

Mountain Promise

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The Newsletter of the Brushy Fork Institute

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THE ECONOMY OF **MOUNTAIN CRAFTS**



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Mission of Brushy Fork

For more than one hundred years, Berea College has served the people of Appalachia.

The Brushy Fork Institute carries forward this commitment by working to develop strong leadership in the mountains.

Working with both existing and emerging leaders, we draw on local understanding and vision to help communities build for tomorrow.

Cover photos from Morris Fork Crafts Cooperative's Annual Crafts Fair. See related article, page 11.

HANDMADE IN AMERICA

Crafts and Sustainable Communities

by Donna Morgan, Brushy Fork Staff

The mountains of western North Carolina are home to some 4,000 full- or part-time craftspeople. As in many rural areas, crafting has been a way of life from before the time European settlers either learned skills from Native peoples or carried their own crafting traditions to the New World. Crafts helped residents survive in isolated mountain communities. Though these communities are less isolated today, handcrafts have once again become a means of survival for rural economies.

Artists and craftspeople in North Carolina generate more than \$122 million a year, according to a 1995 study of the state's craft economy. However, crafts are not valued for their economic impact alone. Through the efforts of HandMade in America, a nonprofit organization working for civic change in the 21-county region of western North Carolina, crafts have become an integral part of developing sustainable communities. HandMade's approach weaves handcrafts into multiple levels of community life. While economic development is an obvious focus, HandMade in America has also integrated crafts into education, leadership development and environmental conservation.

Crafts and Economic Development

At the heart of a thriving crafts industry lie hundreds of small businesses, ranging from the dollmaker working out of her home to the potter with a full-fledged shop and studio on a busy downtown street. The vitality of the crafts economy depends on the success of each crafter. HandMade in America recognized this fact and, working with the NC Department of Commerce and the Self-Help Credit Union, established a loan fund to support existing and new craft businesses.

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HANDMADE IN AMERICA'S MISSION

To celebrate the hand and the handmade;
To nurture the creation of traditional and contemporary crafts;
To revere and protect our resources;
To preserve and enrich the spiritual, cultural and community life of our region.

The loans, which range from \$1,000 to \$50,000, may be used for equipment, studio construction or expansion, real estate purchase, and working capital for materials, inventory and/or payroll. The owners of a tile and pottery studio commented on how the loan program provided them secure footing: "People told us, not far into our venture, that we were undercapitalized. That's a common problem with new small businesses. . . . We knew that an ordinary bank business loan was probably impossible. Then we heard about the HandMade loan program for craftspeople." With the loan, the studio was able to meet the growing demand for its product.

To help people understand the economic impact of the crafts industry, HandMade joined with Appalachian State University to conduct a survey in the 22 counties of western North Carolina. The 1995 survey revealed that crafts contributed \$122 million to the economy. The survey also indicated that, to continue growing, the crafts community needed access to capital and marketing and business education. A national group, the Craft Organization Directors Association, recently partnered with HandMade in America and Appalachian State University to conduct a similar survey nationwide. (See article on page 6.)

HandMade in America joined with other organizations and agencies to meet some of the needs indicated in the survey. In collaboration with these groups, the nonprofit brought in nationally recognized experts on craft marketing and trends in heritage and cultural tourism.

When craftspeople understand the basics of business development and are producing fine wares, they still face the challenges of bringing buyers to their products. Partnering with Haywood Community College, HandMade in America established a registry of craftspeople working in western North Carolina. The comprehensive computer database is constantly growing and simplifies linking craft makers with buyers, exhibitors, galleries and museums.

In addition to large exhibitors like galleries and museums, HandMade in America recognized that individual collectors and tourists were a vital part of the craft economy. To help visitors (and residents, for that matter) discover the craft culture throughout the area, HandMade published a guidebook, *The Craft Heritage Trails of Western North Carolina*. The book maps seven trails along the Blue Ridge Parkway and guides visitors to more than 500 sites, including craft studios, galleries, restaurants, historic inns and other attractions.

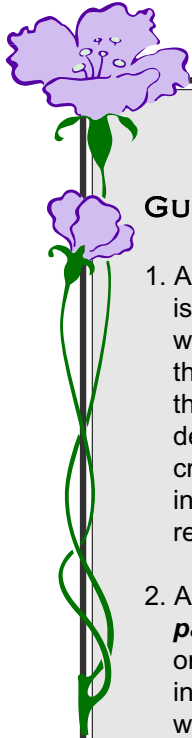
Surveys of crafts members indicate that the publication has generated additional sales averaging \$200-\$500 per visitor. The book is now in its second, expanded printing, and the Craft Heritage Trail has enjoyed such success that a new heritage guidebook on the garden and countryside trails of the Blue Ridge has been developed.

Crafts and Education

Whenever tourists or local residents visit a craftspeople in western North Carolina, they learn about the area's history and culture, making education a natural component of the craft industry. To take this hands-on education further, HandMade in America, the Southern Highland Craft Guild and the Kenan Institute for the Arts partnered to create a curriculum that integrates crafts into elementary education.

Through the program, craftspeople provide teachers with a craft experience that can be developed into lesson plans for math, science or language. For example, a special education teacher used basket weaving to teach such concepts as volume, area and perimeter to math students. After determining the number of reeds needed, students wove the baskets and calculated the dimensions and carrying capacity of their creations. In another class, first graders learned science concepts as they helped a local weaver dye wool to spin into yarn.

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HANDMADE IN AMERICA GUIDING PRINCIPLES

1. All the work of HandMade is **inclusive**. Everyone is welcome to participate from the first-time hobbyist to the full-time, one-of-a-kind design professional craftsman and/or any interested citizen of the region.
2. All projects are done in **partnership** with other organizations and institutions—all funding is written jointly or in the partner's name.
3. HandMade is **regional**. All communities come equally to the table in resources. Meetings are held throughout the region. Board members represent the region.
4. HandMade is **sustainable community development**. No outside consultants or businesses are used. The people of the region serve as their own best resource. HandMade is focused on long-term solutions, hence a twenty-year strategic plan.
5. All HandMade projects are **community-based**. Each community defines its needs and resources and its role in the strategic plan.
6. HandMade is **self-sustaining**. All projects must fit into the operation of an ongoing institution or organization, or be financially self-sustaining.

HandMade in America continued from page 3

In addition to teaching youngsters, western North Carolina's crafts economy provides job training for adults. HandMade in America and the North Carolina Department of Commerce launched a job training program of craft production. Mayland Community College and the Penland School of Crafts joined the partnership to offer courses on basic business skills and crafts production skills—working with baskets, clay, glass, metal, iron, wood or textiles. Students in the program received tuition scholarships at Mayland Community College and Penland School of Crafts and were able to create a flexible schedule around work and family responsibilities.

The incorporation of crafts into higher education through the University of North Carolina System is becoming more concrete with the establishment of the Center for Craft, Creativity and Design, a research center for scholars, students, craft producers and others. The Center emphasizes creativity and design as a part of the university curricula and is a collaborative project of HandMade in America, the University of North Carolina at Asheville, Appalachian State University and Western Carolina University.

Crafts and Leadership Development

As the crafts economy developed in western North Carolina, communities along the Craft Heritage Trails recognized the need to offer attractive downtowns to visitors and residents. In 1996, leaders in several of these small towns learned that they were too small to qualify for established revitalization efforts such as the National Main Street Program. They turned to HandMade in America for assistance.

Partnerships have been crucial to the success of the Small Towns Project Revitalization Program. Leaders from each participating town exchange ideas for downtown revitalization, share frustrations and celebrate victories. Though their towns differ in character and are miles apart, the group has found they have much in common.

