday and only days after I met her, helped her thread her needle, took the pictures accompanying this lament, chatted, and made some scanty notes.

That brief friendship taught me a lot. One lesson is that people whose lives and actions might be usefully recorded as folklore may be right under your nose—or just in the next office, in this case. Mrs. Pam Jones was the source for my contact. Pam is, of course, the outstanding secretary to the Commerce Department's Arts and Crafts Division, as well as to the Mountain State Art and Craft Fair.

A few months ago Pam casually mentioned that rugs her great-grandmother made out on Tupper's Creek were similar to the crocheted rag rugs we had at the office. A single length of sewn strips of cotton fabric is knotted into a coil with a large, fat crochet needle. Those rugs are made by a few older women in quite rural areas. Often crocheted rugs are called braided, the term Pam used for Mrs. Davis'. Since I've seldom seen the much rarer braided cotton rag rugs, I asked her to check on the technique. Word came back that they were, indeed, braided. My interest sharpened. I asked her to see if her great-grandmother would make me one, although I wondered, because she said Mrs. Davis never made them to sell. And could I go to visit her? Yes was my answer.

Waiting for my tape recorder to be repaired delayed my going out to Tupper's Creek in the northern reaches of Kanawha County to meet the rug maker. After a time I became impatient and decided to go without the machine. On a bright, mild day early in November I asked Pam to phone her and set the time.

"The ol' lady at the head of the holler" was what some teenagers on the road called Mrs. Davis when I stopped to ask directions. Tupper's Creek has at least two prongs (forks), and I first went to the head of the wrong hollow. Finally on the right road, I became conscious of how similar it is to many such blacktop roads snaking among the hills surrounding Charleston. At times it becomes dangerously narrow. The hodgepodge styles





and qualities of houses put a well-kept ranch house built five years ago next to a fifty-year-old shack. Some houses look as if they are built on top of each other on the steep hills. A brick home further on has an acre of trimmed, green lawn. A few service businesses crop up here and there, and the inevitable shade tree mechanic's untidy yard seems designed to discredit the whole valley.

The last mile was paved only about a year ago, I learned later. Houses became further apart, and suddenly I realized the long unpainted clapboard house ahead was the last one. There sat a sprawling, yet smallish, house out of the past. It is set on a knoll in the bosom of the head of Tupper's Creek. An unpaved drive ends about sixty feet from the house.

As I stepped out of the car and looked toward the house, my eyes went up to follow the ridge line that defines a sheltering cove around the place. For an instant I felt as if I were at an isolated farm many miles from an industrial center.

Nearly an hour late, I went quickly toward the house. Mrs. Davis was leaning on the porch railing into the sunlight. She tried to focus on me, then looked down to what she held in her hands. A bright red pin cushion full of unthreaded needles was on the railing next to her. She complained that she had been trying to thread a needle for a long time. She said her needle threader fell apart not long before. I won her over as soon as I threaded the needle so she could stitch for photographs.

Lined across the porch was an historic array of furniture, ranging from a turn-of-the-century wicker arm chair to a stamped and tubular metal one from the 1950s. I sat next to her at the other end of a 1935 vinyl covered settee, still somehow radically modern.

Mrs. Davis' way of talking was peppery, direct. At times she betrayed some of her wry humor I had heard about. Having lived alone for more than thirty years, she seemed sure of what she wanted at any given moment. Sometimes her faulty memory slowed her account of the days there when she was raising her family. Did her

memory or my questions cause a bit of impatience? I felt she sensed my disbelief at finding this unexpectedly rural setting so near growling civilization.

James T. Davis built the house around 1905 with timber he cut up on their hillside, took some miles away to a mill, and brought back as lumber. Much of the thickly wooded hill had been cleared and was in pasture, she recalled. Their garden was large enough to have vegetables that he would pack on a wagon, or, later, on a truck, and take to sell from house to house. There were also cows, and Mrs. Davis was responsible for the several dairy products they also sold. The other source of income for the family was Mr. Davis' own coal mine in the hill behind the house. His widow





stressed that he never mined for anyone else, only in his punch mine, as they were called. These individually owned mines were fuel sources for a family, as well as a means of income when they sold the coal locally to others.

Their nine children were fed very little that was not raised right there on the farm. She baked all their breads; canned from the large garden; and each fall filled the stone cellar, that is propped against the hillside just behind the house. All the children pitched in on chores like gardening and cracking nuts from trees nearby for her cakes and cookies.

Mrs. Davis was born a few miles from Tupper's Creek. Except when she made a few trips to see members of the family, the sturdy house was her place to be. Its inside was strictly organized, yet she grumbled about its imagined lack of neatness. Her possessions, collected for nearly a hundred years, must tell many a tale. I wanted to stay inside much longer than I did. She showed me two kitchens, one with an up-to-date gas stove the family gave her and another behind it with a wood stove. She bragged that she only used the older one and found no good in the newer. Most of the braided cotton rugs scattered all around were faded, but they had many years of wear left.

At first I was shocked when she told me she had made the rugs for only around twenty-five years. Before the visit I had been prepared for a story of a heritage craft handed down to her from the far off past. She could not even remember how the idea to make the rugs ever came to her. She explained that she had crocheted with thread and had sewn many quilts before making rugs. This newest painstaking art had truly become a part of her existence.

Back on the porch, I marveled at the beauty of her work. Her precision and strength as she sewed contrasted sharply to how slowly she moved around. Could any woven textile known to industry be so sturdy or any made by a weaver so intricate?

Mrs. Davis' failing eyesight caused her to have two settings for her work. Inside and usually at night--often quite late, she said-- the cutting, strip sewing by hand, and braiding took place. She combined colors in a way that would please a professional color stylist. In good weather she carried her gleaming braids out on the porch to the best midday light and sewed them together with white or pastel thread. She voiced the common complaint of older needleworkers that good, old-fashioned cotton thread seems nearly impossible to get any more.

Before I left, she agreed to finish the rug for me. I told her I liked brighter color combinations and promised to return. As I drove away, I realized I had found much more than I expected at the head of Tupper's Creek. The rugs were dazzling. How could it matter that her grandmother had not taught her to make them? They were her relaxation, her outlet for expressing herself, her therapy, and sometimes the needed gift for a member of a very large family. Mrs. Davis' story, however, was much more significant than even her highly complex art work; her story defined a lost time, a nearly extinct way of life.

Another lesson I learned from my brief friendship with Mrs. Davis is that a tape recorder must be a part of every visit I make to see senior artisans. Note-taking is probably more distracting both to subject and interviewer than a tiny cassette tape recorder, and, for me, the older method is not at all easy. Most importantly, what an excellent addition a tape of Mrs. Davis telling of her life around 1900 would be to the oral history archive our State must initiate at as early a date as possible! How much better that would be than such a rambling reminiscence as this.

In one of Mrs. Davis' last phone conversations she joked about the undelivered rug, not entirely convinced someone wanted to buy it. A short time afterwards, Pam brought the rug in. It is overwhelmingly beautiful! Onward from the point on the rug where she was when I was there, she took my suggestion most literally. The bright color combinations begin to get more daring. In the second half of the 2½' by 4' oval rug primary colors clash and laugh out at you.

As I look at the rug now, my thoughts keep switching from the shrinking pastoral setting where I met "the ol' lady at the head of the holler" to the urbane structure being built next to the Capitol. Must not those of us who value West Virginia's past strive for its prominent representation in the new Science and Culture Center? Few states can claim so many living handcrafters producing objects which are truly characteristic of their earliest settlement period. Must not these works be celebrated in this edifice? Surely, the Center will contain a hall where unique handcrafted artifacts from our State's irretrievable past can be exhibited well, where Mrs. Luena Davis' braided cotton rag rug will be displayed as prominently as a Picasso. The products of the home industries of our mountaineer forebearers were made for their comfort and they were therapeutic, yet they were also the art works of those awesomely self-sufficient people.

Preservation, however, must be seen to with urgency.





# HEARTHSIDE NEWS



## GUILD'S LIVELY PROGRESS

The West Virginia Artists and Craftsmens Guild has employed a paid secretary for the first time. She's Mrs. Pat Morrison of Charleston. The Guild's address is still P.O. Box 331, Parkersburg, W. Va. 26101.

Some 130 craftspeople who subscribed to space in the well-received catalogue-type "Profile" book have received their copies to sell. If you want a book and a subscriber is not your neighbor, you may order copies by sending \$2.95 plus 35 cents for postage for each to the Guild.

## NEW CRAFT SHOPS IN STATE

In the last few months at least three fine craft shops have opened across the State. The wood-carver, Francis E. Ihrman of Terra Alta, now has a retail store there where his work and the work of certain other craftspeople is sold. He may be contacted at Briery Mountain Craft House, Route 7, Terra Alta, W. Va. 26764.

In the Panhandle and further east in Romney some talented young people have opened a store called Colonial Craftsmen. The Stelling sisters and Gary Winkles, for the moment, are not buying the kinds of crafts they produce, that is, pottery, woven goods, wooden furniture, and leather work. They are selling other types of work and may be addressed at 51 West Gravel Lane, Romney, W. Va. 26757.

The Growing Tree Country Store is the name of two stores that carry large, enticing stocks of natural and organic foods along with handcrafts. The first opened in Spencer and was an outgrowth of a food-buying cooperative of newer young residents in the "Golden Triangle" area. Arnie Freiman, a recently transplanted Washingtonian and a member of the coop, opened the store just before Christmas. Craftspeople and producers of all kinds of foods may take samples to the store on Courthouse Square over White's Cafeteria.

The Growing Tree opened a branch in February in Huntington at 1130 - 16th Street. Jack Armstrong is Freiman's partner there, and he hopes craftspeople and food producers seeking retail outlets will contact him.

## FESTIVAL SPONSORS, TAKE NOTE

Organizers of folk music festivals and crafts fairs that prominently feature folk music will want to be listed in the largest calender of such

events produced in the country. It is the "Calender of Folk Music Festivals, Fiddlers' Conventions and Related Events in the United States and Canada." Formerly published by the Library of Congress' Archive of Folk Song, it is now being put out by the National Folk Festival Association, Inc., a non-profit group. Mr. Andy Wallace at N.F.F.A. is the compiler of this widely distributed calender, and their address is 718 Dupont Circle Building, Washington, D. C. 20036. Promoters at once should send flyers, promotional material, and as much information as the public needs to know about an event.

## PAGE IS HONORED

In August of 1973 after Don Page's second term as President of the Board and Director of the Mountain State Art and Craft Fair, O. L. ("Tubby") FitzRandolph was elected to the position. To express the Board's appreciation, "Tubby", at the January meeting, presented Don with a fine handmade hunting knife, the work of William Muth of Huntington.

In accepting, Don quipped that he will be glad to have the knife next time his schedule takes him to New York City. He then indicated he could handle the City unarmed, but he recalled a certain craftsman's wife's fears about a trip he was going to make there a few years ago. Don stated as fact that the wife refused to let her husband go unless he cleaned and took their pearl handled pistol.

## NEW FREE SELLING AID FOR CRAFTSPEOPLE

The Commerce Department's Arts and Crafts Division in January mailed a new "Retail Handcraft Outlet Directory" to several hundred craftspeople in the State. The first time in booklet form, the directory contains the names and addresses of, as well as sketches about, 150 retail craft stores in and outside of the State. Also in the booklet is information about major crafts fairs and how to contact the buyer for State Park giftshops.

West Virginia craftspeople may get a free copy by writing the W. Va. Dept. of Commerce, Arts and Crafts Div., 1900 East Washington St., Charleston, W. Va. 25305.



Quite unintentionally, at least one alive and well store, The Old Mill, in Harman was left out of the Retail Outlet Directory. In phoning to apologize, the compiler learned from manager, Mary Beth Lind, that the store is searching for a permanent source of hand-dipped candles and also the work of wood-carvers. Mrs. Lind's address is The Old Mill, Mountain Industries, Inc., Harman, W. Va. 26270.

#### QUILT MAKERS, TAKE NOTE

Polly and Dave Brooks, the owners of Appalachian Spring, the fine handcrafts store in Washington, say they are searching for patchwork quilts to sell. They have worked out a list of the characteristics that quilts they buy must have. Quilters may write them for the list of criteria. After that, the Brooks suggest, a maker may choose to send a quilt for them to see. Write Appalachian Spring, 1655 Wisconsin Ave., Washington, D.C. 20007.

#### WEST VIRGINIANS CATALOGUED IN CATALOGUE

Around the first of the year a new book called The Catalogue of American Catalogues was published by Random House. Several crafts groups and individuals in the State with catalogues of their wares are included in the 273-page book by Maria Elena De La Iglesia. The publisher claims that the \$4.95 book will tell you "how to buy practically everything by mail in America."

West Virginians represented in the book are Cabin Creek Quilts, Fat City Enterprises, Rural Arts and Crafts Association, Dick Schnacke's Mountain Craft Shop, and Earl Unger, a lamp maker in Martinsburg.

Two stores in the Washington, D. C., area selling handcrafted products from the State are also included--Appalachian Spring and Appalachiana, Inc.

#### FEDERAL GRANTS FOR CRAFTSPEOPLE

The National Endowment for the Arts has several grants categories in which craftspeople may apply for grants in 1974. Unfortunately, the individual fellowships' deadline for this year is past, but organizations and institutions may still apply for certain residency programs for craftspeople. Free information on the "Expansion Arts Program" and the "Visual Arts Program" is avail-

able by writing Crafts Coordinator, National Endowment for the Arts, Washington, D.C. 20506. To receive the 1975 fellowship applications (available around May) the writer should specify that in her request.

Of course, artists in every category are able to apply for such grants. Non-craftspeople may write to the same address for information on grants in particular fields.

A comprehensive 60-page booklet is available which contains all of the National Endowment's financial assistance information in the arts. This "Guide to Programs of the National Endowment for the Arts" (Stock No. 3600-00017) may be purchased by sending 95 cents to the Superintendent of Documents, U.S. Gov't. Printing Office, Wash., D.C. 20402.

#### NEWCOMERS IN OUR MUSHROOMING CRAFTS COMMUNITY

Three New England couples have moved to the State and set up shop within recent months.

Robert Clark, a graduate of West Virginia Wesleyan College and a native of New Hampshire, is a craftsperson working in wood. He says that on graduating he liked the State too well to leave. Hardwood desks are his main product now, but he specializes also in making all-wood pitchforks at his farm near Buckhannon. His wife Fran will be an apprentice in basketry at the Cedar Lakes Fair.

