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Teaching the Arts through the Appalachian Culture:

A Proposal for a High School Class

A Thesis

Presented to

the Faculty of the Department of Art

East Tennessee State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Art Education

by

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May 2001

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Keywords: Spinning, Weaving, Dyeing, Basketry, Quilting, Pottery, Woodcarving, Blacksmithing, Vernacular Architecture, Handmade Instruments of Country Music

ABSTRACT

Teaching the Arts through the Appalachian Culture:

A Proposal for a High School Class

by

Valerie Renee Pitts

Because of a demonstrable need, there should be a course for the study of Appalachian art in the high school curriculum. This study is a proposal for the study of traditional Appalachian art and its importance to the promotion and preservation of the arts and crafts in the Appalachian region.

This course consists of background information on selected traditional Appalachian art, contact and interaction with local artists and craftspeople, and student hands-on experience in the art forms considered. Detailed unit and lesson plans are included in the following areas: Spinning and Weaving, Dyeing, Basketry, Quilting, Pottery, Woodcarving, Blacksmithing, Vernacular Architecture, and Handmade Instruments of Country Music.

This course has been taught by the writer at Science Hill High School in Johnson City, Tennessee, and was enthusiastically received by both students and members of the community.

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CHAPTER 1

INTRODUCTION

Because of a demonstrable need, there should be a course for the study of Appalachian art in the high school curriculum. The course should be an elective course as part of the regular arts curriculum and should count as credit towards graduation. The course should consist of background information detailing the art forms considered, contact and interaction with local artists and craftspeople, and student hands-on experience in several of the art forms considered. This thesis will start with a detailed examination of each art form and continue with a specific course outline.

Across our country, appreciation for and tolerance toward culture is being integrated into the schools. Integrating folk-life culture into the curriculum is a means of connecting students to their community and heritage as well as providing a means of preserving folk-life art techniques and methods that might be discarded, lost, or forgotten. “Louisiana Voices,” a Louisiana statewide educational approach to integrating folk-life into the curriculum is a successful, positive means of connecting students to an appreciation of the heritage of their region (“Louisiana Folklife Program”). Tennessee has just recently begun its own statewide curriculum that promotes the study of Tennessee folk-life: “William B. Kilbride, chair of the Tennessee Arts Commission, has announced the creation of a new folk-life program at the commission. The broad-ranging program will provide recognition and emphasis to the traditional culture and unique folk heritage of Tennessee” (“Arts Tennessee” 1). An on-line service is provided for teachers as a resource for their classes.

In this proposal, students learn about Appalachian art in a hands-on approach, interviewing artisans and using the Appalachian Archives of East Tennessee State University as resources. As they learn to produce their own art, they complete the cycle between generations, forging ahead as a means of preserving the arts and crafts of a culture to which they may or may not have been connected before this course.

The arts and crafts chosen for topics represent different aspects of the folk-life and culture of Appalachia: quilting, carving and toy making, basketry, spinning and weaving, natural dyeing for weaving and basketry purposes, blacksmithing, pottery, and material cultural arts.

Statement of the Problem

At the present time, there is not a course of study that includes the introduction to, the instruction of, and the promotion of the Appalachian arts and crafts into the regular art program as an elective course for credit toward graduation.

Need for the Study

As a result of teaching a unit based on Appalachian arts, the writer found that the knowledge and appreciation for the Appalachian culture, arts, and crafts among high school students was extremely limited and that this knowledge should be a part of the students' learning experience.

Purpose of the Study

Courses pertaining to Appalachian art and culture are rare or non-existent. This proposal and course description would help teachers initiate and integrate art instruction with the cultural study of Appalachia. This course is intended to promote a method of learning that encourages the production of Appalachian arts and crafts as a means of preserving the arts for the future.

Limitations of the Study

The study was limited to a group of twenty-five tenth grade advanced art students. Because of a one-semester time frame, the topics chosen were limited to the arts and crafts most popular with the students and were not considered to be an exhaustive list of the arts of Appalachia. Arranging visiting artists, craftspeople, and guest speakers was difficult at times because of distance, schedule conflicts, and lack of funds. The budget for the course was limited to the regular school art budget shared by three art teachers.