Most participants recall the days when their downtowns were thriving and bustling with activity. They note the need to return to that vitality without losing their town's character. A retired business owner from one town noted, "We don't want to become a city, or turn into a 'theme town'—just a place for tourists."

As HandMade in America works with the towns to develop heritage tourism, they emphasize the importance of preserving what is indigenous. "Unlike traditional tourism," explains Becky Anderson, HandMade's director, "which is often done by outside developers, heritage tourism is based on two main elements. First the community defines its assets—what they want visitors to see, and where they don't want them to go." She emphasizes that whatever communities deem sacred is off limits to development. "Communities have a right to determine these things," she continues. "Second, in heritage tourism, everything has to be authentic. We set very tough criteria . . ."

As community leaders gather around common visions and goals, they are re-energized and hopeful. From a riverwalk along Hickory Nut Gorge in Chimney Rock to an expansion of Rhododendron Festival events in Bakersville, projects are making a difference in these small towns. Empty storefronts are becoming occupied, town committees and associations are being established and people are becoming involved with driving the future of their communities.

HandMade in America, the Institute of Government at the University of North Carolina, the Appalachian Regional Commission and the North Carolina Division of Community Assistance offer training to provide leaders with the skills they need to manage complex projects. Each year more citizens will make their best effort to create a strong, sustainable community.

Crafts and Environmental Preservation

Besides a strong craft heritage, the communities in western North Carolina and throughout Appalachia also offer a unique natural heritage. For communities striving to protect the environment, the absence of smokestacks is an obvious benefit of the craft economy. But the communities and agencies partnering with HandMade in America have taken environmental stewardship to a new level.

A landmark conservation project in the region is the establishment of glass and ceramic craft business incubator studios powered by landfill methane gas from abandoned landfills. Burning landfill methane reduces the emissions of greenhouse gases into the atmosphere.

The project is a partnership among the Blue Ridge Resource Conservation and Development Council, EnergyXchange, and Mayland Community College and HandMade in America. The pilot project is located at the abandoned Yancey-Mitchell County landfill near Penland School of Crafts. The studios will provide space and equipment for at least two artists in residence, as well as a minimum of ten beginning artists in glass and ceramics who would otherwise not have the financial resources to launch their businesses.

In another effort at the North Carolina Arboretum, plants used for raw materials and to make natural dyes for fiber, basketry, broom-making and paper are being cultivated and designed into gardens. Crafters had been importing these materials from China and Mexico. A summer kitchen will be set up for demonstrations of the paper and dye-making process. HandMade has begun exploring replication at public and private sites and has started research on supplying craft materials as an income opportunity for residents.

As small communities in western North Carolina continue to plan for the development of their economies, quality of life remains a focal point. Considering cultural and environmental impacts, designing inclusive planning processes and maintaining standards for sustainable goals support a holistic approach to community development in the region. In an article for the North Carolina magazine, *Our State*, Suzanne Morse of the Pew Partnership for Civic Change concluded, "Handmade is about crafts, yes. It's about community, certainly. But most of all, it's about compassion, conviction and citizenship."

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SOURCES

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McDaniel, Linda, "Crafting a Rural Economy." *In Business*. March/April 1997.

HandMade in America's web site:
www.wnccrafts.org

American Craft Industry Measures \$14 Billion Per Year

Reprinted by permission from the web site of the National Craft Association, www.craftassoc.com.

The results of the first major craft economic impact survey were announced by the Craft Organization Directors Association (CODA) on April 2, 2001, at the CODA 2001 Conference in Asheville, North Carolina. The survey is the first of its kind and was undertaken in an effort to prove that the making and selling of handmade objects has significant economic impact. Generally acknowledged as a valued contributor to the cultural and educational life of the United States, the economic impact of the craft industry has never been measured.

The results of the CODA survey are expected to prove to business and government leaders that craft is a viable and sustainable industry worthy of investment and support. The results will draw attention to the important relationship between crafts and cultural tourism and validate the craft industry as a vibrant and growing network of small businesses. Armed with accurate statistics, state and regional craft

organizations will be able to partner with economic development agencies to promote strategies encouraging growth and development of this important sector of home-based businesses. A crafts person will be able to use these statistics when applying for a business loan or developing a business plan. The study findings validate the craft industry as an industry and draw attention to small and also home-based businesses, which are both growing sectors of the U.S. economy.

These statistics are drawn from the *CODA Survey: The Impact of Crafts on the National Economy*, prepared by the Center for Business Research, John A. Walker College of Business, Appalachian State University, Boone, NC, March, 2001. The Craft Organization Directors Association is an organization whose mission is to support the work of craft administration professionals of state, regional, and national craft-related organizations.

Economic facts

- There are 106,000 to 126,000 craftspeople working in the United States today.
- The average gross sales/revenue per crafts person is \$76,025.
- The total impact of craft sales is \$12.3 to \$13.8 billion per year. This is one-third the volume of shoes purchased in the U.S. and four times the value of taxicab rides.
- Median household income of craftspeople is \$50,000 per year, 26 percent above the national median of \$39,657.
- Income from craft activities comprises 47 percent of household income on average. Twenty-two percent of craft households derive all their income from craft.
- Direct retail accounts for 52.9 percent of annual sales, with just over one-half sold at craft fairs.
- The average crafts person derives 27 percent of annual sales from wholesale and 11.2 percent from consignment to galleries.
- Crafts people that have paid employees have three times the household income and ten times the sales/revenue of those that work alone.

Demographic profile

- Sixty-four percent of crafts people are female.
- Forty-one percent are between the ages of 46 and 55. The median age is 49.
- Seventy-nine percent of crafts people work in a studio located on or in their residential property.
- Seventy-eight percent are members of a craft organization.
- Sixty-four percent work alone in a studio, eighteen percent work with a partner or family member, and 16 percent work with paid employees.

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LINE UPON LINE

By Tina Rae Collins, Brushy Fork Staff



In today's economy many families need two incomes to survive. However, in some situations it is impossible for a woman to work outside the home. She may have young children she cares for or she may have a sick husband, mother, or other family member who needs her attention. For these people, and any that wish to supplement their income, Lucy Howell, of Harold, in Floyd County, Kentucky, is a role model.

With no apparent marketable skills, Lucy nevertheless built a successful crafts business. After quitting school in seventh grade, she married at the age of 16. She had four children by the time she was 21 and cleaned houses for a living when she was left alone to raise her sons. Lucy worked to get a G.E.D. but still felt inadequate to look for work other than housecleaning.

Housecleaning provided enough money for her family until Lucy's boys were grown. She then remarried and, in time, found that she could not work full-time outside her home because her husband, who was a diabetic, needed her care.

Around 1985 someone gave Lucy a sewing machine for Christmas. For a long time she let it sit idle for fear that she couldn't even thread the needle. One day, out of desperation, Lucy looked at her sewing machine and decided to try to thread it. When she had done that her new confidence stirred her to want to make something. She began with a blouse. Her young granddaughters wore her blouses and were proud of them because their granny had made them, even though Lucy cringes now at how poorly made the blouses were.

Lucy received no training and learned to sew totally on her own by trial and error. As her skills improved, she started giving her blouses, dresses, skirts, and jackets to others as birthday and Christmas gifts. When the recipients showed her gifts to others, neighbors began to come to Lucy asking to buy articles of clothing for themselves. Little by little, by word of mouth, Lucy's sewing business blossomed before her eyes. In time she was

making cheerleader outfits and beautiful, flowing wedding gowns. She turned one of her bedrooms into a sewing room, with shelves to store her products and a large table for her sewing machine and materials.