Richard and Georgi Virshup bought the Linger Chair Factory in Rock Cave and chose to give it the odd name, Mountain Cheers. They are in peak production of walnut and cherry ladderback chairs with natural rush seats.

Seasoned young silversmiths, John and Linda Whitney, have settled in Morgantown. They say the State's crafts program and our lively crafts activity here made them decide to live and work in West Virginia.

#### NEW FIRM PROMOTES STATE'S HANDCRAFTS

Harry Shaffer, the former Coordinator of Rural Arts and Crafts Association, and his colleagues Mike Abels and Tom Matheny announced in February they have begun a venture called Appalachia Associates. The three young men were involved full-time for a few months with a Georgia operation called Powers' Crossroads Country Fair and Art Festival, Inc. Due to a sizable cutback in the Powers' organization, the three will now only serve as independent consultants for the Georgians.

Shaffer stated that Appalachia Associates will increase their activities which aim toward preserving traditional handcrafts and will also promote the work of individual craftsmen. The new firm's address is P. O. Box 1664, Parkersburg, W. Va. 26101.





# **COME TO A WEST VIRGINIA FAIR!**

**New Season of Crafts  
Fairs and Folk Festivals  
Only a Few Weeks Away**

Turn page for a look at  
ten of them in 1973.



# Salem College Heritage Arts Festival

Salem: April 26-28, 1974

An annual April event, the Heritage Arts Festival brings Salem College's Heritage Arts Program and Center into focus. Nearing completion, Fort New Salem, a replica log fort of the settlement period, is a unique attraction all will want to visit. The Festival offers the wares and demonstrations of over 50 craftspeople, as well as a muzzle loading shoot, a fine quilts show, folk music concerts, a parade, lectures on folkways and nature, puppet shows, much old-timey food, and more.

The Festival's history is brief but impressive. As the first work toward reconstructing a few log buildings began at the College in the summer of 1971, it was clear that the idea was popular, so financial help was needed. After a meeting with the administration, the staff of the Heritage Arts Program came away with plans for a festival to raise funds.

The first Festival, held in April, 1971, had twenty exhibits and around 1,500 visitors. The only funds used for this venture was a gift of \$150 from a friend. Net profit of \$1,500 from that festival built the first cabin.

The festival of April, 1972, saw nearly 80 exhibits and 12,000 visitors. Using only \$300 for expenses, the college raised \$2,600 to use for work on the Fort. A Christmas Bazaar, held at the Mid-dletown Mall in Fairmont in November, 1972, raised \$2,400.

The third Festival in April, 1973, offering more exhibits and drawing a larger crowd, netted \$2,900. The Heritage Arts Program and Festival by this time were receiving national coverage by the news media, and the College was reaping many benefits from the Program. Some 300 volunteers from the College and community had direct input into the 1973 Festival. Plans are well underway for a very unique show in 1974.

Each year the Festival is critiqued by the workers to insure that the event will serve many people educationally and help raise funds for the Heritage Arts Program. One of the Festival's objectives is to provide a sales outlet for local craftsmen and to allow local citizens to participate in many ways. In the future the Festival will become more an educational experience than a commercial undertaking. The goal is set to present an authentic display of the folkways of the mountains.



Ray Ellis





# Rhododendron Outdoor Art & Craft Festival

Charleston: May 19, 1974

The Rhododendron State Outdoor Art and Craft Association held its 8th Festival May 20, 1973. It was a dreary dark morning when artists and craftsmen came rolling into the State Capitol Fountain Circle at 9:00 a.m. Everyone seemed to feel festive and determined to set up his long-prepared work outside. They had driven many miles from all over this and other states. One artist came from Chicago and several from Kentucky, Virginia, North Carolina, and Maryland. About 300 participated.

By 10:00 a.m. it started to rain, so each exhibitor picked up his work and went into the rotunda to find a place to set up. In about 30 minutes all were inside except three. These said they had come for an outdoor festival and they were going to stay. Mr. Bernard Hess had brought a tent, so he was fine. Mr. James Powers from Cincinnati set up in one of the entrances in the circle, but Cubert Smith of St. Albans didn't mind the rain, so he stayed in the space allotted to him in the circle. Mr. Hess and Mr. Smith both won awards.

Mr. Jules Micheaux and his combo were in charge of the music and sound system. In 1974 he plans to have country music groups. The festival was a huge success and everyone had fun. After the day ended at 7:00 p.m. all said the rain hadn't mattered one bit.

Approximately \$2,500.00 was given in awards to two groups, Group No. 1 was exhibitors with experience of five years and over and Group No. 2, under

five year's experience. High and junior high schools received plaques. Mr. Julius de Gruyter was presented a plaque for his portrayal of West Virginia in words and paintings. Mr. Guy Watson received a plaque for always helping at exhibits whenever needed. Mr. Paul Klein was presented a plaque for Citizen of the Year in Art for outstanding work in his community. A scholarship award went to Carey Dooley of Nitro High School. This was to attend the Augusta Heritage Workshop in Elkins in the summer. He received \$100.00 with a matching amount from the Randolph County Arts Council.

The 1974 Rhododendron Festival has been given Governor Arch A. Moore, Jr.'s approval. A copy of his letter will be included in the prospectus sent all over the United States.

## Rhododendron Christmas Sale in Arts and Crafts

This sale is invitational due to the limited size of the Conference Center lounge. It was on December 2 through 16 and will be an annual event. Approximately \$3,500.00 in wares were sold.

The group of around 35 exhibitors included Olive Brown, Jack Trail, Jane Price, Myrtle Nofsinger, Ruth Polsue, the Wyoming County Sheltered Workshop, Boone County Quilters, Rev. Herman Hayes, James Stewart, Haller Candles, and Lorrain Javins.





Mathias

May 31-June 2,  
1974



## Lost River Crafts and Music Festival

Lost River State Park is the site for West Virginia's newest and most promising arts, crafts, and music festival. Located near the village of Mathias in Hardy County, it is less than 150 miles from Washington, D.C.

The unhurried atmosphere of the beautiful West Virginia mountains plus the many facilities of the park make this the ideal place for a festival. Once the property of "Light-Horse" Harry Lee and the once-famous Lee White Sulfur Springs resort, the area is rich in history, tradition, and scenic beauty.

Those of you who have tried to fight crowds at other fairs will welcome this one. There are riding stables, hiking trails, a swimming pool, picnic areas, fine restaurant, and even a museum to occupy your children's time and soothe your own ruffled nerves.

Toe tappin' mountain music is played on traditional instruments. Take a musical tour of Appalachia with Russell Fluharty and his almost magical hammered dulcimer. Musicians from Virginia and Maryland join our native sons for impromptu concerts.

Homemade candies, pastries, and sassafras and mint tea compliment the fine cheeses and smoked meats from Ohio. The Tusing sisters, Lynn and Leora, demonstrate their spinning abilities. Not a craft to them, but their way of life, they were featured in both the "Smithsonian" and "Wonderful West Virginia" magazines. Ceramics, carving, quilts, rugs, taxidermy, and many other crafts make for a full, rewarding day.

Bring a picnic lunch or visit the fine park restaurant after a day's fun. The park has 24 vacation cabins in case you want to spend the entire weekend. Completely furnished right down to the matches and dish detergent, they may be rented by contacting the Division of Parks and Recreation, Department of Natural Resources, Charleston, W. Va. 25305.

The Festival was started in 1972 as an attempt to promote crafts and music in the eastern part of West Virginia and to provide a sales outlet for craftsmen in the area. The first year was a modest success, yet the Festival in 1973 created some of the largest crowds the park has ever had.

The 1974 Festival promises to be the best yet. An application may be obtained by contacting Robert Johnson, Superintendent, Lost River State Park, Mathias, W. Va. 26812. A brochure will be sent along with a park map and cabin reservation application for those who are interested.







# Mountain Heritage Arts & Crafts Festival

Harpers Ferry:  
June 7-9, 1974

The third annual Mountain Heritage Arts and Crafts Festival will be held again this year on the grounds of the Harpers Ferry Caverns. Moving in the direction of a better festival, rather than just a bigger one, the twelve-member Board of Directors of the Festival has instituted several changes in policy which they hope will be more beneficial to craftsmen and the visiting public. The Board, moving on the recommendation of the Standards Committee, voted this year to limit the number of participating craftsmen to 100 by invitation only of the Board. Last year's Festival housed as many craftsmen as there were tents available, and it was necessary to split the craft booths into two sales areas. This year all of the booths will be placed in the same area, with food services well removed from the sales area.

Another change has been to limit the types of crafts to no more than two in each category. There have been too many potters, for instance, even though there is a tremendous variety of outstanding work within the field. Leather crafts have proliferated, and it would be easy to have as many as 20 without a change in policy. The Board has taken note of criticism that the Festival grounds seemed to be open to the public before the announced hours of opening, and that closing hours were not strictly observed. This year steps have been taken to assure the craftsmen that strict adherence to the hours will be made.

This year there will also be lively entertainment, as always, but it will not be continuous.



The Board believes they have come up with a formula that will please both craftsmen and the public. Entertainment in the natural amphitheatre will start in the late afternoon around the time when visitors will be eating and picnicking, and continue to early evening. Small areas will be set up around the grounds near the craft sales area for some pickin' and singin' as the inspiration hits, but these informal sessions will not draw prospective customers away from the craftsmen.

In regard to the national energy crisis, unless some legal sanctions are imposed by the Energy Commission that are not contemplated at this time, the Festival will go on as planned. The Harpers Ferry area is doubly blessed by being in an 80-mile radius of many eastern metropolitan areas and by the fact that Harpers Ferry is served by the B & O Chessie System and Amtrak. Contingency plans are being made, in the event of the strict imposition of gasoline rationing, to induce visitors to switch from car travel to rail. Commuter buses would run from the railroad station to the Festival site.

Planning and production of the Festival is always done by many hundreds of talented volunteers in Jefferson County whose only interest is the promotion of native crafts of high quality shown proudly in the natural beauty of the Eastern Panhandle, the front door to West Virginia.







# West Virginia State Folk Festival

Glenville: June 13-16, 1974

The West Virginia State Folk Festival is a rare gem of an event. Almost pastoral, the town of Glenville, home of Glenville State College, is itself important in the festival's 24-year success. Perhaps for no other small town festival in the country do the citizens delve so deeply into the rich culture of a whole state or even such a large region. Musicians from all over Appalachia join some of West Virginia's finest folk musicians in offering rare treats at Glenville each June. But music is only a part of the Folk Festival. One of its most special offerings is a commemorative program in the form of a tabloid newspaper. Its homey, direct style evokes memories of the best kind of home town paper. Those making a pilgrimage "home" to the Glenville Festival have read in recent years such items in the tabloid as the following:

## FESTIVAL'S BACKGROUND (1972)

For the twenty-third consecutive year the West Virginia State Folk Festival is being held in Glenville. Started by Dr. Patrick Gainer in the summer of 1950 as a one-day event in connection with a course in folklore which he was teaching at Glenville State College, the Festival has become a regular event held each year during the third weekend in June.

The Festival was incorporated in 1960 as a permanent non-profit organization to "preserve the remnants of pioneer life and culture in West Virginia in music, entertainment, education, and social and

economic activities, to the end that citizens may appreciate and respect the achievements of their forebearers." Activities throughout the year are planned and directed by officers and directors. Mrs. E. G. Rollyson (Fern) has been President and Festival Director since 1960.

## THE 1966 FOLK FESTIVAL BELLES

Festival Belles have been honored guests of the Folk Festival since 1957. Each year we invite each of the 55 West Virginia counties to select an older woman from the county to represent them. These Festival Belles are chosen because of their true Mountaineer spirit and because they typify the spirit of the Folk Festival. They attend and participate in all of the Festival activities.

## EXHIBITS (1973)

This year the crafts on display at the Folk Festival will be exhibited in a number of places: City Hall, the Monongahela Power Company office, Kenny Joe Smith's basement across from City Hall, the Welfare Office, The Little Gallery (next to The Country Store), and the road between the Post Office and the Welfare Office.

Among this year's exhibitors will be Willis and Worley Gardner displaying the superb hammered dulcimers made by their brother Asel. Mrs. Ancil Cutlip will demonstrate spinning wheels. Leather work will be shown by Steve Nichols and the Manley brothers. Plucked dulcimers will be displayed by Pete Welcker and Jim Meads. Artist George Harper will exhibit his paintings and prints of West Virginia scenes in The Little Gallery.





#### FIDDLING AND BANJO PICKIN' CONTEST (1972)

A Festival highlight each year is the old-time fiddling and banjo pickin'. Fiddlers and banjo pickers will compete in the Fiddling and Banjo Pickin' Contests on Friday afternoon, beginning at 2:30, in the Glenville State College Auditorium. Jim Bush, who is in charge of this event, has asked that contestants register at The Country Store when they arrive in town.

Contestants will play only old-time, traditional music and they will be judged on their old-time style, tone quality, and rhythm.

Fiddlers and other musicians will also play for the square dancing on Main Street.

#### SHAPE NOTE SINGING SCHOOL (1971)

At each Festival we have always had shape note singing but no opportunity for beginners to learn the art. This year we have scheduled a Shape Note Singing School to meet for three sessions so that those interested can really learn about shape note singing. The Rev. Mr. Romie Mullens of Craigsville will teach assisted by Miss Ermah Damewood and others who are familiar with this style of singing.

The school will meet in the Wesley Foundation Building on N. Court Street at 3:00 p.m. on Thursday, at 10:00 a.m. on Friday, and at 2:30 p.m. on Saturday.

#### FOLK FESTIVAL PARADE (1971)

The annual Festival Parade will be held on Saturday morning at 10:00. The parade will feature the Folk Festival Belles, The Gilmer County High School Marching Band, horses, horse-drawn vehicles, antique automobiles, and other units. The parade is under the direction of Tom Luzader, Steve Scherer, and Bobby Roberts.

In addition to those events above, the ambitious big little Folk Festival features fine old-style foods, especially homemade ice cream at the corner of Main and Court; a McGuffy Spelling Bee; a Woodchopping Contest; a Coon Dog Show and Coon Hunt; a Muzzle Loading Contest; and still more.

All of these have been virtually unchanged over the years. The other solid staple of the Festival, last but certainly not least, is The Country Store, run by the Festival under Mrs. Rollyson's expert eye. The charming store is open nearly all the time during the four-day event and is the hub of Glenville's annual splurge.