Definition of Terms

For the purpose of this thesis, the following terms and definitions were used:

1. Appalachia: The area of the United States from Maine to Georgia that includes the Appalachian Mountains. For the purpose of this study, however, Appalachia will only include Western North Carolina, East Tennessee, and Southwestern Virginia (Nosanow 10).
2. Appalachian Arts: The traditional arts and crafts of the southern mountain region that include basketry, weaving, spinning, carving, quilting, pottery, toy making, and blacksmithing (Goreham 68).
3. American Folk-life: “[. . .] the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as customs, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction” (Library of Congress).

4. Fieldwork: The method of collecting, preserving, and analyzing data that comes from the everyday lives of ordinary people as well as the masters of traditional arts and crafts (“Teaching Folklife” 7).
5. Vernacular Architecture: The architecture designed and built by people who were not professional architects. Instead, buildings were designed and built by farmers, carpenters, small-town business people who learned about architecture from observation and experience (“Teaching Folklife” 7).

CHAPTER 2

A DISCUSSION OF TRADITIONAL APPALACHIAN ARTS AND CRAFTS

The settlement of the Appalachians by immigrants from Ulster, Ireland, Germany, England, and other European cultures, as well as the Cherokee Indians, provided the background for what we know as the Appalachian arts. What began as creating functional arts and crafts as a means to live has evolved into an eclectic mix of arts and crafts, which range from the functional to the whimsical.

It has been said that art is a reflection of culture, and that statement can definitely be applied to the Appalachian Mountain arts and crafts. From daily functional items such as carved wooden bowls for food preparation, pottery crocks for canning, quilts for bedding, baskets for storage, woven fabric for clothes and coverlets, to the vernacular architectural design of the cantilever barn, the front porch, the spring house, the one-room school, the farmhouse, and the church, the Appalachian culture has a statement to make about art and life. The two are partners in their own sustenance.

The people who settled the Appalachians had a job to do--build a country and make a life "from scratch." They came down from Philadelphia across the Shenandoah Valley or up the southeast coast from Charleston port to the Appalachian Mountains with little more than an axe, a rifle, and the clothes on their backs. They had to quickly learn about their environment in order to live, and, as they did so, they began to create art. They learned how to build shelters that would stand up under Indian attack as well as stand up under floodwaters and extremes in weather. They learned the different kinds of woods that made their furniture, musical instruments, and toys. They discovered the natural fibers that allowed them to spin and weave the clothing and bedding they needed to survive. They learned which clays made the best pots.

In the process of building a country and a life, the everyday, functional items became art: beautifully proportioned baskets, carefully designed and pieced quilts, coverlets woven with intricate patterns, glazed pots for storage and food preparation. The same principles of art evident in museums across the world can be found in the art of the Appalachian region.

Because of the mountainous terrain and the landscape of the Appalachians, its people were isolated. The crafts the people practiced persisted for many years before being discovered by the outside world. Traditional arts were passed on from one generation to another through the relationships within families. If a family consisted of potters, usually that craft would continue with the children. Families developed techniques and styles in furniture making, blacksmithing, pottery, weaving, and other arts that could be identified by others.

In the early years of the twentieth century, trains and automobiles broke this isolation and the world was brought to the Appalachians. Many young people no longer had to make arts and crafts as a means of support or survival. As missionaries, educators, and industrialists came into the area to live and work among the people, the arts and crafts were recognized and marketed. In different areas of the Appalachian region, schools and cottage industries were set up to assist the people in making a living as well as preserving the arts. Crossnore Weaving School, founded by Dr. Mary Sloop, was a cottage industry designed to help the mountain people make a living (“About Folkschool”). Miss Lucy Morgan, a teacher at an Episcopalian school, founded the Penland School of Crafts. She organized the Penland Weavers, which helped local women market their woven coverlets and clothing. She provided looms, instruction, and materials to the women. Soon after weaving was initiated, other classes were added to the instruction (“About Penland”). At the turn of the century, Kentucky’s Berea College’s unique premise of apprenticeship, service to the community, and strong academic program was begun to help the young people of Appalachia (Berea College Catalog 7). Without these schools, many of the beautiful arts and crafts of the Appalachians would be lost. Instead, they grace the finest homes