Soon Lucy had no time for mending or making clothes because she began to make quilted purses, beach bags, and duffel bags. The demand for these items has been so great that she no longer has much time even to make a dress for herself. In Lucy's sewing room are several shelves displaying various types and designs of quilted purses—many of which have been specially requested. She often has customers who see a purse somewhere and decide they want one like it. Lucy sits down in her sewing room and looks at a new purse design and studies it until she figures out how to create a duplicate.

"I get lost in my sewing," Lucy said. "It is therapeutic and I love to create something out of an old piece of material. And it feels good when people brag on what I've made." She said that her neighbors "pushed" her into her business. They wanted what she had to offer, and she needed the money and the creative outlet.

Lucy is alone again now since her husband's death, and her sewing has allowed her to remain at home, giving her the extra income she needs and also keeping her life full and rewarding.

Lucy sometimes takes her wares to craft fairs. She knows that she could also set up at flea markets, but she receives enough business without that. For years Lucy traveled to West Virginia to buy quilted cloth. She has found a store in Prestonsburg recently and her trips to West Virginia are now less frequent.

When asked what the hardest part of her business is Lucy responded, "Accounting!" Lucy keeps very careful records and all her receipts for tax purposes. She makes sure she puts back the sales tax in a special place so that when tax time comes she will not be burdened financially. She procured a tax

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HANDCRAFTS, COOPERATIVES AND THE WAR ON POVERTY IN APPALACHIA: Economic Development from People Up

by Nina and Ben Poage

When the Appalachian mountains formed America's western frontier, the spindle, the loom and artifacts were as much a part of everyday life as were the hand-forged plow and the community meeting house. Handcrafts were everyday tools necessary for pioneer survival. There was no distinction between beautiful hand-carved dough bowls as works of art and everyday objects used in the preparation of meals.

It was only with the rediscovery of Appalachia and its people, early in the 1900s, that handcrafts became art objects sought after by people who recognized their utilitarian and intrinsic beauty. The John C. Campbell Folk School in North Carolina and other settlement schools brought recognition to pioneer artifacts. They became fashionable in mainstream culture, and mountain people began to see handcrafts as an extension of their subsistence-based economic system. Through reproducing traditional and modified artifacts they could enhance their cash-poor economy.

As a result of the "War on Poverty" in the 1960s, Appalachian communities exploded with their own homegrown versions of cooperatives and cottage industries. Using culturally acquired talents, they began building what is now called "social capital" through production of ordinary household, apparel and decorative products for both local and national markets.

In the late 1960s, a family of three sisters from Sandy Hood Ridge in Wolfe County, Kentucky, came into the national spotlight. They had been

raised at a quilting frame. Mary and Martha were quiet and unassuming, but Maudy was a tall, skinny, chain-smoking, coffee-drinking woman. Mary and Martha had no children, while Maudy enjoyed the laughter of many. Over in the corner of the living room at Maudy's house sat a six-foot quilting frame, carefully covered when not in use. The three sisters were excellent quilters. Their claim to fame was going to Washington, DC to present a meticulously made eagle quilt to President and Mrs. Nixon.

About the same time that the sisters from Sandy Hook Ridge were beginning to see the possibility of selling quilts for needed income, Nancy

Cole worked for the Appalachian Volunteers, a national program of the "War on Poverty." The large-boned woman from a hollow in Breathitt County, Kentucky, served as a community organizer. People saw Nancy as the Mother Theresa of her community. She would see a need and find a way to help people, expecting no repayment or reward. In her organizing work in Breathitt and Wolfe counties, Nancy found many women eager to sell handcrafts to supplement family income.

This surge of interest, Nancy's leadership and outside help from the Appalachian Volunteers led to the organization of the Grassroots Craftsmen of the Appalachian Mountains in 1968. One of the main goals of the cooperative was to give women an unprecedented opportunity to own and run their

As a result of the "War on Poverty" . . . Appalachian communities exploded with their own homegrown versions of cooperatives and cottage industries.

Nina Poage is the past manager of the Grassroots Crafts Cooperative in Jackson, Kentucky, and the past executive director of MATCH in Berea. Ben Poage has served as executive director of the Human/Economic Appalachian Development (HEAD) Corporation in Berea and currently is executive director of Appalachian Ministries Educational Resource Center (AMERC), in Berea.

own business. Many other needs were recognized and met, such as teaching women how to drive and providing literacy and GED classes.

Cooperatives were used as the organizing tool because of their democratic philosophy—one person, one vote. In the 1960s, there were more than 2,000 craft cooperatives in the United States, generating nearly \$500 million in annual sales. However, by the late 1970s a lack of new markets, declining access to “War on Poverty” resources, and a lack of proper training caused a decline in cooperative development and sales. The federated cooperative approach, allowing local cooperatives to address these needs, jointly took root. In this environment, federations added expertise and scale, but still allowed and encouraged local cooperative control.

In 1974, Marketing Appalachia’s Traditional Community Handicrafts (MATCH) was organized as such a federation—“a cooperative of cooperatives.” The mission of MATCH was to increase economic and social value of the market interface between producers and consumers. MATCH, based in Berea, Kentucky, began with 30 craft groups, representing 2,000 crafters from seven Appalachian states (Georgia, Kentucky, North Carolina, Pennsylvania, Tennessee, Virginia, and West Virginia). It brought together newly organized grassroots groups and established craft businesses to learn and share together. Moreover, MATCH re-humanized the market place by sensitizing customers to the struggles of Appalachia as well as to the rich heritage of the region.

MATCH developed a warehouse to expedite orders from a catalog that showcased the cottage industry model of production. MATCH both strengthened local craft cooperatives and supplemented family income. Design, marketing, and production workshops were instituted, along with training in grant writing, financial management, business planning, board training, pricing and other issues that affected the member cooperatives. MATCH renovated the L & N Depot in Berea, Kentucky, for its offices, warehouse and sales outlet. In an effort to promote sales, the area around the station was dubbed “Old Town Berea.” Today, Old Town Berea is a thriving craft community.

In 1976, after the catalog was published and the warehouse was established, three MATCH retail shops opened: one in a Cincinnati suburb, one in



The L & N Depot, which serves as the heart of the crafts neighborhood in Old Town Berea, was renovated by Marketing Appalachia's Traditional Community Handicrafts, a cooperative of crafts organizations.

Lexington Civic Center and a third in the Berea depot. Profits from store sales were returned to the member groups according to their respective sales. Funds were borrowed for this development stage of MATCH, and, after ten years of operation, heavy debt load played a big part in the demise of the federated cooperative effort.

MATCH was an organization that came before its time. It attempted to force communal bonds on the slender reed of market relationships. MATCH had many successes, but eventually ceased operations in 1986 as a result of its debt load, increasing competition for its members’ products from the private sector, leadership transitions and difficulty in maintaining grant funding. About this time, cheaper factory-produced imitations from Japan and other foreign countries also began to flood the national market.

The primary goal of MATCH was to sell craft products that could actually provide a living for the artisans. However, for most of the marketing world, the driving principle is supply and demand not quality or concern for the issues of social marketing. Only two of the surviving MATCH groups are currently run as cooperatives: Cabin Creek Quilts in West Virginia (southeast of Charleston) and Holston Mountain Arts and Crafts (Cavehouse) in Abingdon, Virginia. Two other MATCH groups survive with substantial church support: The Red Bird Mission Crafts, Beverly, Kentucky, and David Crafts in David, Kentucky.