# Mountain State Art and Craft Fair

Ripley: July 3-7, 1974

By O. L. FitzRandolph

*O. L. ("Tubby") FitzRandolph, the new President of the Board and Director of the Fair, wrote the following message.*

I used to have a boss, a staid old Bostonian, who had traveled the world over many times. He used to say "There is no place on God's green earth that is lovelier than West Virginia in the springtime." And I agree with him; I knew he was right.

A few short miles off Interstate 77 at Ripley, West Virginia, there's a spot called Cedar Lakes where each year the Mountain State Art and Craft

Fair is held. This Fair is a five-day event--always held over the Fourth of July holiday.

Cedar Lakes is a beautiful landscaped valley with man-made lakes, the surrounding hills covered with stands of majestic cedars. In this sylvan setting, under colorful tents, the Fair goes on. In these tents will be found the best craftsmen of all the old arts and crafts and their wares. There are weavers, quilt makers and other needleworkers, leather craftsmen, wood-carvers and whittlers, potters, doll makers from cornhusk to porcelain, chandlers, metal workers, jewelry makers, glass blowers, blacksmiths, and makers of musical instruments and artists of all media.

There is also apple butter makin', soap makin', shake splitting, vegetable dyeing, corn grinding, and mountain music. That covers but a few of the things you'll find there. If you don't see it listed, you name it, it's there.

And the most hospitable and friendly folk you've ever met. They'll all be working (demonstrating their crafts), but not too busy to stop and answer any questions you might have, or to just chat awhile. They are all West Virginians--they're that kind of folks.

Then there are the comestibles. I found that word in the dictionary and just had to use it, but, folks, it just means good eatin's. And we've got 'em, corn bread and brown beans, buckwheat cakes and sausage, country cured ham, sassafras tea, barbecued chicken, corn on the cob, and homemade ice cream. If you don't believe that that last is homemade, watch the young folks cranking the freezers. They may let you turn one awhile if you'd like. There are more mouth-watering foods available, and it makes me hungry to write about them. See for yourself.

There will be people talking and telling of our mountain heritage, our mountain songs, and music. There will be music, singing, and folk dancing. Fiddles, banjos, and dulcimers zing and ting around nearly every corner. You can join in it all







if you wish. If you are too old or tired, you can just sit, listen, and remember back when.

There will also be natural health foods for sale, as well as all the old herbs, barks, leaves, and berries to make potions that will cure all your ailments, and an old fellow to tell you how to use them. There is also a display of old muzzle loader guns and folks who will talk to you about them and even let you shoot one if you'd like to.

The Fair is a place for the whole family. Grandma and Grampa will enjoy the apple butter makin', the shake splitting, and the corn grinding. Mother and Dad will enjoy the crafts as well as the older kids. The young'uns will delight at the puppet show and everything else.

When you get hungry, the food's a'cookin'; and if you get tired, there are bales of straw and shade where you can sit and rest or listen to the groups playing and singing mountain music in certain areas of the grounds. Or you can just sit and watch the crowd go by.

Come to the Fair and have a real enjoyable time. We'll be there and will be glad to see you and chat awhile.





## THE FAIR

*Mr. Mayne, an Ohio resident, is Managing Editor of the Huntington Herald-Dispatch. This article appeared in the paper's July 8, 1973, edition and was filed under the writer's regular column, "The Don Patrol." We are grateful for their generous permission to reprint it here.*

The two-lane highway snakes along the lovely valley and challenging hills of Jackson County, W. Va. The Cedar Lakes-bound line tools along—a car length at a time. The other lane is less congested, suggesting that the trip will be all worthwhile, because there are few persons leaving in the heat of the day. Air conditioners purr and cars overheat; they are pulled off the road onto the narrow berm, and, in some cases, abandoned, while the occupants trudge along the roadside to the summit.

Enterprising youngsters affix crayon-scribbled placards to the front of temporary stands. As you got nearer to the Mountain State Art and Craft Fair grounds, the price escalated from a three-cent low to a nickel. On still another connector road, the Mountaineer entrepreneurs have set up a flea market, with all sorts of vendable goods stretched along the front yard.

If you have any antiques for sale, now is the time to exhibit them on the front porch, because visitors come away from the fair with that new attitude on times gone by, and their views of the marketplace are considerably more lenient. A state trooper gesticulates and you turn onto the narrow bridge at the Cedar Lakes grounds, not quite mushy from summer storms, the meadowland beaten down into automobile trails over the expanse of parking area.

Radio antennae spear plastic cups, napkins, paper plates, kerchiefs—anything that may serve as a landmark in a sea of Detroit City products. Hardworking Jackson Countians, in white hardhats and toting walkie-talkie radios, kept traffic unscrambled and they motioned vehicles into place as the crush of visitors continues.

An Ohio-licensed hardtop will have hard times ahead. The emergency flashers blink away; both doors are locked and the yellow flickering grows dimmer as the battery yields to the added load and the humidity. And, we found out later, there is no public address system on the fair grounds to alert the visiting Buckeye that he has trouble ahead upon his return to the parking area.

Well, to say the fair and all of the exhibits were good would be to give the most hollow impression of a truly West Virginia event. It was great—right from the old machinery exhibit, clear down to the double lines that curled around and around waiting for real, homemade ice cream. The artisams on display offered great varieties of arts and crafts, and you have to see them to believe them. From the first cake of lye soap at Maggie's cabin to the pottery-jewelry-woodworking expertise of true mountain folks, there was plenty



to see—a vista of talent in this picturesque setting.

There had been an antique firearms demonstration, a showing of vintage vehicles, all these trappings owning their share of the Mountain State's heritage. The crowds were enormous, probably far beyond the expectations of the planners, who probably already have details on the drawing board for next year. There were visitors from everywhere—license plates observed included Alaska, Oregon, Michigan, Wisconsin, South Carolina, Nebraska—if your Aunt Minnie lives in Utah, she may have been at Ripley last week.

Because of the heavy drain on facilities, we would see more organizations deciding to sponsor concession booths next year. Several expended their supplies and closed down in late afternoon, right before the evening dinner crush assured everyone of a profit.

We would also suggest that there be some central clearing house for leaving messages or arranging meetings for groups traveling from diverse areas. It is most difficult to locate anyone at the fair—even your own children—and the bulletin board-type of message center might save some needless tramping through the grounds in search of that elusive Aunt Minnie.

There is nothing more close to home or typical than the songs coming from a natural amphitheatre. It ranged from "West Virginia Hills" to "When the Roll is Called Out Yonder." And, under a tree near the entrance, with hay bales for seats, impromptu musical groups performed, with music of the Appalachians plinking and plunking away as strolling visitors stopped for a look and a listen. There was square dancing for the energetic, with peach crates for those who preferred to observe.

Really, Art and Craft Fair-time in Ripley is a superior attraction. If you missed it this year, plan to go there next year.

A tip: take along some foodstuffs in the automobile, particularly something cool to drink. It comes in handy while you wait for that traffic to snake along that lovely valley and challenging hills of Jackson County, W. Va., where you can get your pride in your home country re-charged yet again.



# Logan County Arts & Crafts Fair

Logan: August 9-11, 1974

The First Annual Logan County Arts and Crafts Fair was held August 10, 11, and 12, 1973, at the Logan Memorial Fieldhouse. Participants were amazed at the smoothness and success of this first fair.

During the three-day period more than 5,000 people attended with craft sales of \$7,760 and food sales of \$1,805. In all, 40 craftsmen participated, which included craft displays in glass blowing, building ships in bottles, silver smithing, dried and pressed flowers, lapidary, leather work, 'corn meal, hand cut coin jewelry, ceramics, dulcimers, apple dolls, quilting, painting, and many more.

One of the main features of the fair was continuous entertainment featuring the Cochran Family with their eight-year-old fiddler "Little" John, Sonia Malkine, a French-born folk singer, the Samples Brothers, Bill Hairston, Michael Murphy, Roger Bryant, and the great elder lady of folk music Aunt Jenny Wilson.

Plans are now underway for the Second Fair. Chillie Falls, Director of the Fair and Managing Director of the Logan County Chamber of Commerce, "hope(s) to have 60 craftsmen from ten states demonstrating their work. Of course, most of them will be from West Virginia. We are also anticipating at least 10,000 visitors this year. Our craftsmen last year rated our fair as the best they had attended, not necessarily the largest, of course."

Applications are now being accepted for the Second Annual Logan Arts and Crafts Fair. Information may be obtained by contacting the fair's sponsor, the Logan County Chamber of Commerce, P. O. Box 218, Logan, W. Va. 25601, or by calling 304-752-1324.





# Appalachian Arts and Crafts Festival

Beckley: August 23-25, 1974

The Appalachian Arts and Crafts Festival is a showcase for handmade articles created by craftsmen skilled in every form of Early American art. With displays of quilting, mountain toys, weaving, spinning, and much, much more, it is a celebration of West Virginia's proud heritage.

Entertainment is provided in a full schedule for fair visitors under a huge tent next to the Raleigh County Armory where the festival is held. With its theme of mountain heritage in song, dance, and writing, the Special Events program is designed to appeal to all ages.

Food at the festival tempts the appetite and the pocketbook. Native delicacies such as home-made ice cream, country ham, corn pone, and many kinds of candies take visitors back to a time when care was taken to provide real home cooking.

The Art Show and Sale is one of the largest in the South. Artists enter prized works in a specially judged competition co-sponsored by the Chamber of Commerce and Beckley Art Group. Work in all media are sold at modest prices by the finest artists in West Virginia.

The Beckley-Raleigh County Chamber of Commerce is the sponsor of the nine-year-old event. They are assisted by the Federated Women's Club and the West Virginia University Co-operative Extension Service. Admission is \$1.00 for adults and fifty cents for children under twelve.

The festival is a trip through West Virginia's heritage...from whirring wood lathes and beauty on canvas to skirrling bagpipes and the haunting rhythms of hammered dulcimers. It is a panorama of sight, sound, and color for the whole family.





# John Henry Memorial Blues and Gospel Festival

Labor Day Weekend, 1974 -

(Location to be decided)



*The John Henry Memorial Committee, a group of Black Appalachians with a wide range of cultural experiences, had, as its initial project, the sponsorship of the Festival. The Festival is primarily designed to revive and promote black cultural heritage of the Mountains.*

*The Committee has greater plans for the future, which will culminate in the establishment of a repository or a living archives devoted to black folklore, art, music, and crafts.*

--Festival program

The First Annual John Henry Memorial Authentic Blues and Gospel Festival, a new three-day-long Black cultural event, brought hundreds of Black and White Appalachians to Hugo's Camp in FitzPatrick's Park near Beckley over Labor Day weekend. It was probably one of the largest line-ups of Black traditional blues musicians ever assembled at any one time—certainly in Appalachia.

The festival was blessed by fine weather and included cultural aspects ranging from Black arts and crafts exhibits, a big Gospel Sing, two other evening musical concerts, cornrow braiding and ham-bone contests, numerous Black Heritage workshops that ranged from African dance to Negro folklore, soul food concessions, and many other activities.

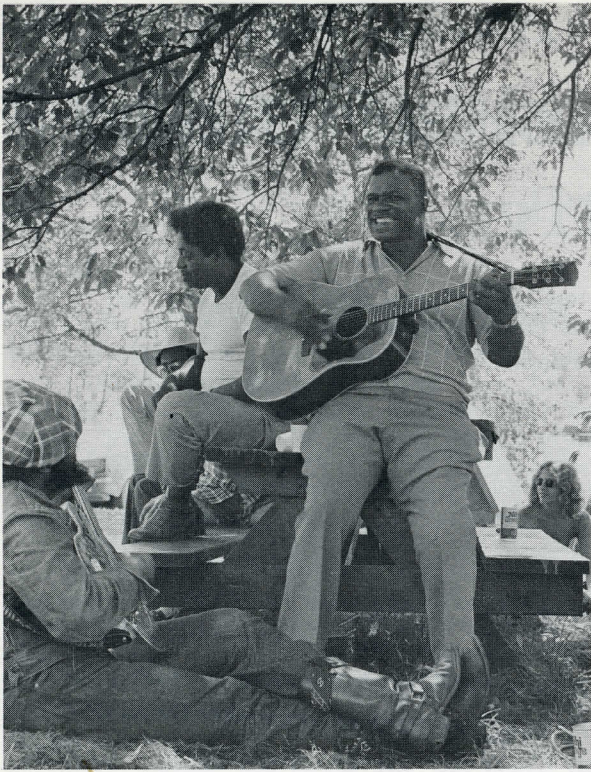
Thirty-one-year-old Mickey Lassiter of Charleston and twenty-seven-year-old Sparky Rucker originated the festival. Rucker, a blues singer, has played extensively in the East and is a former school teacher originally from Knoxville, Tenn.

Concerts featured prominent national Black blues musicians like ragtime guitarist Buddy Moss of Atlanta; the Rev. Pearly Brown, a blind Gospel street singer from Americus, Ga.; banjoist Uncle Homer Walker of Glenlyn, Va.; Johnny Shines, a delta blues specialist from North Holt, Ala.; Tom Winslow, a North Carolina blues guitar and banjo specialist; and C. C. Richardson, the blues guitarist and singer of Charleston. Many other musicians performed in these concerts and at the musical workshops. Spectators brought their own instruments and played during the Saturday workshops.

A big Gospel Sing started at 2 p.m. Sunday, following a special church service and featured several top West Virginia church choirs. An African Dance Workshop was conducted by Miss Adrienne Belefonte of Pliny. She covered Appalachian

For festival information write:  
Mickey Lassiter, P. O. Box 5354  
Charleston, W. Va. 25311





and native African dances. There was, of course, much emphasis on the John Henry legends, West Virginia's claim to folklore fame. Mrs. Della Taylor of Charleston held an African Arts and Crafts Workshop that dealt with handcrafts, artifacts, and African instruments.

The two major contests, cornrow braiding and hambone, were Saturday afternoon highlights. Cornrow is a form of hair braiding where tightly bound rows and patterns or even specific designs are actually fashioned on a person's head. Hamboning is a type of singing or rhythmic chanting done by an individual accompanying himself by slapping his hands together, against his body, or against other objects in order to establish a musical beat and counter melody for a song. It is also done without any vocalizing.