and museums in the world. The Smithsonian has exhibited the works of Appalachian artists, and the White House has served meals made from pottery made by Tennessee artists. In the countries of Ireland, Scotland, and England, Appalachian art is proudly exhibited as a way to protect the connection between Appalachia and its ancestors. The humble beginnings of the arts and crafts of Appalachia seem to recede when these pieces of art are displayed in the museums of fine art.

Today, living museums such as Rocky Mount and Tipton Haynes in Johnson City, Tennessee, The Museum of Appalachia in Norris, Tennessee, and the Folk Life Center of Virginia expose the next generation to the beauty and importance of Appalachian art. Country music star Dolly Parton promotes preservation of the arts of Appalachia in her theme park, “Dollywood.”

The Appalachian arts were important in the past of our country, and they are important to the future of our country, not only as a testament to the ingenuity and skill of the early pioneers but also as a springboard from which a new generation of Appalachians can create art.

Traditional Appalachian Art

Spinning and Weaving

Spinning and weaving were basic to the survival of the Appalachian people. They had to have covering and clothing, and this was accomplished with a spinning wheel and a loom. The hand-spun thread was most often wool from sheep raised on their farms but was also fibers from plants. Because most of the clothes were made of wool, this section will address spinning and weaving with wool. There are a number of terms necessary to understand the process of weaving:

Carding: the breaking up of the wool and preparing it to be spun (Louis).

Loom: a frame or machine for supporting a warp and keeping it taut for the purpose of weaving (Louis).

Warp: a longitudinal set of threads on a loom across which the weft is to be woven (Louis).

Weft: a continuous thread that is passed over and under the warp threads (Redman 10).

Shuttle: the tool that carries the weft through the warp (Redman 10).

Wool: fiber that comes from the fleece of sheep (Wigginton Foxfire 5 184).

Spinning: the process of twisting fibers into yarn (Louis).

Reeler (skein winder): a device for holding skeins of yarn for winding (Louis).

Yarn: a continuous thread spun from natural or synthetic fibers (Louis).

Skein: loosely wound yarn in a continuous weave (Louis).

Weaving drafts: patterns for the design to be woven (Wigginton Foxfire 5 213).

The weaving and spinning process was a family matter. The men of the family made the looms, the children carded the wool, and the women spun the wool and wove it into fabric. From the fabric, clothing, coverlets, or household items were made.

After shearing the sheep, the wool was washed twice with detergent and water, being careful not to wash enough to remove too much oil. Foreign matter was removed by hand during this process and, if anything remained, the carding process finished the cleaning. After the wool was dry, it was carded two different times. The “breaking cards” separated the fibers, and the “fine cards” combed the wool into rolls for spinning (Wigginton Foxfire 5 213). The writer’s grandmother, Maggie Goforth White, shared that as a child her job was to card the wool. It was a job that she looked forward to and spent many hours accomplishing (White Interview).

When the carding process was complete, the wool was spun into thread on the spinning wheel. There were two sizes of spinning wheels: the large wheel, run by hand, and the small wheel, run by foot. "In the early days in East Tennessee, the large wheel was used more than the small wheel because the larger one was easier for the mountain woodworker to make" (Stokley, Jim, and Jeff D. Johnson 439). As the hand-spun thread accumulated, it was wrapped into skeins of thread on another type of wheel called a reeler (Wigginton Foxfire 5 204). At this time,

the skeins could be saved for later use, and used in their natural color or dyed using natural dye sources.

The beautiful wool was now ready to be woven into coverlets, cloth for clothing, tablecloths, or rugs. Most women used a floor loom that was often made by the men of the family. The loom sat in a room by itself or was put on the large porches when weather permitted.