Crafts cooperatives provide strength in numbers for artists and craftspeople throughout Appalachia. Cooperatives allow artists to share shop space, material costs and marketing strategies. Following are examples of two successful cooperatives in eastern Kentucky.

LETCHER COUNTY CRAFTS COOPERATIVE

The Business of Our Heritage

by Ann Bradley, County Extension Agent for Family and Consumer Sciences in Letcher County, Kentucky

As Letcher County's coal-based economy slowed due to mine closures and mechanization, local leaders looked for ways to revive the local economy. To help stimulate tourism, which seemed a natural fit with the area's cultural heritage, they chose to organize a crafts cooperative.

Pine Mountain-Letcher County Craft Co-op began in April, 1993, after an Extension leader learned about crafts co-ops at an Area Extension Council meeting. Publicity in local newspapers brought 18 people to the first meeting. Members from a craft co-op in a nearby county met with the group to explain how such an organization operates.

With the advice of members, a committee wrote the following goals:

- 1.) To perpetuate the skills required to produce traditional crafts through educational outreach programs in the local schools and for the community and county as a whole, with workshops and classes for members and for the public.
- 2.) To improve the level and quality of co-op members' products, thereby setting a standard which will be recognized throughout the region and the country.
- 3.) To establish viable markets for co-op products which will provide income for members and lead to expanded employment for local residents.
- 4.) To promote tourism in the local area through selling quality crafts.

Interest in the Co-op grew, and the group elected a Board of Directors and officers and incorporated. Various grants provided funding for start-up and on-going programs. Board members strengthened the Co-op through contacts with state and national parks to help promote locally made crafts. The Co-op also marketed through local festivals and events.

By the fall of 1993, membership in the Co-op had grown to 40, and the first retail shop opened on Main Street in Whitesburg. In April 1995, the Co-op was selected as one of 20 groups around the state to be highlighted on QVC's Home Shopping Channel. Representing Kentucky on QVC's "50 in 50 Tour," the Co-op sold 191 hand-quilted wallhanging/hanger sets in 10 minutes. Approximately 70 people, including members and other supporters, were involved in completion of this exciting six-week project.

Currently hosting 45 members, the Co-op's success arises from their dedication. The members strive to evaluate their efforts, discuss their work, share experiences and resolve matters of business. Members volunteer to keep the shop open seven days a week.

In the fall of 1995 the retail shop moved to a larger, more attractive and accessible building on the main highway through Letcher County. The retail space serves multiple purposes—as the Tourist Information Center for travelers, as an office and answering service for the Letcher County Chamber of Commerce, and as management, and sales and storage areas for the Letcher County Growers' Market. Co-op members collaborate with the Letcher County Mountain Heritage Festival Committee to provide an answering service during festival month each year.

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MORRIS FORK CRAFTS COOPERATIVE

Success Through Partnership

by Donna Morgan, Brushy Fork Staff

In 1978, several residents of Morris Fork, near Breathitt and Owsley Counties in Kentucky, partnered with the Presbyterian Church to form a handcraft cooperative. The goal of the cooperative was to promote self-development in the economically depressed area and to preserve the skills and traditions behind mountain crafts.

Today, the cooperative is home to eighty craftspeople who practice a wide variety of skills, among which are weaving, quilting, sewing, carving, painting, chairmaking, and blacksmithing. The crafters live in counties throughout eastern Kentucky and come from all walks of life and age groups.

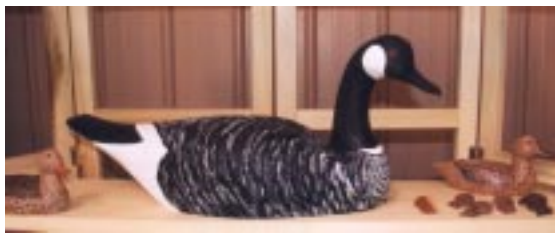
Craft makers run the cooperative through a Board of Directors elected from among the membership. Cooperative members also serve as a jury of prospective members' work to ensure authenticity and quality of products.

Morris Fork's partnership with the Presbyterian Church provides an effective avenue for marketing the crafts throughout the eastern and midwestern United States. With assistance from mission volunteers from the Presbyterian Church, cooperative members schedule and conduct shows at churches, regional fairs and other locations and events throughout the region.

Cooperative members and a mission volunteer travel to the churches and events to show the crafts and share the stories of the people who make them. Donations from the churches and other friends make it possible for the cooperative to return 75 percent of the sale price to the craftsman whose work is sold. The remaining 25 percent covers overhead costs associated with operating the cooperative.

Crafts are also sold at Morris Fork's shop, through the Internet and through consignment sales.

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From a full-size rocker to a pint-size reproduction, mountain craftspeople can fit the bill.



Thanks to Morris Fork crafters Eugene Peck, Cliffie Strong, Naomi Belcher and others who shared their work for this newsletter.



Quilts are a mainstay of the crafts industry.

WEST VIRGINIA'S MOUNTAINMADE.COM

Opening the Web to the Craft Community

Information from MountainMade's web site at www.mountainmade.com

Artists and craftspeople in North Central West Virginia have the opportunity to join a state initiative to promote selling their wares over the Internet. MountainMade.com is an effort initiated by Congressman Alan B. Mollohan and developed by the Robert C. Byrd National Technology Transfer Center on the campus of Wheeling Jesuit University.

Topographic challenges face many West Virginians as they strive to develop cottage industries. To encourage community development and self-sufficiency among entrepreneurs, MountainMade.com provides a secure server through which craftspeople can market their goods and safely accept credit card purchases.

With support from the Small Business Administration, MountainMade.com represents a strategic partnership between the federal government and West Virginia crafters and artisans. The MountainMade.com concept is part of the overall Electronic Commerce Connection of Northern West Virginia that emphasizes the use of the World Wide Web for practical business purposes.

The goals of the project are to increase economic activity through the effective use of the Internet as a commerce vehicle, raise awareness about electronic commerce as well as motivate people to participate and elevate the level of e-commerce capabilities within the state of West Virginia.

MountainMade.com's goals are to: increase the amount of economic activity by opening up new markets; develop the effectiveness of Internet commerce; demonstrate the dependability and safety of ordering products and conducting payment transactions online; and increase employment in northern West Virginia.

For more information, contact:

MountainMade

PO Box 660

Thomas, WV 26292

877-MTN-MADE (877-686-6233)

Fax: 304-463-4111

www.mountainmade.com

Email: info@mountainmade.com

Crafts: Road to Independence continued from page 7

identification number from the State Treasurer. She did taxes quarterly for a while but now she is required to do them only once a year.

Lucy's advice to anyone starting a crafts business is, "Don't price your items too low. People have to pay you for your knowledge and your labor." She also stated, "Find a good place with fair prices where you can buy material."

As she looked back over her sewing career Lucy reflected on how far she has come. "I used to have to take my jeans to Mommy to get them hemmed. And now here I am selling my own creations. Mommy wouldn't believe it if she could see what I can do."

Lucy pondered on her talent and abilities. "I know I obviously have some innate talent—I think it runs in the family—but you just have to work at it too. You start slowly and build on your abilities. Line upon line, precept upon precept—just like the

Bible says. You should have seen some of my early work. I'd be ashamed to let anybody see some of it now. And if I can do this, anybody can."

Lucy is a shining example of a woman who seemed to have very little going for her with regard to abilities that might be profitable to her. Now she has to turn away mending and sewing because she has specialized in her quilted items. "I still do a little charity work," she said, "but mostly I spend my time working on my purses, beach bags, and duffel bags. Christmas will be here soon and people will be wanting more than I can make."