Soul food and traditional Southern barbecue concessions offered festival goers mouth-watering delicacies like fried apple pie, sweet potato pie, homemade cakes, barbecued chicken, ribs and baked beans, collard greens, pinto beans, and even a special vegetarian soul food in which a high protein vegetable supplement was used instead of meat.

Even the unique worksong, the chants Black laborers developed working in the coal mines and on the railroads in the Mountains, was incorporated into a special program.

The facilities at Hugo's Camp at FitzPatrick's Park offer 350 campsites and a swimming area. Admission to the festival was free.

Rucker and Lassiter, the organizers, said they wanted to involve young people in their Appalachian Heritage and encourage older citizens to share their knowledge, as well. A festival commemorative booklet and a special poster were on sale.





# CORNROW BRAIDING CONTEST AT THE FESTIVAL

## THE ART OF BRAIDING

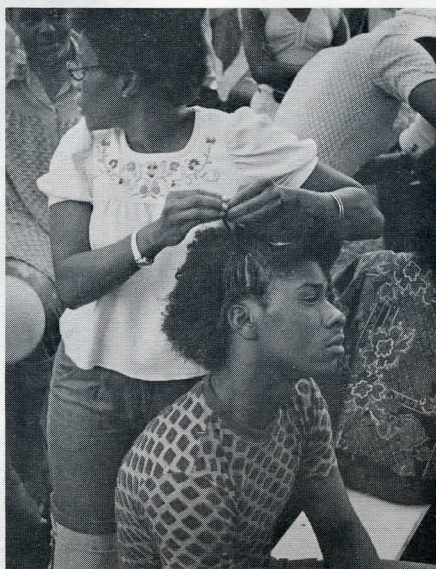
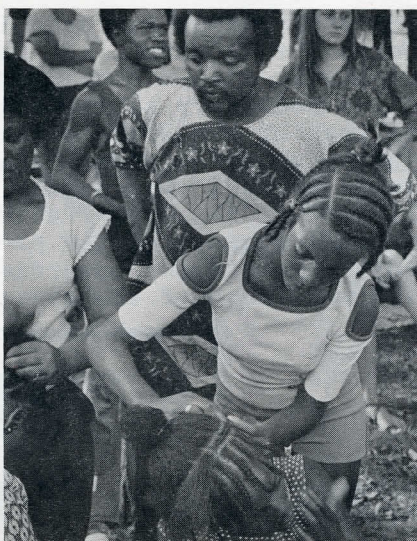
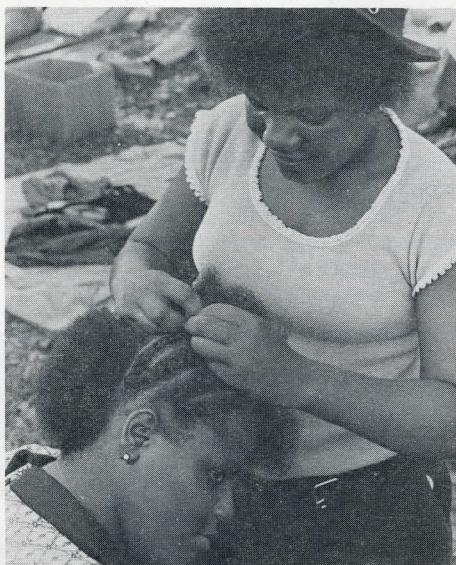
*Rosetta Randall, a Charleston woman, is accomplished at cornrow braiding. She kindly offered this exposition on the art.*

Braiding is a type of interweaving done in a crisscross pattern, usually, and used for styling the hair of many Black Americans today. Braiding has other functions, such as making the hair grow, helping split ends, and stimulating the scalp.

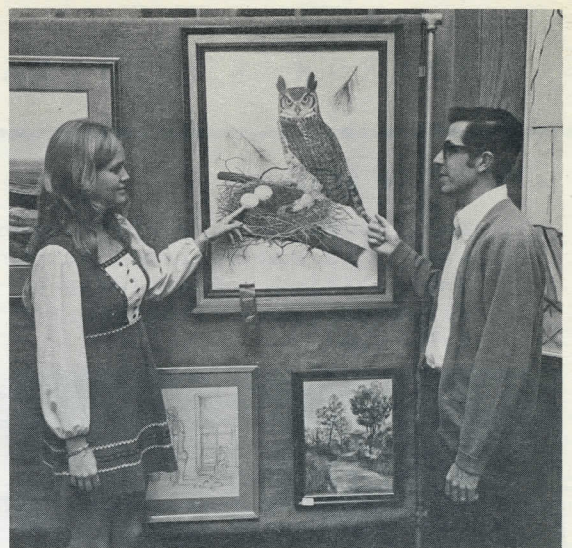
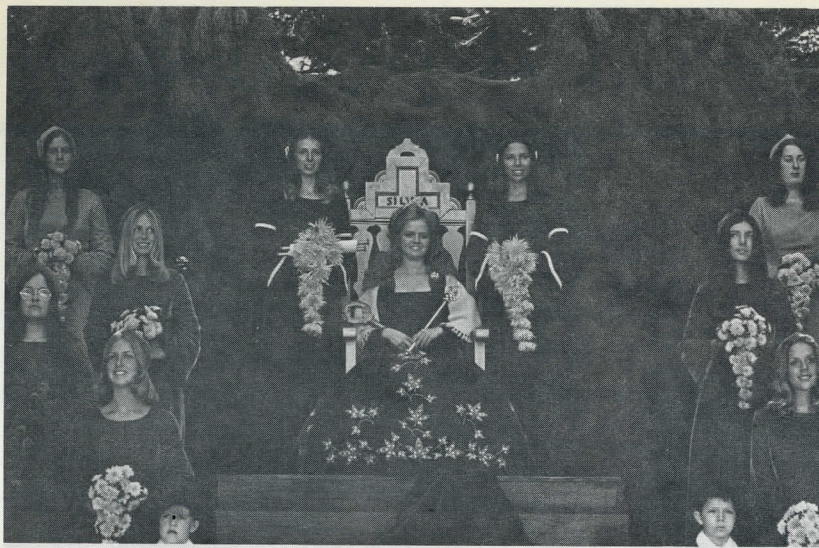
I became interested in braiding approximately a year and a half ago. I picked the hobby of braiding up by watching other people. It seemed like it would be a task to do, but after I got used to doing it, it became easy as pie.

I learned to braid in a week's time. I usually do about five to eight heads a week, taking thirty minutes on each head to finish. The hair styles are worn by men, women, boys, girls, and babies, too.

Braiding has been passed down from generation to generation, but it was not always worn for the same reason. The older generations braided their heads as a means of keeping the hair from falling out and helping the hair to stay neatly combed and in place. Today's young Blacks braid their hair for three reasons, to keep the hair growing, for the style, and, most important to them, as a means of identifying themselves. It is quite an interesting hobby, and most people that braid find lots of enjoyment in it.







# Mountain State Forest Festival

Elkins: October 2-6, 1974

The first Mountain State Forest Festival was held in 1930 and has been an annual event, with the exception of the World War II years. It is held the first full weekend (Thursday through Saturday) in October in Elkins. The Festival Association is a non-profit organization with an Executive Secretary as the only full-time employee. The Director General is appointed each year by the Board of Directors and is usually an Elkins businessman. All work is done by volunteers from all sections of the State. Almost all of the events are free, with nominal charges for some.

The Forest Festival is dedicated to the preservation of all of the Mountain State's natural resources with special emphasis on the preservation of the forests and woodlands. The primary purpose is to promote and advertise the State of West Virginia and the highland country in particular. Many of the events and exhibits are geared to this interest.

Joe Garagiola was the speaker at the 1973 distinguished guests dinner, and "Hot Rod" Hundley was the honorary parade marshal. Entertainers included Grand Ole Opry stars Hank Snow and Stonewall Jackson. Arden Cogar, world champion wood-chopper, successfully defended his Forest Festival chopping title.

The State Championship Banjo and Fiddlers Contests were a great success and were the closing event of the festival with Buddy Griffin winning both titles.

New events added were a Horse Show with prizes in excess of \$3,200, U.S. Eastern Open Turkey Calling Contest, and a Pony Pulling Contest.

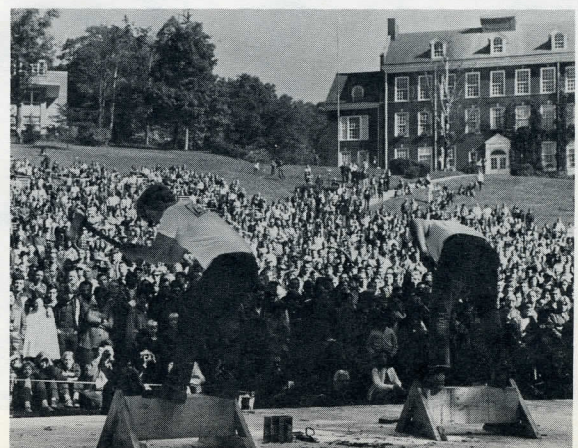
Other events included an art show with a prize for the best West Virginia landscape, crafts, archery contest, chain saw competition, plug and flycasting, riding tournament with Knights of the South Branch Valley, horseshoe pitching, public square dances, Grand Ole Opry, skeet shoot, band concerts, muzzle loading contest, gospel sing, coronation of Queen Sylvia, Cass Railroad, horse pulling contest, and three parades.

Almost all of these same events will be held in 1974 with bigger and better prizes and performances.



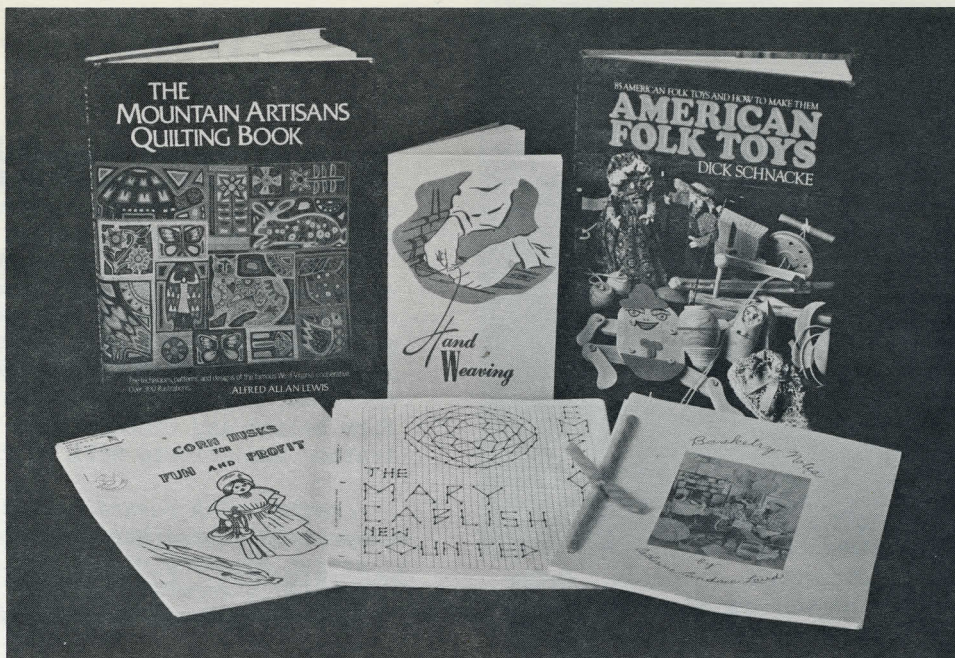
1939

Courtesy: National Geographic Society



1973





## Useful Crafts How-to Publications Produced by West Virginians

HOW-TO BOOKS ARE BOOMING IN TODAY'S PUBLISHING BUSINESS, ESPECIALLY THOSE IN THE HANDCRAFTS FIELD. THE ONES NOTED HERE ARE PRODUCTS OF WEST VIRGINIANS. THE MOUNTAINEER'S INHERENT INGENUITY AND COMMON SENSE SHINE THROUGH IN EACH.

American Folk Toys by Dick Schnacke (G. P. Putnam's Sons, New York. Hardcover. 222 pages. \$9.95. Available at many West Virginia bookstores or may be ordered from the author at Mountain Craft Shop, Route 1, Proctor, W. Va. 26055. Send him \$11.79 which includes W. Va. sales tax and postage.)

Subtitled "85 American Folk Toys and How to Make Them," this 1973 book fulfilled the folk toy giant's long-pondered dream. Not only are there complete instructions for making each toy but also a bit of background information.

"Basketry Notes" by Catherine Candace Laird (Privately printed booklet of 46 pages.)

Mrs. Laird, recognized as a foremost expert on basketry in the region, has a very limited number of the excellent booklets on hand. Her lucky students at the Augusta Heritage Workshop at Davis-Elkins College this summer will receive a copy. As long as they last, Mrs. Laird will send a copy to her former students who write her at Route 1, Box 223, Beverly, W. Va. 26253. She hopes to expand the material in coming months and find a publisher for it.



"Corn Husks for Fun and Profit" by Gladys Heare  
(Privately printed booklet of 14 pages. Order  
from the author by sending \$2.00 Post Paid to  
Route 7, Kirby, W. Va. 26729.)

The reader will find information enough to make  
dolls, decorative pins, wreaths, animals, and  
flowers. There are quite a few diagrams and  
drawings..

Hand Weaving by "a committee of master craftsmen  
in Hand Weaving in New Hampshire and other New  
England States." (Paperback. 71 pages. Order  
from the publisher by sending \$1.25 Post Paid  
to Cedar Lakes Conference Center, Division of  
Vocational Education, Ripley, W. Va. 25271.)

Miss Lucy Quarrier, West Virginia's senior mas-  
ter weaver, revised this book in 1960. It is  
subtitled "A Publication for Beginning Weavers  
on the 4-harness Foot Treadle Loom." Miss Lucy  
says, "Some of the best weavers in the country  
have said the book is ideal for a person to  
start weaving with."

"The Mary Cablish New Counted Embroidery" by Mary  
Cablish (Privately printed booklet of 83 pages.  
Order from the author by sending \$4.50 Post  
Paid to 1908 Orchard Avenue, Belle, W. Va.  
25015.)

This is an impressively detailed book. There  
are many, many designs to be executed in this  
unusual technique and a helpful list of needle-  
work suppliers. Mrs. Cablish candidly writes,  
"Due to the necessity of counting threads and  
stitches all in the right direction, counted  
embroidery is not work that can be done very  
well while carrying on a conversation or watch-  
ing TV. You must really concentrate most of  
the time, paying strict attention. It is my  
firm belief and sincere hope that your concen-  
tration and efforts will be richly rewarded."