Most of the looms were operated by treadles, “whose actions lifts one set of warp threads and lowers another so that the shuttle can pass between them. The warp threads are set on the loom with a continuous thread of yarn. They are fastened to a loom to keep them in place and to allow finished cloth to be rolled on a beam while more warp is unrolled to be woven” (Stokley 439). The warping was a difficult process done on warping bars outdoors. The bars were then carried inside and placed on the pegs of the bars of the loom, wound on the thread beam, put separately through the harness, and then through the sleigh. They were then tied to a rod that was fastened to the cloth beam. The warp had to be set for a particular draft and then the actual weaving would begin. A shuttle would carry the thread for the weft through the warp. Mrs. Harry Brown of the Foxfire series compared reading the pattern to learning to read music (Wigginton Foxfire 5 248).

In the Appalachian Mountains, the women learned to weave out of necessity. When industry made it easier to obtain cloth, women stored their looms in attics or barns or burned them for firewood. However, people like Miss Lucy Morgan and Mrs. Mary Stool would not let this beautiful artwork die. The Pi Beta Phi Settlement School in Gatlinburg, Tennessee, “recognized the beauty of the old weavings and encouraged the women to weave as a means to add to their meager family incomes” (Stokley 440). Their schools encouraged the women to continue their craft, provided a way for them to make money with their woven products, and taught a new generation to carry on this traditional craft. Weaving is no longer necessary for

survival. However, artists continue to weave using the traditional method but incorporating new fibers, patterns, and products.

Traditional Appalachian Art

Dyeing

When the early settlers began making their clothes from cloth created on their looms or baskets woven from the white oak they cut and split, they could choose to leave the wool or oak splits in their natural color or dye them with dyes made from sources found in nature. Dye sources were usually collected when they were at their peak in color, but some could be used at any time.

The dye sources would be broken up into small pieces and added to hot water. They would remain in the hot water for at least an hour and then were strained, if necessary, before the actual dye process. The material being treated would remain in the dye for as long as the artist desired for shade of color. When it was removed from the dye bath, the material was rinsed several times to remove excess dye. To make sure a color would be permanent, mordants were added. The mordants fix the dye to the yarn or split and help them absorb color (Shultz 12). The most popular mordants were salt or vinegar (Wigginton Foxfire 2 209). These were readily available in Appalachian homes. Other mordants could be obtained from a chemical supply house and were used for specific results. Tin (stannic chloride) gave bright results. Iron (ferrous sulfate) gave the darkest results. Alum (aluminum potassium sulfate and aluminum ammonium sulfate) darkened the color. Chrome (potassium dichromate) gave slightly darker or brassier results than alum. Cream of tartar or tartaric acid brightened color and kept the wool silky (Shultz 34). The mordant recipes are detailed:

1. Basic alum recipe: dissolve 3 ounces of alum into $\frac{1}{2}$ cup of warm water and add to the dye liquor.

2. Cream of tartar recipe: dissolve one ounce of cream of tartar separately into ½ cup of warm water and add to the dye liquor.
3. Chrome recipe: ¼ oz. of chrome, 4 gallons of water. Dissolve chrome in ½ cup of water. Stir and heat to simmer before immersing material to be dyed. Cover and simmer for one hour. After the first hour, cut off heat and let cool.
4. Tin recipe: ½ oz. Tin, 2 oz. Cream of tartar, ¾ oz. Oxalic acid, 4 gallons water. Dissolve mordant ingredients separately in ½ cup water. Add to 4 gallons of warm water. Stir after each addition. Bring water to simmer for one hour. Put in material to dye and leave for one hour. Turn off heat and let cool. Rinse out and then rinse and wash again.
5. Iron recipe: ¾ oz. granular ferrous sulfate, ¾ oz. Oxalic acid, 4 gallons neutral waters. Dissolve iron in ½ cup warm water. Add to 4 gallons of water. Dissolve Oxalic acid separately in ½ cup of warm water. Add to pot. Stir, add wool, and bring bath to simmer for one hour. Turn off. Let wool cool. Rinse. Store until ready to use.
6. Salt or vinegar recipe: ½ pint added to the dye bath before removing material from the dye bath (Shultz 34-35).