Lucy Howell took a talent she hardly knew she had and turned it into a creative outlet, a source of income, a means of personal fulfillment, and a way of giving back to her community. She is one of many such craftspeople in our area who provide us with products we enjoy and pride in our culture and the extraordinary gifts of our people.



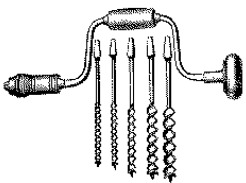
toolbox

Creating Visitor-Friendly Shops and Studios



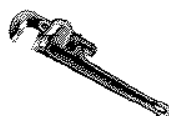
When craftspeople applied to be listed in the *Craft Heritage Trails of Western North Carolina*, HandMade in America's* guidebook to studios, shops and other area attractions, they agreed to meet certain criteria. These guidelines are useful for any craftspeople or communities that wish to capitalize on cultural tourism by inviting visitors into their work space:

- ✓ All studios must **specify and maintain regular business hours**. Studios open to the public "by appointment only" or fewer than two days per week were NOT listed. Asking visitors to drive rural roads in unknown country is not practical if a studio is not open on a regular basis. Often a craftsperson will ask someone to "business-sit" on days the business owner can't tend the shop during regular hours.
- ✓ Locations and entry roads must be **easy to access, with adequate parking** provided for extra automobiles. The studio should be well marked, with a mailbox or sign visible from the road.
- ✓ Studios are asked to **be tidy** and to maintain house pets in a secure area. Any work areas should be made **safe for visitors/observers** by screening off the area and/or providing safety goggles, etc. A bathroom for visitors is encouraged.
- ✓ Studios should **provide interpretation** of their work through demonstrations and/or written materials. Craftspeople will often post local newspaper articles or trade magazines on the walls. A studio reflective of the craftspeople could include a display area or a selection of books and magazines about craft.
- ✓ Shops should **have adequate money** to make change. The ability to offer credit card service is a plus.
- ✓ Craftspeople should **be willing to direct visitors to other studios, shops or craft sites** in your community. A cluster of shops within a thirty-minute drive of each other will draw more visitors.



Adapted from "Visitor-Friendly Craft Studios Increase Sales in Appalachia" by Becky Anderson, *Crafts News*, Spring 2000, published by The Crafts Center in Washington DC; www.craftscenter.org.

*Handmade in America is an organization that provides assistance to artisans in western North Carolina. For more information, see the article on page 2.



Schools of Appalachian (and Other) Craft

Are you interested in learning a craft? Perhaps one of these schools is for you . . .

Joe L. Evins Appalachian Center for Crafts

The Joe L. Evins Appalachian Center for Crafts is a division of Tennessee Technological University and offers academic and professional programs, including the BFA degree and professional craft certificates. The Center combines teaching, research, and sales, with both academic and workshop programs in the fields of fibers, metals, wood, glass, and clay. Programs range from one-day events for school children to week-long Elderhostels, and weekend and week-long workshops for all craft artists.

Joe L. Evins
Appalachian Center for Crafts
1560 Craft Center Drive
Smithville, TN 37166
615-597-6801
plato.ess.tntech.edu/
acc/

John C. Campbell Folk School

Since 1925, the John C. Campbell Folk School has worked to develop students as creative, thoughtful individuals and as tolerant, caring members of a community. The Folk School has worked toward these goals through performing arts, agriculture and crafts rooted in the traditions of Southern Appalachia and other cultures of the world. The Folk School offers week-long and weekend classes on: basketry, jewelry, blacksmithing, broom making, clay, needle work, drawing, dyeing, glass, leather working, painting, metalwork, woodworking and writing, among others.

John C. Campbell Folk School
One Folk School Road
Brasstown, NC 28902
1-800-FOLK SCH
www.folkschool.org

Arrowmont School of Arts and Crafts

Arrowmont School of Arts and Crafts offers one- and two-week classes, special media conferences, seminars, community classes and Elderhostels. Through the University of Tennessee, Knoxville, students may elect to receive graduate/undergraduate credit for their work. Media taught include clay, fibers/weaving, surface design, quilting, basketry, metals, enameling, woodturning, carving, furniture, stone carving, polymer clay, mixed media, painting, drawing, paper/book arts and photography.

Arrowmont School of Arts and Crafts
556 Parkway
Gatlinburg, TN 37738
865-436-5860
www.arrowmont.org

Penland School of Crafts

Located in the Blue Ridge Mountains of Western North Carolina, Penland School of Crafts offers one-, two-, and eight-week workshops in books & paper, clay, drawing, glass, iron, metals, photography, printmaking, textiles, and wood. The school also sponsors artists' residencies, educational outreach programs, and a craft gallery open to the public. Each class is structured by the teacher, but most are a mix of demonstrations, lectures, individual studio work, and field trips.

Penland School of Crafts
P.O. Box 37
Penland, NC 28765
voice: 828-765-2359
www.penland.org

Next issue: Immigration in Appalachia

Send us your stories or ideas about immigration in Appalachia. How do insiders and outsiders get along in contemporary Appalachia? How are our communities changed by increasing diversity? Is outmigration still a problem in the region? What needs or services are there for migrants to the region? What benefits arise from the blending of cultures? Our winter issue deadline is December 7, 2001. Find our contact information on page 2.

2001 Leadership Development Program Cycle Opens

Editor's Note: Two days before the opening workshop for this year's leadership development program, terrorists attacked the World Trade Center and the Pentagon. Peter, Van, Tina and I received the news as we were busily planning and preparing for the workshop. When the shock of the attack wore away, the question arose as to whether we should continue with the workshop.

We decided to let members of our county teams choose whether to carry forward. Phone calls to individual team members resulted in the overwhelming response that the work of attending to our home communities was even more important in the wake of national tragedy. So, thanks in large part to the willingness of this year's program participants, the leadership program continued.

Throughout the workshop, we lit candles, sang songs and spoke silent prayers to honor those affected by the tragedy. But perhaps the highest honor to those victims is the determination of this year's workshop participants to persevere in the face of adversity and to strengthen the communities that make up our nation.

Sitting in a large circle at the close of the workshop, individuals shared their thoughts from the previous three days. Joe Bowen of Powell County, Kentucky, offered this observation: "A group of people knocked down two buildings in New York this week, and I don't think they understand who we are. This is who we are. I am proud of us."

So are we, Joe, so are we. Thanks to this year's participants for your dedication.



2001 Team Projects

Berea College Team

Berea Entrepreneurship Strategy Team

With a long-term goal of strengthening Berea College's Entrepreneurship for the Public Good Program, the Berea Entrepreneurship Strategy Team will create a catalog of information about how to start a small business. The catalog will use the community around Berea as a case study, helping students understand what makes a business sustainable in the community.



Floyd County, Kentucky

T-GIFT (Technology Gift Incentive Foundation Team)

Participants from Floyd County wanted to encourage average, low-income students to pursue a higher education. The group will design a pilot program to award deserving students, both traditional and nontraditional, with a computer to use as they go to college. The team plans to design the program so that it will become self-sustaining through the support of existing entities in the county.



continued on next page

2001 Leadership Development Program continued from page 15

Powell County, Kentucky Powell County Focus

As the economy in Powell County relies strongly on tourism, that county's team saw a need for clean, safe parks and other sites to accommodate visitors. Their clean-up and landscaping project also maintains a focus on county unity by involving businesses and people from throughout the area.



Mingo County, West Virginia Mingo County Coming Together

Mingo County has been home to a variety of people who have shown strength and dedication to their home and way of life. To honor the diverse citizens who have played a role in developing and preserving the county, Mingo County Coming Together will design and build a memorial. Coalminers, veterans and Native Americans will be among those honored. The team's long-term goal is to bring together the county's many communities by acknowledging their shared heritage.