*(Another rich reward can be a visit to  
her home to see her collection. This  
artist has many pieces for sale at sur-  
prisingly moderate prices. Phone her  
first at 304-949-2949 for an appoint-  
ment. Ed.)*

The Mountain Artisans Quilting Book by Alfred Al-  
lan Lewis (Macmillan Publishing Co., Inc. New  
York. Hardcover. 179 pages. \$12.50. Available  
at many West Virginia bookstores.)

The book is an interweaving of the history of  
the self-help sewing cooperative with tech-  
niques, patterns, and designs needed to make  
quilts, pillows, and quilted clothes. Tom  
Hodges, a West Virginian, did all of the fine  
photographs. Many of them are in rich color.  
Steps for making the objects are illustrated by  
both black and white photographs and drawings.

#### More Cornhusk Doll Instructions

Mrs. Amelia K. Harper of Moorefield, W. Va., was fea-  
tured in a McCall's publication on how to make many needle  
crafts in 1971. The detailed article with a huge color  
photograph of five of Mrs. Harper's delicate dolls was in  
the Fall-Winter 1971-72 issue of a biannual publication  
called "McCall's Needlework and Crafts," and it is still  
available by sending \$1.75 Post Paid to

McCall Pattern Company  
615 McCall Road  
Manhattan, Kansas 66502

Much of that article, instructions for making three  
dolls, is included in another McCall's publication that is  
only about making dolls and toys. It is called "McCall's  
Make it for Playtime" and may be ordered from the same ad-  
dress by sending \$1.25 Post Paid.



Noil Carr

# Profile of a Mountaineer

A Randolph County Elder Mountaineer  
Recalls Blacksmithing, Farming, and  
Being Woodsman and Ex-moonshiner



By Michael Snyder

*Traditional blacksmith and ex-journalist*

The Allegheny Mountains are changing pretty fast these days. Modern life-styles, people driving to town to work, trailers and tourism, road construction, strip mining in some areas, encroaching towns. All are playing a part.

Nowhere is this more evident than on the Laurel Fork at Wymer in Randolph County. On the east is Middle Mountain, where a four-lane Appalachian Corridor superhighway is headed; on the west is Rich Mountain, where the high knob along U.S Route 33 is being strip mined.

In between the mountains where the river still sparkles in the clear mountain air, lives Noil Carr, 79 years old, and his wife Floda, age 87.

Mrs. Carr scarcely walks at all due to her advanced years. Only recently has time slowed her husband down. Tall and gaunt, 50 pounds lighter than in his prime, Noil does the housework in their tidy little asbestos siding house. He still cooks on a sturdy New Bakemore wood stove.

Most days are spent inside or on the porch waiting for the mailman or shooting chipmunks or an occasional groundhog with his .22 rifle. Noil still has keen eyesight and a dead aim. He chain smokes flat, hand-rolled Prince Albert cigarettes, frequently coughing to catch his breath--his lungs debilitated by breathing too much coal smoke over the years.

His door is always open to visitors. They're greeted by a hearty "hallo." No shy man, Noil enjoys company and stays up on current events through TV and newspaper.

He's always ready to share what he knows of life as his recollections reveal.



Noil Carr lives on Laurel Fork because "it seems like everybody's nice, it's quiet, and there's lots of game in this country. I used to, I hunted night and day." A bear killed a ewe behind Noil's house in the fall of 1973.

"Of course in my young days there wasn't no deer...the old people hunted them all out before there was ever a law put on them. My daddy hunted and I can remember the last one that he brought home (a buck). He hid its hide and dressed it, a law come in then.

"I didn't dare to hunt 'til we was 16...our daddy wouldn't let us. He and his brother hunted with a cap and ball "Home" rifle."

One particular kill sticks in his mind more than others. He spotted a "big doe deer" on the mountain one day. "I come in and I got my daddy's old cap gun that he give to me and went back up and mom said, 'Now you're gonna git into some orneriness.' I didn't answer, and I went on and went around the woods and looked down and there it laid.

"My daddy always told me that if you shot the deer's head, you'd always shoot it every time, pretty near. So I shot at this deer's head...he just stretched out there and kicked, and I ran down and throwed some leaves over it, and come down to the house, and went back after dinner. My deer--I'd cut her throat before I come down--and when I went back up that deer had kicked over and went for about 12 feet a'tryin' to get to her feet. When I looked that ball had just hit the top of her head just enough to numb her. If I hadn't cut her throat I wouldn't a'had no deer a'tall."

One man had a steady source of lead for rifle balls. "Old man Billy White, he always had lead, my daddy told me. He said he had a lead mine down the crick about a mile and would take an axe and go chop it out. They hunted and hunted for that lead mine but nobody never did find it."

Noil had to quit hunting with the old muzzle loader when they quit selling primer caps in the stores. He sold the rifle and got a modern replacement.

### Grandpap and the Rebels

"My grandpap Amby White--in the Revolution War, no, the Civil War...down here in the bottom from where I live...the rebels come along, they was on horses, they had seven horses and he was on this side of the crick. They come across there on him and they had him, they had him captured there and he knowed he couldn't get away. It was just a

laurel patch, just narrow road through there, I can remember the road well. He wasn't sure what to do so he yelled, 'Run in boys, run in.'

"The rebels thought there was a larger force on hand," Noil said. "They all jumped off of their horses and run. He took the seven horses and got away."

When asked if his grandpap was in the Union army, Noil answered, "Well, I don't know for sure what they called it," but added that he was a soldier.

### Blacksmithing

Noil smithed for 20 years until there was no longer a demand for shoeing horses, and choker cables and bulldozers had replaced grab chains and horseflesh.

"The worst thing was toein' horseshoes. Now that's a very tedious job. If the weld's not right it'll come loose because the horse's weight is right on it. I've had some come loose.

"I did a little bit of everything. I've fixed grabs, thousands of them, log chains, hooks, shod horses for several years. I've shod some mean horses. I had to put a big pole across my shop... it's there yet...and put a rope around their leg and git a shoe on him and then sometimes he'd knock me down." He laughed.

Noil didn't make many tools or household items. "Mostly farm equipment and sharpenin' up shovel plows and grubbin' hoes and crow bars. Shoein' a mean horse was the worst job, I dreaded it." Noil could make shoes but he usually bought them. Homemade shoes took more time and were more expensive.

"I learned a lot of it at home. My daddy got a blacksmith (outfit) off of a colored man. It run by a bellows. The other boys didn't seem to have much interest in it. I went to work at that and kept makin' things and I done pretty good. So this old colored fellow come over one day...I hadn't learn to fix horseshoes yet...he said, 'Boy, oh, boy, Mister Carr, that's a'goin' to make a good blacksmith some day. He's got an interest in it.' And sure enough I did pick up an interest in it and get started in it."

Noil's friend and neighbor, Harry Lambert, owned the present blacksmith shop and tools. Noil did the work and they shared the profits. Lambert also let Noil live on his place rent free. The men always remained close friends.



## Moonshining Days

Noil's blacksmithing got better after a year spent in Lewisburg, Pennsylvania. What was a mountain man doing up there?

Noil tells it: "Well, sir, I happened to get caught with some moonshine!" He laughed heartily. "I was a'sellin' it and drinkin' it, by golly, that's what I was a'doin'. Makin' it too! It was good. I sold a lot of it, that's right."

His customers came from all over, including the county seat of Elkins. "They'd take it out in five gallon kegs, then big fellers at Elkins. They'd keep it and drink it...have a big time."

His still was up on the mountain, but he kept the whiskey already made in kegs under the ground. Noil was turned in for the reward by a close relative and a man from over the mountain. Local folks made it pretty hot for the man who wasn't related to him. He left the country and never came back.

"They didn't find me there (at the still, which was destroyed), so I got out of there. All I got was possession and sale--two year." He was paroled after one year for good behavior.

He gladly gave out his recipe, adding that five pounds of raisins will make it "real good." While the mash is fermenting, however, it's so bitter "it'll make you throw your hat away."

Good moonshine is "right clear" like water, but it can be improved and yellowed by storing it in a charred barrel for two days. You can't tell the safe moonshine from the dangerous, "not for sure," he cautioned.

"They got so at last, before they broke up this moonshinin' business, they wanted to make more and take the strong part of the singlin's (initial run) and keep that out and put it in there with their double (pure liquor). Now, I could tell as quick as I got a'hold of it if that was in it or not, because it didn't have the right taste."

Most of the neighbors approved of moonshining; a lot of them also were making it. Although he heard it was made in the old days, they weren't making it when he was a boy, and it's been several years since anybody's made it locally.

Noil and most of the others made whiskey to earn a living.

"Money was scarce in them days (during the Depression)...there wasn't much work. I worked for a dollar a day--ten hours--for a dollar! Any other way you can make some money you're gonna make it." He sold it for \$1.50 a quart, later, \$1.50 for a pint.

"Moonshine is better to drink if it's made right than the liquor they're sellin' today. I used to think it was okay, but I got so I changed my mind. It got so it make me sick." He feels folks would be better off not drinking at all, "unless it's just a little glass a day before you eat and then quit on that, but there hain't many people does that." He knows some old people that stick to this, and "it's a'holdin' them up pretty good."

## The Penitentiary

The federal penitentiary at Lewisburg was "a good place," according to Noil. "If I hadn't had a wife and baby, I'd a' just as soon a bin there."

Noil got to work as a blacksmith in the pen. He was the only one there and got to stay outside the prison on the farm. This particular group was free in the daytime, but locked up at night. His busy day was Sunday, when all the farm equipment that needed fixing fell to him. It was here that Noil improved on his blacksmithing in the well-equipped prison shop.

He likes to tell how the farm boss caught a bunch of them pitching horseshoes one day. "'Boys, you'll git in trouble,' he says. 'If you want to play any, git behind the barn so they can't see you.'" That way the warden didn't see them and they didn't get their privileges taken away.

There were a lot of men from the hills in the pen for many different crimes, but the biggest part were in for moonshining, Noil said.

"They'd tell you, 'See nothin', tell nothin', or hear nothin'. So that meant you'd keep yourself out of trouble."

He continued, "People up here used to live that way. That way there never was no uproar. If a person tells everything they hear or see, why directly that other feller's gonna get a'hold of you...and think hard of you."

"You take them lifetimers in there, if they know you're tellin' something like that, they'll kill you. I've seen them have some bloody fights in there, I'll tell you that."

*Mr. Snyder's interview with Mr. Carr will be continued in the next issue. The remainder covers early mountain life, logging days and a lynching, and the changes Mr. Carr has seen in the mountains over his years.*





# Salem College Program Gains Widespread Interest

## Heritage Arts Program and Log Fort Unique for Any United States College

*Forty families of the Seventh Day Church settled on the headwaters of Ten Mile Creek in 1790 and built a blockhouse....*

*from an Act of the Virginia Legislature, December 19, 1794: Be it enacted by the General Assembly that lots and streets as already laid off on the lands of Samuel Fitz Randolph in the County of Harrison, shall be, and hereby are established a town by the name of New Salem.*

*from The History of Harrison County by Dorothy Davis*

By John Randolph

Director of the Heritage Arts Program at Salem College

June 20, 1974, is the date set for the dedication of the reconstructed frontier settlement and fort on the campus of Salem College. Called Fort New Salem after the original name of the city, the Fort will be dedicated for the sole purpose of the education of the people in the heritage from their forefathers.

With the establishment of the City of New Salem, Virginia, in 1794, a life-style was to perpetuate and grow leaving the old ways behind. As generations have passed, the old ways have been

nearly forgotten. But are the work secrets of the past lost? Many of them are nearly so, yet the many generations of West Virginians since the eighteenth century have handed down such folkways. Many people know these arts that are no longer needed for survival in our modern society. More and more, however, present generations are finding inspiration from a knowledge of the past. Young people, especially, are feeling the need to rediscover, revive, and preserve that earlier way of life. Some have even wondered whether we might have to revert to their use again.

With a feeling of urgency, the staff at Fort New Salem is trying to learn and perpetuate those early arts. With the help of the West Virginia Commission on the Aging, the Program now has funds to hire senior citizens who will be able to teach what they know in order to preserve the true heritage arts.

The brief history of our efforts to establish the Heritage Arts Program has been greatly rewarding. During the summer of 1969, as professor of art in the College's Art Department, I offered an Individual Projects Course which explored the arts and crafts of West Virginia. It was held at my farm home near Salem, and twenty-five students participated. Special evening programs during that summer were open to the public.



This experiment was so well received that the College Administration asked me to explore the possibilities of developing a permanent course of study in this area. A course called "The Heritage Arts" (Art 154) was approved the following school term by the Studies and Standards Committee of the College.

With the objectives "to revive, preserve, and protect the folkways of the mountains," plans were made to institute a program and facility which would be conducive to such a study. The first thought was to reconstruct one log cabin and some farm buildings to be located somewhere on the campus. As interest grew and the public became aware of the idea, many log buildings were offered. Then, it was decided that the Heritage Arts Center should be a reconstruction of an early settlement fort.

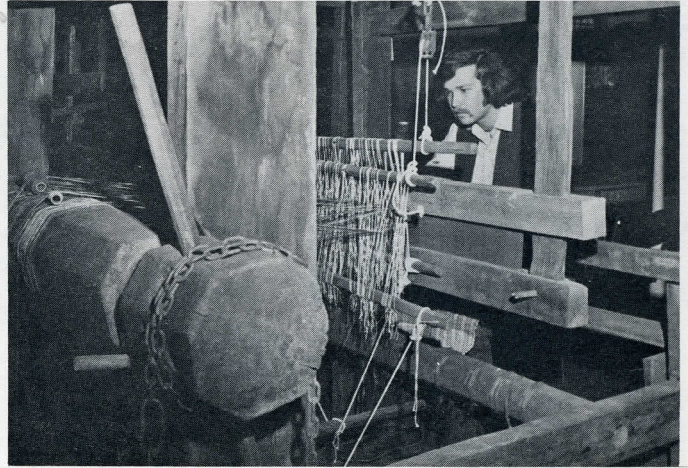
During the summer of 1971, a group of students and I located a two-story cabin near Salem. With the help of the College's maintenance department, the building was brought to the campus. In the spring of 1972, the logs were used to reconstruct the frontier kitchen and the blacksmith shop.

Interest generated by our annual Heritage Arts Festival (See page 8), first held in April of 1971, has brought increasing support for the Heritage Arts Center. The three festivals have netted a total profit of \$7,000, and a Christmas Bazaar at the Middletown Mall at Fairmont in November of 1972 raised \$2,400. During the summer of 1972 a campaign was initiated to raise \$30,000 toward the cost of reconstruction. A well-planned radiothon in August raised \$2,500. The Michael Benedum Foundation gave us a challenge grant of \$10,000, and we received \$19,000 in pledges, many of these now paid in full. Smaller gifts of approximately \$2,500 have been received. Many artifacts were also pledged or given at that time.

During the summer of 1972 five buildings of the Fort were under construction, and more offers of buildings were pending. All the buildings at the Fort have been donated. The expenses in the relocation of the cabins are minimal because of the volunteer help by students, faculty, staff, and interested citizens who have offered equipment and help. The National Guard Unit at Salem has been extremely helpful in trucking and reconstructing the buildings.

By the end of the summer of 1973, all fifteen buildings for the Fort had been brought to the Fort site. Five of these buildings were in use during that summer.

During the summer of 1973, our staff organized a special study, "The Summer Apprentice Program," consisting of twenty-six students who studied crafts and folklore for a five-week period. Along with their study, they were also involved in acting as tour guides and demonstrating craftsmen for visitors.



Students have filled the courses offered to capacity each term. At times there has been a waiting list for entrance into the study.

During the 1972 spring term, two male students came to us with the request to build a log cabin at the site and spend the next year living as had their forefathers. After careful consideration, their request was approved. They, with a group of their peers and an older friend experienced in farming, began work on the cabin in August, 1972. Soon thereafter, they became the Fort's first settlers. This proved to be an outstanding adventure on the parts of both the students and the rest of the country. Their experiment attracted the attention of the news media. As their story was told nationally, so was the story of the Heritage Arts Program.

One of these students has graduated and is remaining at the Fort as resident director. He is responsible for the establishment of the farm section of the reconstruction. At present, he has a small vegetable garden, hogs, chickens, rabbits, and milk goats. Buildings include goat barns, rabbit hutches, a hog and chicken house, and a spring house. Plans for the development of thirty acres of farm will depend on future financial backing. We are extremely proud of the accomplishments of our resident. (See next page)

Two other former graduates joined the staff. One person was in charge of research; the other was responsible for buildings and grounds. These people received only a minimum wage for their contribution.

Much more than a temporary exhibit, Heritage Arts is becoming an educational center for the teaching of frontier arts, crafts, lore, music, and folkways of Appalachia. Area residents, Salem College students, public school students, hobbyists, craftsmen, senior citizens, and handicapped people are benefitting from the project. Its teaching replenishes old skills; its very existence provides a colorful preservation of a fading era.





## A DAY IN THE LIFE OF A TWENTIETH CENTURY SETTLER

A chronicle of a typical day by  
George Pinkham who has lived at  
Fort New Salem for two years during  
its development.

Well, it's just a new way of life, that's all. You have to remember that you are to be as self-sufficient as possible. In the first few weeks of this life I nearly ran myself out; then I began to realize that I had to plan my work. Things have to be done, and the success of it all depends on me.

We had to build the cabin before cold weather set in, chinking all the little holes to keep the cold out, getting in the firewood, regulating myself to a new schedule (early to bed and early to rise), and, most of all, which is probably the most difficult, realizing that you are living in the 18th century and not the 20th. There is no electricity, no central heating, and no bathroom.

My day may go like this: Wake up before daylight; the cabin is cold, so I scramble into my clothes, sometimes while I'm still in bed (rope bed with feather tick); build a fire and put on the water. Outside to do my chores, break the ice on the rain barrel to get water for the animals, feed and water the rabbits, chickens, and hogs (I have to remember to check for eggs pretty often or they will freeze.), milk the nanny and strain the milk. I have a spring house so I can store my food, and it won't freeze unless it is very cold. After the animals are cared for, including the dog and cat, I feed myself. This morning I had my new bacon, butchered last week, eggs and pan bread. I have to admit that I do use instant coffee--I can't escape the 20th century altogether. I light my pipe and straighten the house; you never know who will drop in before noon.

About then I hear the guys coming to work. We have the Fort pretty well along now and hope to finish all the building before the Heritage Arts Festival the last weekend in April. It's pretty cold this morning. Don't know if we can go on with our work plan or not; we wanted to start laying logs

for the Weavers Shop today, but they weigh nearly 300 pounds each. I can see the guys aren't up for that, so maybe we had best work inside this morning. The Blacksmith Shop needs work on the bellows and the anvils need set. That should take care of this morning anyway.

Time for lunch--reckon I should call it dinner. A couple of the guys are staying for dinner, and I think I'll fix cornbread and heat the soup beans left from last night. Cornbread baked in the Dutch oven can be tricky if you don't know your fire. I reckon fifteen minutes will do it...nice and brown and bruned a little on the bottom. It disappeared along with the beans, I see!

Back to work. It has warmed up and some muddy still, but everybody is game to work on the logs, so this afternoon we are able to get four rows in place. Looks like it's going to be a nice cabin, dove-tail notch, that's the easiest kind. We sure do like seeing a building go up. I can imagine the settler must have had a real feeling of accomplishment, standing back and looking at his work. I do, considering that we are using old buildings, some at least 200 years old, and we are able to appreciate what the earliest craftsmen were able to accomplish.

Chore time again. By 4:00 the animals are ready to be fed, milked, and bedded down, and I must admit that I'm in sympathy with them. By dark I'm settled in with a roaring fire, my supper under my belt, the dog and cat and me all by the fire. I'm reading an old diary tonight written in 1852 by a farmer and lumberman who not only tells about his life on the farm but also keeps his financial records in it. What a day! I am really tired--but good-tired--and no sooner than I crawl under my feather tick I will be asleep. Better stoke up the fire. Well, I hope we can get the rest of these up tomorrow.



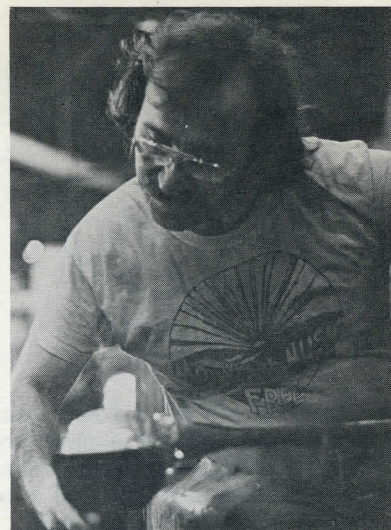
# Blenko Designer Has Two Related Roles

By John Nickerson

*Mr. Nickerson has been Designer-in-residence at Blenko Glass Co., Inc. in Milton since 1970. A native of Minneapolis, Minn., he earned a Master of Fine Arts degree at Alfred Univeristy in Alfred, N.Y., in 1969. His studio work has been shown in galleries and exhibitions in many areas of the U.S.*

Being the Designer-in-residence at Blenko Glass Company is, as far as I can tell, a unique position. In the European glass houses there are usually staffs of designers with a working background in glass. This knowledge is utilized by these people with the houses' making available their complete facilities for working with the glass. If one were to visit any of these plants, one would see these designers working in all areas of making glass. Blowing, cutting, polishing, and casting are all techniques which are familiar to these craftsmen. It seems to be different, however, in the United States. For the most part, designers of glass in this country do not have a working knowledge or involvement with glass as a material, other than drawing pictures of glass items at a drawing board. At Blenko, however, this is not the case; and even though their design staff consists of only one person, he is personally involved in working directly with the molten glass as a creative medium.

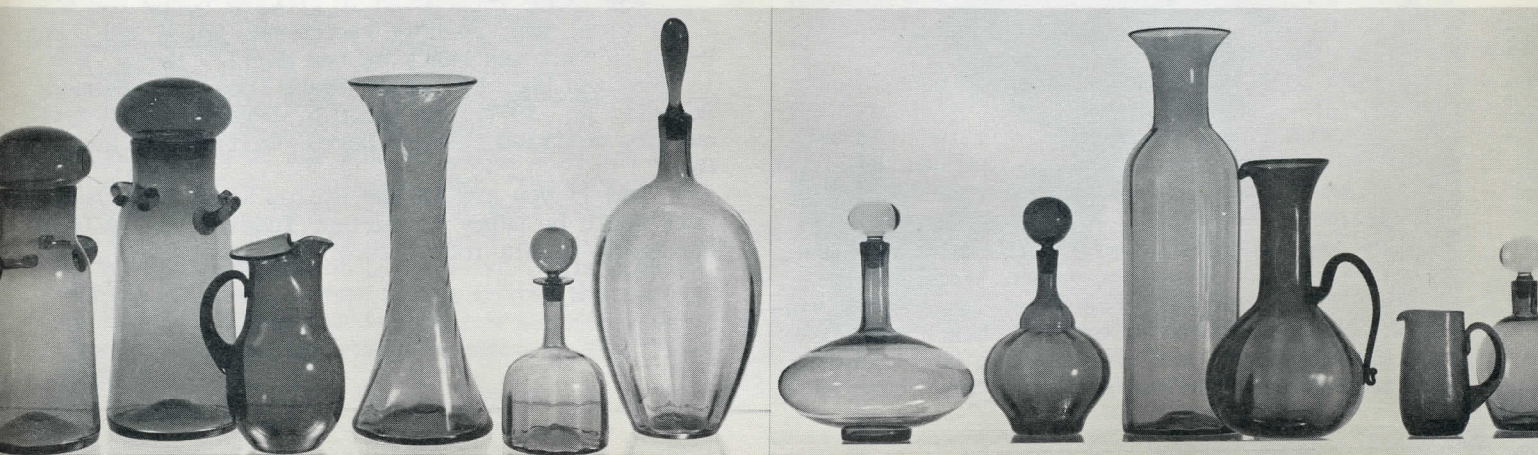
The first level of involvement is designing functional and decorative items which Blenko produces and sells on the open market. Their products are distributed and sold nationwide. This involvement goes beyond merely drawing pictures that are then translated into glass objects. It includes designing the objects, supervision of making prototype molds, supervision of making presentation samples, and presenting the samples to Blenko's various sales representatives during an annual sales meeting. These various steps represent dealing with all phases of design development. Included, of course, is my working directly with the glass craftsmen in Blenko's plant and being open to their suggestions.



I think working with glass increases one's level of tolerance. Imagine gathering a mass of cold honey onto the end of a table knife and trying to form objects from this moving, constantly changing form, and one begins to get some idea of what it's like to work with glass. You can see that it is difficult to impose too much restriction on this mass. The mass seems to have a voice in the final decision of what it is you are trying to do. You can find this out only by working directly with the material.

This leads to the second level of involvement that I have with glass—creating sculptural glass forms which are very abstract by utilizing the inherently beautiful qualities of the material. Glass is a hot, moving, viscous, transparent, light refracting, colorful material. By being aware of these qualities and letting one's imagination take over, it is possible to create some truly unique objects. Working in this manner, I am continually building my vocabulary with, and increasing my understanding of, what glass does under different conditions. I have found that this involvement helps in understanding the limitations of the material and helps me design items which are not difficult to produce within the limitations of a factory situation.

There is also a very satisfying aspect of being a glass designer. The methods of working glass here at Blenko are essentially the same as those used by ancient Roman glassworkers. The tools and techniques have gone virtually unchanged since those early times. I derive a great deal of satisfaction from those roots in the past.





# Far From The Maddening Crowds

by  
**Barbara Beury McCallum**

*Travel Editor for the West  
Virginia Department of Commerce*



"Fillet of a fenny snake, in the caldron boil and bake; eye of a newt and toe of frog, wool of bat and tongue of dog, adder's fork and blindworm's sting, lizard's leg and a howlet's wing, for a charm of powerful trouble, like a hell broth boil and bubble. Double, double toil and trouble; fire burn, and caldron bubble."

Although Mrs. Mary Puckett of Ripley does not keep a caldron in her yard bubbling with such "goodies" as the witches in Shakespeare's *Macbeth*, she does make some interesting teas and folk remedies from her extensive herb garden.

In the early days of West Virginia, because of the poor roads, which once rendered many sparsely settled localities inaccessible during a great part of the year, and lack of ready money to pay for licensed medical practitioners had they been available, the mountain people developed ingenuity and self-reliance in time of illness.

Although superstition and sorcery constituted a large part of the remedial lore of the mountains (such as to heal chapped lips kiss the middle rail of a five-rail fence), many common-sense cures were sought, and still are today, through the use of herbs and roots.

Mrs. Puckett is just one of many converts to herb gardening because of the plants' beauty and versatility. This former school teacher, who has lived in Ripley since 1950 and taught in several rural Jackson County elementary schools before her retirement, presently has approximately 100 herbs in her garden.

There is ginseng, snake root, catnip, hyssop, oregano, flax, tandy, chives, thyme, costmary, bergamot, calmus, comfrey, parsley, digitalis (fox-glove), wild ginger root, sweet anise, and the list goes on and on from A to Z (actually, perhaps Y with yellow root).

The unique thing to me are the many uses Mrs. Puckett finds for her herbs. From tarragon, borage, and sweet basil she makes delicious salad vinegars; and jelly from elderberry, black haw, rose hip, ground cherry, and mayapple; a hair rinse from boiled brown leaves of onions, sage, and lav-

ender; a pillow for her dog to keep away fleas of pennyroyal; and delightfully scented sachets from many ingredients including dried rose petals and lavender.

As far as the medicinal attributes of her herbs, Mrs. Puckett claims no miracles, but relates some of the purported uses (although "modern" medicine now uses derivatives of many of these simple herbs such as digitalis in treatment of heart disease, or just recently, vincristine, a derivative of the periwinkle plant, has been successfully used in the treatment of leukemia).

Let me list just a few of these home remedies:

Melancholy? Try a soothing tea of lemon balm. The root of calamus is effective for stomach complaints, is said to destroy the desire for tobacco, and cure arthritis. Borage tea is used to bathe sore, inflamed eyes; taken internally it is good for coughs and it soothes itch, ringworm, and sores.

Teas made from herbs and roots are regarded in high favor: horehound tea for coughs and colds; catnip for colds and colic; sassafras as a spring tonic and blood purifier; mullenin leaf for asthma; wild cherry bark tea as a laxative; goldenrod for sore throat and general pain; and on it goes.