Wood County, West Virginia Wood County Season of Non-Violence Initiative

As the nation reeled from terrorist attacks and thoughts across the U.S. turned to retaliation, the Wood County team saw a need to promote non-violence. The group will plan a series of events throughout their six-month project timeline. With a particular focus on the period from Martin Luther King, Jr.'s birthday in mid-January to Mahatma Gandhi's birthday in mid-February, the group will host activities to explore non-violent resolutions to conflict.



Want to participate in the 2002 Leadership Development Program Cycle?

Brushy Fork is getting ready to select counties to participate in next year's leadership development program. If your county has not participated in the past and you would like to express an interest, contact Van Gravitt at 859-985-3858 or van_gravitt@berea.edu. For updates on the selection process, see our web site at www.berea.edu/brushyfork.

DIRECTORY ADDITIONS

2001 Leadership Development Program Participants

You may add the contact information for this year's Leadership Development Program participants to your Directory of Associates.

Berea College Team

Berea Entrepreneurship Strategy Team: design an entrepreneurship information catalog

Name	Address	City	Zip	Home Phone;Work Phone;E-mail
Noah Arevalo	CPO 51	Berea	40404	859-985-1015
Jessica Gerassimides	CPO 1802	Berea	40404	859-985-3734
Miranda Leak	CPO 1014	Berea	40404	270-864-3115;859-985-3858
Gregory Mercer	105 Forest St. Apt. 3	Berea	40403	859-986-5375
Wayne Messer	CPO 1885	Berea	40404	859-986-1273;859-985-3329 wayne_messer@bereda.edu
Cameron Morgan	CPO 1085	Berea	40404	859-985-8146
Dave Porter	CPO 1995	Berea	40404	859-985-3486
Julie Stewart	CPO 1646	Berea	40404	606-285-9673
Douglas Strouth	CPO 1445	Berea	40404	859-985-6046
Jim Yount	CPO 2063	Berea	40404	859-986-3449;859-985-3060

Mingo County, West Virginia

Mingo County Coming Together: design and build a memorial marking diversity of citizens

Name	Address	City	Zip	Home Phone;Work Phone;E-mail
Eileen Bell	410 Prichard Street	Williamson	25661	304-235-5645;mapabell@hawksnet.net
David Coffman	PO Box 483	Williamson	25661	304-236-2365;dc6984@hotmail.com
Toni J. Curry	PO Box 361	Varney	25696	304-426-8033;304-235-0388
Garnet Fitchpatrick	RT 1, Box 112	Kermit	25674	304-393-1128;304-393-4987
Belinda Harness	PO Box 302	Delbarton	25670	304-275-0124;304-235-2673
Debbie Hewitt	Rt. 2, Box 351	Williamson	25661	304-235-4838;304-235-4242 Ext. 18; dhewitt@williamsondailynews.com
Amy Jones	PO Box 835	Williamson	25661	304-235-3410
Sue Jones	PO Box 835	Williamson	25661	304-235-3410;304-475-2444
Wayne Jones	PO Box 835	Williamson	25661	304-235-3410
Kim Newsome	32 Cemetery Road	Aflex	41514	606-237-1050;304-235-0388
Sharon Reynolds	PO Box 1249	Kermit	25674	304-393-4987

Wood County, West Virginia

Wood County Season of Non-Violence Initiative: host activities promoting non-violence

Name	Address	City	Zip	Home Phone;Work Phone;E-mail
Shuan Butcher	PO Box 3498	Petersburg	26103	304-422-8251;304-482-1843
Matthew Cooper	4969 Old St. Mary's Pike	Parkersburg	26104	304-464-4929
David Neil Kurtz	2305 Morningside Ave.	Parkersburg	26101	304-428-3040;304-480-7979; davidkurtz@prodigy.net
Bettie Lucas	423 New England Ridge	Washington	26181	304-863-8734;304-863-8734; bettielu@juno.com
Ann Pike	1702 36th Street	Parkersburg	26104	304-422-6137
Megan Snyder	RR1 Box 241C	Parkersburg	26101	304-464-5023
Steve Tuck	1020 14th Street	Parkersburg	26101	304-422-3625;304-485-0650; stuck10@email.com

continued on next page

Directory Additions

continued from previous page

Floyd County, Kentucky

T-GIFT (Technology Gift Incentive Foundation Team): provide a computer to deserving students

Name	Address	City	Zip	Home Phone;Work Phone;E-mail
Betty Cavins bettyf.cavins@mail.state.ky.us	PO Box 155	David	41616	606-886-8115;606-886-8374;
Aaron Collins	444 Big Branch Rd.	Honaker	41639	606-478-1874;ocojaa@hotmail.com
Steve Damron sldamron@hotmail.com	258 Forest Drive	Pikeville	41501	606-432-0525;606-433-7791;
Tiffany Hall	606 Frozen Creek Rd.	Raccoon	41557	606-437-7979; trendylady@hotmail.com
Shelia Hall aepdlc@aol.com;sshall@aep.com	606 Frozen Creek Rd.	Raccoon	41557	606-437-7979; w: 606-452-2232;
Dave Kraus	PO Box 5	Prestonsburg	41653	606-886-3082;dmk@msn.com
Delora Kraus	PO Box 5	Prestonsburg	41653	606-886-3082;harrisln@msn.com
Kathy Prater features@floydcountytimes.com	229 Hager Street	Prestonsburg	41653	606-886-9389;606-886-8506;
Johnnie Ross jross@mail.kyte.state.ky.us	283 South Arnold Ave.	Prestonsburg	41653	606-886-9820;606-433-7791;
Theresa M. Scott tscott@ca.uky.edu	434 Town Branch	Prestonsburg	41653	606-889-0477;606-886-2668;
Mike Vance mike.vance@buckhorn.org	1033 S. Highland Ave.	Prestonsburg	41653	606-886-0603;606-487-1023;
Jim Walker christy@eastky.net	130 Clark Drive	Prestonsburg	41653	606-886-6229;606-437-0022;
Kathleen Weigand skrw@hotmail.com	150 Mt. Tabor Rd.	Martin	41649	606-886-9624;606-886-2513;

Powell County, Kentucky

Powell County Focus: clean up parks and public areas

Name	Address	City	Zip	Home Phone;Work Phone;E-mail
Mike Anderson judith@mis.net	PO Box 849	Stanton	40380	606-663-9668;606-663-2749;
Nellie Anderson	PO Box 186	Stanton	40380	606-663-5628;606-663-1361
Joe Bowen	PO Box 948	Stanton	40380	606-663-5495;502-266-5475
J.L. Bowen	278 Bower Rd.	Stanton	40380	606-434-1105;606-663-4116
Nettie Childers	PO Box 664	Clay City	40312	606-663-9808
Sharen Daniel sdaniel@mis.net	451 Virden Ridge Rd.	Clay City	40312	606-663-3464;606-663-2891;
Lola Faulkner	754 N. Fork Road	Stanton	40380	606-663-3603
K. J. Hampton	588 Steam Shovel Rd.	Stanton	40380	606-663-5434;606-663-2598
Pauline Lynch BGPLynch@Bluegrasscase.com	PO Box 386	Stanton	40380	606-663-9871;606-663-2283;
David McDonald	25 Tharpe Street	Stanton	40380	606-663-2082;606-663-2082
Robin McDonald McPerdue@aol.com	25 Tharpe Street	Stanton	40380	606-663-2082;606-663-2082;
Jennifer Means	1860 N. Bend	Stanton	40380	606-663-0581;606-663-2253
Wayne Randall	1818 Caudill Rd.	Stanton	40380	606-663-0263;606-663-4116
Amanda Trent	270 Elbert Ridge Rd.	Clay City	40312	606-663-2673;606-663-5540
Jessica Tyra jessica_tyra10@hotmail.com	102 Upper Cane Creek	Stanton	40380	606-663-2003;



Brushy Fork Welcomes Ritchie Hunley

We welcome to our staff a new intern, Ritchie Hunley. Ritchie comes to Brushy Fork through an internship sponsored by the Department of Housing and Urban Development. As a student at Eastern Kentucky University, he is pursuing his Master's Degree in Public Administration. Ritchie has a bachelor's degree in psychology from ECU and comes from Leslie County, Kentucky. At Brushy Fork, he primarily works with the East Kentucky Leadership Network's Youth Leadership Program.