One remedy which I recently tried that proved 95 percent effective (and 100 percent effective on my husband) was using the juice of jewelweed, often called touch-me-not, as a cure for poison ivy.

For those interested in growing herbs for the first time, Mrs. Puckett recommends *Spice and Scent, Herbs in Fact and Fancy* by Lee Maril; *Herbs, How to Grow and Use* by Louise Evans Doole; or *Farmers Bulletin No. 1977* from the U.S. Department of Agriculture entitled "Savory Herbs--Cultivation and Use."

And if you are in the Ripley area, Mrs. Puckett would be happy to further inspire you in herb gardening with a tour through her garden.





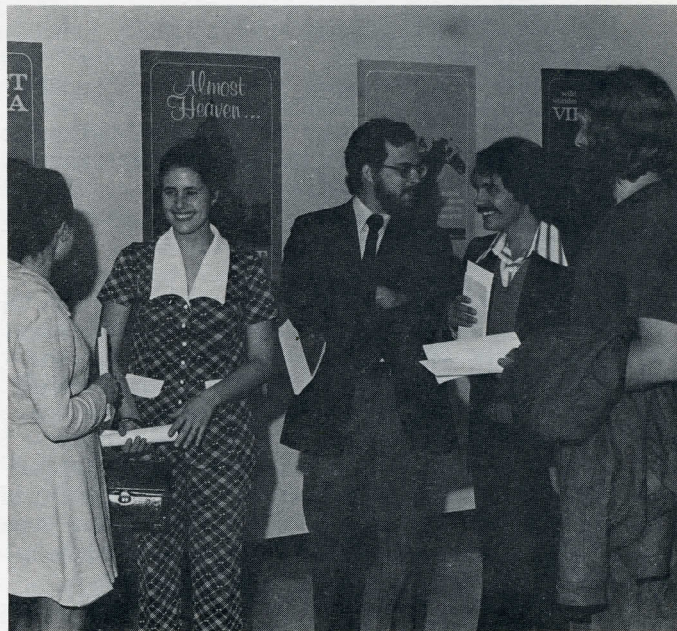
# Eight Artisans Create Works for State's Permanent Art Collection

Eight craftsmen have been awarded commissions totaling over \$7,500 as part of a new program initiated by the West Virginia Arts and Humanities Council. The program was developed and administered by the Council to support West Virginia artists through purchase and display of their work, to encourage their artistic development, and to develop an awareness of the arts in West Virginia. The eight artists were commissioned to create a work or works in crafts media for the State of West Virginia, and each work will become part of the State Permanent Collection.

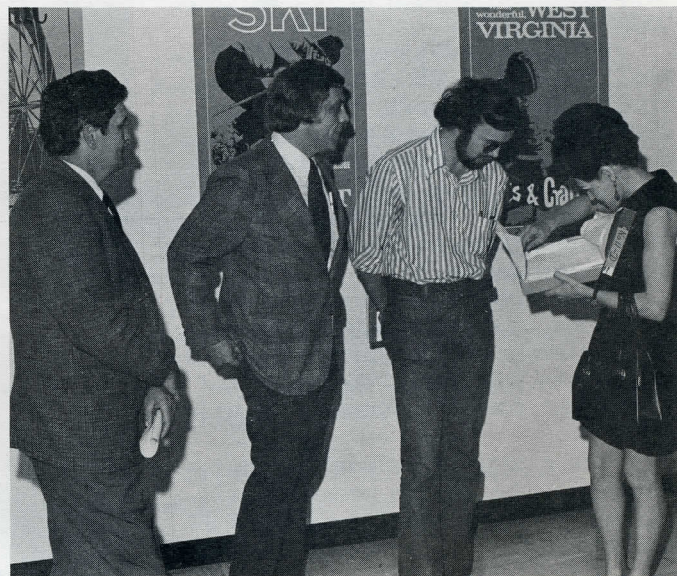
The eight artists awarded commissions are Michael Cornfeld, Huntington, for works in weaving; Melissa Cornfeld, Huntington, for weaving; L. Eugene Dickinson, Fairmont, for musical instruments; Hedly Fluharty, Parkersburg, for bobbin lace; Ronald Fowler, Huntington, for tie-dye; Marvin Smith, Replete, for ceramics; G. Connard Wolfe, Bergoo, for stone sculpture; and Lyneulle Wyatt, Charleston, for metal sculpture.

The winning artists were chosen by jurors of national prominence from the 146 West Virginia native or resident craftsmen entering the competition. The jurors making the selection were Dr. Kenneth F. Bates, an internationally known craftsman from Euclid, Ohio; Francis S. Merritt, Director of the Haystack Mountain School of Crafts in Maine; and Paul N. Perrot, Assistant Secretary for Museum Programs, Smithsonian Institution, Washington, D.C.

The commissioned works will be completed and received by the Council by March 1, 1974. Mary Alice Stevens of the West Virginia Arts and Humanities Council explained that "the Council is honored to commission the eight West Virginia craftsmen for works of art that will become a part of our State Permanent Collection. This commissioning program, unique in the United States, is our way of saying that we believe our creative craftsmen are an important resource in West Virginia."



*Left to right, Mary Alice Stevens, Melissa and Michael Cornfeld, Ronald Fowler, and Marvin Smith*



*Left to right, G. Connard Wolfe, L. Eugene Dickinson, Lyneulle Wyatt, and Hedly Fluharty*



# AUGUSTA HERITAGE WORKSHOP EXPANDS AND ANNOUNCES 1974 CLASSES

In an effort to meet the growing interest in heritage arts and crafts in the local area, some crafts enthusiasts met in Elkins just over two years ago to look for a way to research and teach the mountain crafts and folk music before such knowledge and skills disappear.

In March, 1971, two Elkins residents, Miss Sadavioe Goddin and Mrs. Dorothy Cromwell attended a regional meeting of people in the handcrafts field. It was held at the Hermitage Motor Inn in Petersburg. Presiding chairman, Mr. Donald Page, Director of the Arts and Crafts Division of the West Virginia Department of Commerce, introduced Mr. William R. Seymour, a Washington crafts specialist with most imposing titles--U.S. Department of Agriculture Economist, Crafts Specialist and Chairman of the Inter-agency Crafts Committee. He told the group about various types of assistance available through the federal government to help initiate handcraft programs in local areas.

Mrs. Cromwell took the idea to Professor Jesse Reed, Art Instructor at Davis-Elkins College, who, after some preliminary groundwork, presented the project plan to the Arts Division, headed by Dr. Margaret Godden.

In collaboration with Dale Wilson, Chairman of the Randolph County Creative Arts Council, the name Augusta Heritage Arts Workshop was chosen, and a successful first workshop was held from July 9 through August 9, 1973. (Augusta was the first name given to West Virginia by George Washington.)

From eight classes and nine instructors, the program has expanded to 19 classes and 19 instructors and assistants for 1974. The projected enrollment for this summer's session is 230.

Held this year from July 8 through August 4, the workshop will offer the classes listed on the following page.





## COURSES OFFERED BY THE AUGUSTA HERITAGE ARTS WORKSHOP

- APPALACHIAN DIALECT.....Instructor, WYLENE DIAL  
A study of Appalachian folk speech. One 2-week class, \$60,  
2 hrs. credit.
- FOLK DANCE.....Instructor, MARGARET PANTALONE  
Traditional Appalachian folk dances. Two 2-week classes,  
\$60 ea., 2 hrs. credit ea.
- FOLK DRAMA.....Instructor, CLAIRE FIORENTINO  
Dramatization of stories of early Appalachian settlers.  
4-week class, \$120, 4 hrs. credit.
- FOLKLORE.....Instructor, DR. RUTH ANN MUSICK  
The structure, telling, and writing of ghost and snake lore, love  
tales, ballads, & superstitions. One 2-wk class, \$60, 2 hrs. cre.
- \*BASKETRY AND CANING I & II.....Instructors, CATHERINE CANDACE LAIRD AND  
Design & construction of reed baskets, woven objects, chair RACHEL NASH  
& stool weaving. 2-week class, \$60, 2 hrs. credit; 4-week  
class, \$120, 4 hrs. credit.
- GENERAL CRAFTS FOR TEACHERS AND LEADERS...Instructors, WILLETTA HINKLE,  
An introduction to a variety of Appalachian crafts and PENNY THORSEN  
specifically for teachers and leaders. Two 2-week  
classes, \$60 ea., 2 hrs. credit ea.
- LEATHER CRAFT.....Instructors, SARA JANE WILSON and JOHN PERTZ  
A practical study and implementation of leather cutting, dyeing,  
& constructin. 2-week class. \$60, 2hrs. credit; 4-week class.  
\$120, 4 hrs. cridit; weekend class, \$30, 1 hr. credit.
- MUSICAL INSTRUMENT CONSTRUCTION.....Instructor, PAUL REISLER  
The construction of instruments such as guitar, fiddle, and  
dulcimer. 2-week class, \$60, 2 hrs. credit; 4-week class,  
\$120, 4 hrs. credit.
- \*POTTERY I & II.....Instructors, PATRICK KEYES and WILLIAM MEADOWS  
The development of skills in basic forming, glazing, and firing  
techniques. 2-wk. cl., \$60, 2hrs. cre.; 4-wk cl., \$120, 4 hrs. cre.
- QUILTING.....Instructor, GOLDA BULLION  
A study of the design and construction of quilts  
and coverlets. 2-week class, \$60, 2 hrs. credit;  
4-week class, \$120, 4 hrs. credit.
- RUG MAKING.....Instructor, MRS R. H. TALBOTT  
Development of the art of constructing rugs from  
varied materials. 2-week class, \$60, 2 hrs. credit;  
4-week class, \$120, 4 hrs. credit.
- SPINNING.....Instructor, DOROTHY THOMPSON  
Development of the art and techniques of spinning  
varied materials on various types of wheels. Two  
2-week classes, \$60 ea., 2 hrs. credit ea.
- \*WEAVING I & II.....Instructors, OLIVE GOODWIN and BERNICE COFFMAN  
Weaving on various kinds of looms and creative  
design of individual projects. 2-week class,  
\$60, 2 hrs. credit; 4-week class, \$120, 4 hrs credit.
- WORKSHOP IN APPALACHIAN MUSIC.....Instructor Not Selected  
Learning to play old-time Appalachian music on the banjo, fiddle, bagpipe, &  
dulcimer. 4-week class, \$120, 4 hrs. credit.

\* I is beginning level, II advanced level.

For information write, Ken McCoy, D.- E. College; Kay Gillispie, 135  
Buffalo St.; or Willitta Hinkle, 214 Diamond, Elkins, W. Va. 26241.



## REFLECTION AND REMEMBRANCE

By Donald Page

Sometimes, I would just rather not go on. Have you had similar feelings? That's the way it seems this year. So many of our "old-timers" are gone. Not all were taken in the "fall" of their lives either; it seems they left us in their "late summer," and I, for one, have been taken unaware with their departing this life.

Somehow we must continue in what they loved best, their Mountain State Art and Craft Fair, and let their lives speak for them. So much of them went into each Fair, and a good way to honor their memory is with a good continuation of their contribution--a good Fair. But it won't be the same to me.

If all this seems sentimental to you, it is. So either pardon or share my sentiment concerning the death of these craftsmen:

Dick Callard

Olevia ("Dude") Cunningham

Tate Reed

Sara Snyder

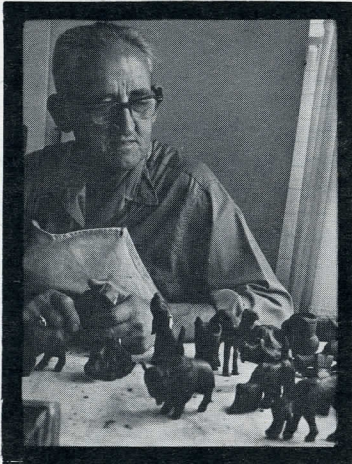
Aron Jouan

J. W. Persohn



"Dude" Cunningham

### "THE WHITTLING SWEDE"



Aron Jouan, the beloved Swedish-born woodcarver from Huntington, died in early December at 71. He was an active member of the West Virginia Artists and Craftsmens Guild and a regular exhibitor at the Cedar Lakes Fair. In his retirement, the generous and jovial artisan taught his art to many groups and individuals. Self-taught, he had remarkable rapport with young people.

A letter to his widow Pauline from one of his former students is representative of the hundreds she has received. The writer is an ex-Huntington resident now on the staff of TV station WLWC in Columbus, Ohio.

Dear Mrs. Jouan:

It was 1965 when "The Whittling Swede" came to WHTN-TV to do a 15-minute interview promoting the Mountain State Art and Craft Fair. Although I didn't do the interview, I was present while it was being conducted, and the crew and I kept Aron around for at least an hour afterward talking about woodcarving and listening doubtfully to him talk about how easy carving is. Now, eight years later, I still think he was given to exaggerate about how easy it was.

Aron passed out some complimentary tickets to the Fair, and my family and I attended it that year. Needless to say, we were fascinated with everything we saw, but especially the woodcarvers. Aron was showing how to write with a pocket knife, and that was the year Wolfgang Flor was exhibiting and working on his Twelve Apostles.

Yes, Aron was the one who inspired me to try what has become one of my greatest pleasures in life. I am never far from my tools, and that's the truth. I am writing this from work, and my

briefcase full of tools and blanks is sitting right beside me. His inspiration has given many, many others a start at a hobby that, for most, is a lifetime's work.

I am sorry to hear of his passing, and please accept my deepest sympathies. But you can take great pride in his accomplishments, not only his beautiful carvings, but the way he has opened doors to more than a hobby; it's almost a way of life. I can't recall the names, but I have met two young men who had learned carving from the master, and my main recollection is that they were men of gentle nature and personal integrity, which was my main impression of "The Whittling Swede."

I hope we will meet at one of the shows in the area, and I am happy to hear you are continuing to carve. Good luck....

Sincerely,  
Mike Gaber

Our appreciation to Mrs. Jouan and Mr. Gaber - Ed.



culiar disease known as "the fair bug." We attended three other fairs later that same summer.

The Cedar Lakes Fair is called the fair by most West Virginia craftsmen and crafts lovers for numerous reasons. The location on the grounds of beautiful Cedar Lakes is a relaxed and appropriate site for many sprawling tents and buildings housing the works of many craftsmen.

We were spoiled by the good meals and lodging provided for craftsmen, the little extras like the hot coffee always brewing, the helpfulness of the fair's staff, and, most of all, the high attendance of crafts-oriented people and subsequent good sales.

West Virginia craftsmen are fortunate to have access to such a fun and profitable way of selling their wares to people who really appreciate their efforts.

We believe the future of crafts fairs will be even brighter as more consumers turn toward quality handcrafted wares. Even if the fuel shortage is not temporary, people will eliminate a lot of other needless trips before they will relinquish the fun, excitement, and enjoyment of attending at least one of the many art and craft fairs of our State.

*Mary Beth Lind has taken over the operation of Mountain Industries, Inc. within the past year from Mrs. Samuel Bucher, its founder. At Harman in Randolph County, the organization's The Old Mill is an exceptional outlet for handcrafts and one of the State's most fascinating and beautiful, yet relaxed, tourist havens.*

A question that faces us and probably most other craftsmen is which fairs should we go to. If you're like most of us you don't have either the stock, time, or energy to take in all the fairs you are invited to. So how do you decide? Aside from the simple decision of distance (Is it just too far to go?), what makes a fair worth going to?

People are what really make up a fair--the directors, the craftsmen, and the visitors. Each has a great deal to do with making a fair good or bad. The directors decide the purpose or purposes of a fair. We have found a one purpose rather than a multi-purpose fair the best for us. For example, an art and craft fair such as Harper's Ferry or Cedar Lakes is much better than an art and craft exhibit at the Forest Festival (at Elkins).

The directors and craftsmen together determine the authenticity of a fair. Again, for us the better fair is the one whose craftsmen are portraying the crafts authentic to their area. For us this means being authentic to our mountain heritage.

Finally, the visitors, buyers, we hope, determine the ultimate success of a fair. The quantity of people is not as important as the quality or interest of people. The public must be aware of the purpose of the fair to intelligently decide if this fair offers what they want. A well-informed, thus truly interested, public (not sightseers) means good contacts for most craftsmen.

*Michael Snyder is a former journalist turned traditional blacksmith. He is a native of West Virginia and lives near Wymer in Randolph County.*

Cedar Lakes is the granddaddy of them all, and I consider it a privilege to participate there. Not only is it my best fair for sales, it is a renewal of friendships, and a place where so many facets of our state's rich culture come together.

But I feel \$8.00 per person for a day's food and lodging is too much to charge and strongly recommend that rates be on a "break-even" basis.

I would also like to see the Morris Brothers of Ivydale play at the fair. Their efforts to preserve our native music have achieved deserved recognition everywhere except at Cedar Lakes.

Salem College's Heritage Arts Festival makes up for its smaller size by the warm personal relationship between the sponsors and craftsmen. This fall the Salem group invited craftsmen to a meeting to ask them their views on how to better the fair.

Non-refundable deposits. I seriously doubt if I will attend any fair which wants money in advance. I'm glad to report that many others are doing the same.

Those who go ahead and pay are not doing any of us any good, especially the "sleep-in-the-truck-and-eat-sandwiches-to-save-a-dollar-set," of which I'm proud to say I'm a dues-paid member.

A good, big autumn fair and a craftsmen's co-operative retail outlet, with salaried manager (in Charleston?), are both badly needed.

*Alice Meisky Stough crochets and knits profuse numbers of sought-after garments and rugs at her home near Mt. Zion in Calhoun County. She and her husband, a profiting organic farmer, moved to the State about two years ago.*

My preference for certain fairs, ones which I re-apply to, is based on the following:

- (1) When I am treated like an artist craftsman by the fair personnel and not like a cold-hearted businesswoman who is out to make money for herself and the fair only.
- (2) When the people attending take a real interest in what I am doing, asking me questions, watching me demonstrate, and even asking me to show them how to do what I am doing or give them written instructions on how to do it.

I really prefer selling my things to people who really appreciate and like them, rather than to souvenir seekers. I would rather sell my things at a ridiculously low price to someone who really likes them, than to someone who just wants something to take home.

My purpose in going to art and craft fairs is not just to make money but to show people how rewarding it is to make things for yourself, the way it used to be--rather than running to department stores for mass-produced items that wear out quickly and are made so you have to purchase more sooner. I also like to be able to show people how much fun you can have doing it yourself and how easy it



really is. Everything I do is very simple. I use no complicated patterns that require expensive materials.

I feel that West Virginia itself contains a storehouse of natural talent (many times more true craftsmen than any other state), and I feel really humbled now being able to participate in these craft fairs along side these older real people.

I feel the growing number of art and craft fairs in the state is great, especially the ones colleges are sponsoring. I like the involvement of so many young people. I think it is really good that these young people are being able to see that there is another good life apart from the cold business world, that there are things being done by hands and human people rather than by cold machines.

I feel the future depends on people learning to do things for themselves, especially now because of the fuel shortage. Machine made things are dependent on fuel, and if there is no more fuel there will be no more mass production of machine made articles. If people aren't made to realize that they can do things for themselves, they will be totally destroyed when the machines come to halt. This is another good reason for starting new fairs all the time and as quickly as possible right now.

I feel it is very good for people to get out of their cars and start to walk again, because only through walking can you get to appreciate nature and life for what it really is and not just for what it can give to you.

Hazel Wright is one of the most respected Weavers and teachers of the art in the State. She makes her home in Cottageville

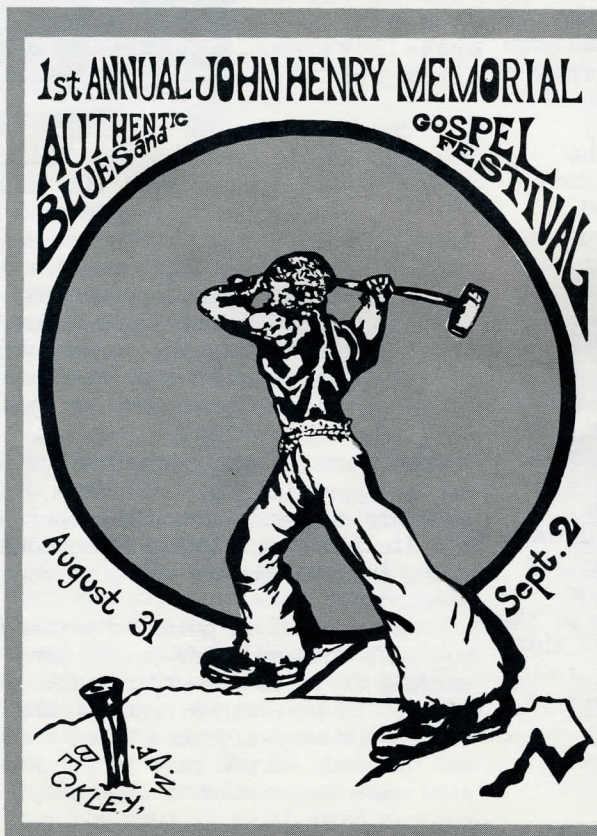
in Jackson County and has commuted to Cedar Lakes for many years to teach Adult Education classes.

I believe one of the best things that has happened in the State was in the year 1962 when several agencies with the help of the Commerce Department dreamed of a Centennial Celebration. They mobilized several artists and craftsmen to make a supply of their products to promote their work and make a nice Centennial for 1963 a reality.

Through this the Mountain State Art and Craft Fair was born, thus attracting people to our state who are now educated to the marvelous abilities of the people of West Virginia. This has helped the economics, not only of those who participate, but many other businesses and, most importantly, has sold West Virginia as a tourist attraction. Each year those participating are working hard to make their best better.

I think from this Fair there have been too many small fairs started, but if groups of them would combine and space them at different times of the year it would be great.

I certainly hope the energy crisis will be alleviated some way so that the fairs will not suffer, but as it appears now we may have to be less generous with our vacations. I do believe we have taken a step in the right direction to keep people aware of the good products that West Virginians produce with "Profiles of the West Virginia Artists and Craftsmens Guild" book. It should behoove each member to get as many of these books before the public to preserve our identity, so when travel is once more easy our state will remain one of the greatest tourist attractions in the United States.



The poster for the 1973 John Henry Memorial Blues and Gospel Festival (pages 19-21) was based on a drawing by Butch Barrett of Fairmont. Harry Black, a Charlestonian, executed the design and silk screened a now-exhausted limited edition. On off-white parchment quality paper, the colors were black and dark blood red.



# ANTICS & INCIDENTS

By Edna Henderson

*Maker of porcelain head dolls*

At the Cedar Lakes Fair last summer a young girl of four was examining my Martha Mitchell doll that has a telephone in her hands and a lady bug glued inside the phone. The tiny girl had a serious look on her face and her ear to Martha's phone. When I looked at her she asked, "Does the bug say anything?" The question amused me, so I coaxed her on. "Do you think it says something?" "Well, the bugs in the phones on TV say something and they tell you lots of things." "Oh," I asked, "do you watch Watergate?" She nodded, and then I asked, "What do the men on Watergate say?" "Oh, they just tell jokes and laugh at each other and things like that." And this from a four-year-old!

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On the hottest day of the summer a friend called and asked me if I would like to have some shredded paper for packing material. To begin with, shredded paper is hard to come by, and one must buy a bundle weighing 100 pounds. I thought if I could get a little amount it would be great, so over to her house I went. She is also a craftsman, and her whole basement is a craft shop with an 8' by 10' storage room. When she opened the storage room door the shredded paper greeted me at eye level. This is her story.

She and a friend had taken her station wagon to get the paper at the factory, and they could not get the huge bundle into the wagon. Helpfully, the fellow there cut the strong steel bands letting the dampened paper fill the back of the wagon. They rolled down the windows, parked the wagon, and went to town for lunch. After shopping for three hours or so they returned to the car to go home; the paper was drying and seemed to be moving toward the front seat. As they drove toward home, the paper kept creeping up around them until they had difficulty seeing to drive. Then, when they arrived home and started to unload it, the growing continued. They worked three hours using boxes to carry it into her workshop room. "Forty-three boxes of paper," she said, "believe it or not!" I believed it.

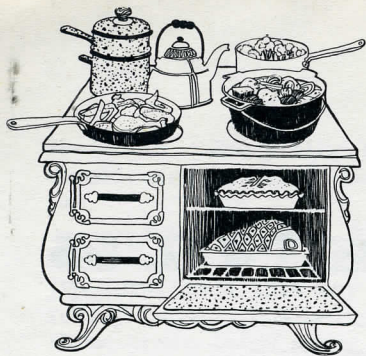
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Last year at the Cedar Lakes Fair there was a building devoted to entries representing craftsmen's best work. Ribbons were awarded to crafts judged as worthy of receiving the "Show of Distinction Award." I won one of these award ribbons and was literally walking on air as I proudly carried my doll from the building on the final day of the fair.

As I was going through the door I accidentally bumped into a local fellow who spontaneously said, "Oh, how ja do?" I said proudly, "I won an award in the Show of Distinction." Then, he looked around at the grass, wet from the day's rain, and answered, "Yeah, this grass shur does smell bad when it gits wet, don't it?" As I walked back to my booth I was truly puzzled, wondering what he thought I had said. After mulling it over for a long time I came to the conclusion that he was merely speaking to me and not asking me, "How did you do?" What do you think?







# Mountain Kitchen Scents

"Hearth and Fair" welcomes sense-making recipes from readers. They may be sent to Mountain Kitchen Scents Column, "Hearth and Fair," W. Va. Dept. of Commerce, 1900 E. Wash. St., Charleston, W. Va. 25305.

## HARD CANDY

(Based on recipe of the Lorann Company)

- Powdered sugar
- 3 3/4 Cups sugar
- 1 1/2 Cups Karo Light Corn Syrup
- 1 Cup water
- 1 Teaspoon desired flavoring oil
- Desired food coloring

Sprinkle 18 x 24-inch strip of heavy duty aluminum foil or a marble slab with powdered sugar. Mix first 3 ingredients in large heavy saucepan. Stir over medium heat until sugar dissolves. Boil, without stirring, until temperature reaches 310 F. on a candy thermometer or until drops of syrup form hard and brittle threads in cold water. Remove from heat. Stir in flavoring oil and coloring. Pour onto foil or marble. Some fast candy makers cut the candy rapidly with kitchen shears, or it may cool and be broken into pieces.

+ + + + +

Lorann Flavoring Oil is one of the most popular ones used in the State. Many Rite-Aid Drug Stores carry it. One Charleston pharmacist claims that oils put up in bulk bottles and served each time by the druggist are better and more potent than the pre-packaged brand. The Orbis Products Corp. and Gentry Corp. sell oils to stores in bulk quantities.

The Lorann Company suggested combinations of flavors and colors are:

Peppermint	pink	Sassafrass	light brown
Cinnamon	red	Lime	yellow-green
Spearmint	green	Butter	light yellow
Lemon	yellow	Cherry	red
Wintergreen	pale green	Raspberry	blue-red
Anise	dark blue	Chocolate	brown
Clove	gold	Grape	purple
Orange	orange	Butter rum	yellow-brown



## SUNDAY NIGHT IN MARCH SOUP

(A favorite soup of Forrest Bonner, Calhoun Co.)

In a saucepan put

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1 medium onion                  | 1/2 Teaspoon dill weed        |
| 1/2 Cup coarsely sliced cabbage | Pinch of nutmeg               |
| 8 Fresh mushrooms               | 1 Teaspoon Woostershire sauce |
| 4 Cups water                    | 1/4 Cup raw wheat germ        |
| 1/4 Cup soy sauce               | 1 Teaspoon honey              |
| 1/8 Teaspoon rosemary           |                               |

Take out of refrigerator

Small container of sour cream

Simmer mixture for seven minutes. Pour half of the mixture into an electric blender. Put the first blended batch into a mixing bowl, and blend the remainder. When the second batch is done, pour all the soup back into the saucepan, mix well, and heat for a minute. Ladle into soup bowls and drop a tablespoon of sour cream into each.

This tasty, healthful soup can be made in the same general way with almost any combination of fresh vegetables and seasonings. The ingredients that should remain constant are raw wheat germ, soy sauce, and sour cream.



## Photo Credits

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39 Jeri Buxton for the W. Va. Dept. of Commerce

\* Through the generous cooperation of the National Geographic Society we are able to reprint on page 22 a photograph taken at the Forest Festival in 1939. This and other photographs from the August 1940 National Geographic Magazine have been made available to us by the Society. The remainder of the photos and much of the text of the original article will appear in our next issue (May).