Upshur County, West Virginia Enjoys New Banners



This summer the Brushy Fork team from Upshur County, West Virginia, placed 22 banners throughout Buckhannon to celebrate the county's sesquicentennial (150th anniversary). The banners were met with much enthusiasm and appreciation from county residents and will be used throughout the anniversary year.

Congratulations to this team!

READER FEEDBACK

Egg on our Face?

(But not in our cornbread)

If you've tried the recipe from Cam's Cornbread in the summer issue of *Mountain Promise*, you may have found the bread to be a little dry and crumbly. The cooks at Brushy Fork neglected to list eggs as an essential ingredient. Add an egg for every two cups of corn meal, and you'll have a melt-in-your-mouth, out-of-this world cornbread experience!

New Opportunity School Accepting Applications

The New Opportunity School for Women, a free educational and career exploration program, is accepting applications for its winter session. The deadline for applications is November 14, 2001.

The winter session is scheduled for January 27-February 16, 2002, on the Berea College campus. The program is designed for women of low-income who have completed high school, have a GED (or are working on a GED), and do not have a college degree. Applicants should be between the ages of 30 and 55.

The program provides educational opportunities through classes in computer basics, leadership development, Appalachian literature, and writing. Participants attend lectures, field trips and workshops. The women will identify job search skills, learn to write resumes, practice interview techniques and get work experience through an internship in their field of interest.

Request an application from the New Opportunity School for Women, 204 Chestnut Street, Berea, KY 40403; 859-985-7200; e-mail: nos@maced.org.

KNOTT COUNTY, KENTUCKY

Striving to be a Model Crafts Community

by Donna Morgan, Brushy Fork Staff

For the past several years, residents of Hindman, Kentucky, have been laying the groundwork for an economy based on the arts and crafts heritage of Appalachia. In the fall of 1997, Kentucky Governor Paul Patton announced that Hindman had been selected as a participant in the Kentucky Appalachian Community Development Initiative, a program designed to concentrate development resources into the community to build sustainable local economies.

Like many Kentucky communities, Hindman and the surrounding Knott County communities suffered from the decline of the mining industry, which had been a mainstay of the local economy. As the community explored its options for a sustainable local economy, arts and crafts came into focus as an existing asset that could be further developed.

On December 7 of this year, residents of Knott County, Kentucky, will see the fruition of their planning for an arts and crafts economy as the Kentucky Appalachian Artisan Center holds its Grand Opening. Located on Main Street in Hindman, the Artisan Center is housed in a renovated building that dates back to the early 1900s. Throughout the renovation, planners have adamantly preserved the original structure and maintained its historical context as part of the community.

The Center will serve artists and craftspeople across the 49 counties in eastern Kentucky, thus bringing a benefit to the whole region. Artisans will exhibit their work in the Center's gallery, which will also serve as a retail location. Carla Robinson, Executive Director of the Artisan Center, says she hopes the initiative will "play a major role in changing the economic base in this community and the region."

The opening of the Kentucky Appalachian Artisan Center is just one piece of the plan to strengthen the arts and crafts economy. Planning continues for the Kentucky School of Craft, which will provide training on starting and expanding craft and craft-related businesses. The school, which will be part of Hazard Community College, will be located in the historic stone Hindman High School building. Construction on the school began this year, with the opening date set for summer of 2003.

Modeled after a national center for crafts in Korpio, Finland, the Kentucky School of Crafts will attract students from across the United States to offer courses in woodworking, metalworking, ceramics, fabrics and other media. Dr. Vaughn Grisham, a community development expert from the University of Mississippi, has been evaluating and studying the effects of the Community Development Initiative. He describes the School of Crafts as the "jewel in the crown" of Knott County's efforts. He applauds the concentration on education and collaboration with institutions of higher learning that will lead to the development of the region's greatest resource, its people.

While learning to create a high quality handmade craft is one aspect of developing a workforce that can thrive in an arts and crafts economy, Knott County's planners have recognized that teaching people to run their own small business is the other half of creating a sustainable local economy. Therefore, small business skills will be an integral part of a holistic approach to arts and crafts education. Knott County plans to open a business incubator to provide a space for artisans to grow their businesses, learning from their experiences and from each other.

As arts and crafts businesses develop and thrive, other areas of the local economy will benefit. In addition to teaching and administrative positions created by the galleries, shops and schools, employees will be needed to construct buildings, sell supplies, and provide food, lodging and recreation.

Besides providing support for Appalachian artisans, local planners hope that their efforts in Knott County will provide a model for other small towns throughout the region. Citizens in Hindman seem well on their way as they won an Environmental Design Research Association/Places magazine award for their planning.

For more information on the Kentucky Appalachian Artisan Center, contact Carla Robinson at PO Box 833, Hindman, KY 41822; 606-785-9855. For more information on the Kentucky School of Craft, contact Tim Glotzbach at 606-785-1055.

APPALACHIAN INSTRUMENTS

Sustainable Non-Timber Forest Products in Virginia

taken from the Non-Timber Forest Products web site at www.sfp.forprod.vt.edu

The crafting of musical instruments is an art that has evolved over many years. During the 1800s and early 1900s, musical instrument manufacture became very common as Appalachia became increasingly more populated. Throughout the 1900s Appalachian folk music brought fame to the region's hand crafted instruments.



Banjo - The banjo is known as the only musical instrument indigenous to America. However, its forerunner may have been brought by slaves from Africa or the West Indies. The first banjo made in Appalachia was made by Joel Walker Sweeney, born in 1810 in nearby Tennessee.

Wood characteristics such as grain pattern, color, strength, and hardness influence the choice of woods for instruments. These characteristics determine the instrument's aesthetic beauty and sound quality. The grain of curly maple, found in the region, is prized for its beauty in a finished and polished instrument. The relatively rare curly grain results from abrupt and repeated right and left deviations from the vertical in fiber alignment caused by tree growth in windy and steep slopes. This characteristic is commonly considered abnormal and is seen as a major defect resulting in loss of the wood's strength for other forest products.

Dulcimer - The dulcimer, often made of pine or cherry, has its origins in northern Europe and has had a spotty existence in North America. It was first found in Pennsylvania in the 1770s and later in Appalachia, where the dulcimer acquired a curvy shape, less rectangular than the dulcimer of Pennsylvania.

A musical instrument is often produced from materials obtained from various locations. Species obtained from Southwest Virginia include Curly Maple, Black Walnut, Appalachian Red Spruce, and Eastern Red Cedar. Commonly imported species used are Western Red Cedar, Redwood, Mahogany, and Ebony.

Guitar - The guitar came late to Appalachia in comparison with the other instruments. It wasn't until well into the 20th century that the guitar gained acceptance. By the 1930s the guitar was commonplace, quickly becoming a vital part of the popular Appalachia stringed band.

Products

Several instruments are traditional to the region:

Mouth Bow - The mouth bow, often made of hickory or red cedar, is the least common of all the instruments. It is a simple wooden bow, like a hunting bow, with a string or wire tied to each end.

Fiddle - The fiddle is the most widely accepted Appalachian mountain instrument. Settlers brought the first fiddles from Europe and began manufacturing them from tree species native to Appalachia.

Marketing

Market outlets for musical instruments made in Southwest Virginia depend on the quality of the instrument. Musical instrument making is highly competitive and festivals, such as bluegrass festivals, are held where the makers show off, compare, and sell instruments. Dulcimers are seen in gift stores in tourist locations such as Abingdon, Virginia, and at local craft shows and festivals. The market channels for instruments usually involve word of mouth or specialized advertising. Many producers use regional craft fairs or agents to sell their products.

Opportunity for Sustainable Management

A method needs to be institutionalized, and then well-publicized, so that those who have individual trees to be removed would know who to contact or how to prepare logs for sale. Since trees are already harvested it is a matter of routing the wood to better product use, such as crafting musical instruments.

HOPE AMIDST THE ASHES

A Call to Leadership

by Peter Hille, Director, Brushy Fork Institute



Three days after the attacks on New York and Washington, I went to sit by the pond and watch the sunrise—my usual morning routine, although life seemed far from routine. As I sat quietly, a single flake of ash fluttered down and landed next to me. I wondered, could it have been borne aloft, hundreds of miles, from New York to here? Maybe, maybe not. But the truth is that the fallout from these events will touch us all, in ways we have yet to fully realize.

“Tragedy” and “disaster” have taken on stark new meaning for us as we mourn the loss of life, the suffering of the injured, and the pain of those whose loved ones are gone forever. As the days and weeks go by, we find the impact continues to spread as businesses close, employees are laid off, and the economy reels from the blow to our way of life. We are told to prepare for war, and we know this means more deaths—not only of those whom we can identify as perpetrators, but also our own best young men sent to hunt them down in a hostile land that has swallowed whole armies in the past. We must accept that war brings inevitable casualties among civilians too. And as we intensify the war on terrorists, we can anticipate that they will attempt to strike again, and again, at whatever targets they can find. These will be difficult times to say the least.

What can we do? It seems at first glance that this is all far beyond our reach, out of our control—the global events, these strangers from other lands attacking us, the high-level policy decisions that must be made to respond to this threat. Nothing could be further from the truth. We are leaders, and, as Robert Burkhardt said, leaders do not “sit back and

Seek first to understand,
then to be understood.

—Stephen Covey

watch the world go to hell.” In times like these, our families, our communities, our nation and our world desperately need leaders.

In his book, *The Seven Habits of Highly Effective People*, Stephen Covey says, “Seek first to understand, then to be understood.” If

we are to provide leadership in this crisis, we must first seek to understand what is going on: not just the dimensions of the attack, or the options for our response. We need to understand who the terrorists are, and what conditions have bred not just a few lone maniacs but an organized and well-financed army of thousands. We need to learn about the history, cultures and religions of the Middle East and Central Asia, an area about which we are woefully ignorant. We need to differentiate between our friends, our foes, and our own citizens of Middle Eastern origin. And as we take steps to protect our nation, as we must, we should also weigh thoughtfully what compromises and trade-offs we are willing to make between security and freedom.

Where do terrorists come from?

Terrorists are made, not born. Typically they have been raised in grinding poverty in the refugee camps that are the result of generations of struggle over disputed territories around the globe. They have grown up with a degree of hopelessness and disenfranchisement that have prepared them to commit any act, no matter how desperate. For the oppressed, powerless, poor, and hungry, it must be easy to blame those who are prosperous, powerful and free. On this darkly fertile ground seeds of

hatred flourish. We might be tempted to ask, “What did we ever do to them?” However, we might also ask, “What have we failed to do to help them?”

As the most powerful nation on earth, we have the option of pursuing foreign policies that serve only our immediate interests, such as cheap oil or advantages in commerce. We have at times supported governments that suited these interests, even if they oppressed their own people, while the buffer of two great oceans historically allowed us to live in relative isolation from the rest of the world. Recent events have shattered that sense of isolation. A world in which there is prosperity, justice and freedom for all, not just for us, is surely in our best interests in the long run.

Security vs. Freedom

We need to tighten up, obviously. Airport security has been proven time and again to be lacking. We are told our law enforcement agencies need better tools and more powers. Naturally, cell phones and computers require new means to monitor illegal activities. At times like these we are anxious to have more security, but we need to know the cost.

In 1975, I lived in India for six months when that country was under martial law. On more than one occasion, I saw large groups of people being led away in chains, an image that sticks with me to this day. But the crime rate was low. Lots of security, not much freedom. Similarly, Russia under the Communists and Spain under Franco’s Fascists were quite “safe” but certainly not free. While we tighten up security, we need to be mindful of what we are trading off. And at some point, we need to consider whether it is possible to create enough security to protect us if we want to continue to live in great prosperity while so many in the world are living in poverty.

What can I do?

1. **Be a leader:** As leaders in our communities, we have a responsibility “first to understand, then to be understood.” We need to help others around

us interpret these events and place them in an appropriate context. Our national leaders will be guided, to some degree, by public opinion, and public opinion is the cumulative result of people talking to each other, one on one, in communities all over the nation. Learn about what is going on, and share what you learn. Raise the level of dialogue to the most informed and thoughtful level possible. When you hear people make violent or extreme statements, question them, share ideas, dispel misconceptions, debunk stereotypes. Don’t be afraid to speak up.

2. **Think globally:** Learn more about the world, other cultures, other lands. Study geography, language, art, food, or music. It’s fun, and you’ll be a more well-rounded person for it. Think about the global impacts of the choices you make every day. Make choices that are more sustainable, like driving less, walking more, and creating less waste. Think about what you buy, where it comes from, and at what social, economic, or environmental cost it was produced. Write your elected officials and let them know what you think about foreign policy issues.
3. **Act locally:** The conditions of poverty, abuse and hopelessness that create sociopathic killers are, unfortunately, not unique to refugee camps in other lands. In every community, children are growing up right now who will be tomorrow’s murderers. Look around, find the work that needs to be done in your own community, and do it.

Hope arises amidst the ashes. We are seeing a new unity in America and an unprecedented opportunity for international cooperation. Dark days may lie ahead, but we must strive for the brightest possible outcome. Organize, teach, train, share, speak up, lead—it’s what we do. We are leaders.

We welcome your feedback on this article. Send your comments to CPO 2164, Berea, KY 40404 or e-mail donna_morgan@berea.edu. Responses received by December 7, 2001 may be printed in our winter issue, which will focus on immigration in Appalachia.

American Craft Industry Survey

continued from page 6

More than 84,000 surveys were mailed directly to craftspeople who earn all or part of their living from the sale of handmade objects and other craft-related activities. Names and addresses were supplied by local, state, regional and national craft-related organizations. The survey was also distributed through *The Crafts Report*, other trade magazines and newsletters, and was available on the Appalachian State University web site. The results of the study are based on 7,500 completed surveys, a return rate of seven percent of the available 100,000 surveys.

Copies of the full 70-page national report are available for \$50 (\$35 for CODA members). Contact Laurie Huttunen, Project Coordinator at HandMade in America, 828-252-0121; fax: 828-252-0388; e-mail: wncrafts@aol.com. HandMade in America is a nonprofit organization whose mission is to promote the craft industry as an integral component of community and economic development in North Carolina. (See related article on page 2.)

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