Dye sources were readily found in the mountainous regions of the Appalachians. Some of the most common were:

<u>Dye Source</u>	<u>Color</u>	<u>Mordant</u>
1. Walnut hulls	brown	not needed
2. Pokeberries	red purple	vinegar
3. Queen Anne's Lace flower heads	light green	alum
4. Marigold flower heads	gold	tin

<u>Dye Source</u>	<u>Color</u>	<u>Mordant</u>
5. Sweet gum balls	gray	not needed
6. Willow bark and twigs	rose tan to brown	not needed
7. Onion	yellow	salt
8. Coffee or tea	tan to brown	salt
9. Rhododendron	green	vinegar

All of the above should be washed, crushed, and boiled to make the dye liquor (concentrated dye). The dye material should be heated to a simmer in at least two to three gallons of water. Time will vary for each dye source. If a dye source is powdery or is a small leafy substance, such as tea or coffee, tie it in a cheesecloth or muslin sack (Shultz 34-35).

Some of the writer's own experience with natural dyes has been a fun learning experience. Purple cabbage makes a beautiful violet color. Fruit juices such as strawberry and cherry make reds and pinks. Beet juice makes a red-purple, sumac berries make red, and clay dirt makes a sienna color.

There are many other sources for color found in nature. Some are more colorfast than others and can be used without a mordant.

Traditional Appalachian Art

Basketry

The two types of basketry to be discussed as traditional Appalachian art are the cane and reed baskets of the Cherokee Native Americans and the white oak split baskets of the Appalachian settlers.

Cherokee baskets date from prehistoric times. Archeologists have found examples of Cherokee baskets in the impressions made on pottery. Some pottery remains in families over

periods of time. However, because wood, the natural material of baskets, rots, there is only information from historical writers to describe the variety of materials and weaves in the Cherokee mat and basketwork (Nigrosh 9).

“There are two distinct types of techniques in basketry; namely, (1) hand-woven basketry, which is built on a warp foundation, and (2) sewed or coiled basketry which is built on a foundation of rods, splints, or straws” (Nigrosh 9). All Cherokee baskets are woven baskets, which includes the checkerwork, twilled basketry, and wickerwork (Nigrosh 32).

Baskets were made in many shapes and for many purposes. They were used for storage, carrying, gathering grain, catching fish, and recreational uses. Mats were woven for sleeping (Nigrosh 13-14).

The traditions of the Cherokee tribes was that “the user of an implement or utensil was the maker of it” (Nigrosh 15). Because women were the ones gathering and preparing food, they were the basket makers. However, there were men who were expert basket makers, and they did help in the gathering of the natural materials used in the basket making. The basket maker learned from nature which resources supplied the best material for making the baskets needed for utilitarian purposes. Those materials were cane or river cane, white oak, hickory bark, honeysuckle, and various dye sources for dyeing the baskets. Cane was found along the Tuckasegee River in North Carolina. It is the oldest of the materials used by the Cherokee. However, the cane sources are depleted, and the Cherokees have to go where it is found. These sites are in South Carolina, Hominy Canebreaks of North Carolina, and Barbourville, Kentucky. The town of Barbourville, Kentucky, signed a treaty with the Cherokee in 1950 stating that Cherokee Indians could have free use of river cane along the banks of the Cumberland River as long as the “Cherokee promise friendship and a yearly pilgrimage to the Blue Grass State at which time they smoke the peace pipe with the Kentuckians” (Nigrosh 15-18).

Oak splits are obtained from the white oak tree. The selection of the tree is very important. Saplings with three- to ten-inch diameters are chosen for their ease in carrying and ease for splitting. The tree is cut 12 to 15 inches above the ground because it is harder to split after this point of growth. A day's worth of saplings is all that is harvested at a time because of the drying that would occur if the tree were stored (Nigrosh 20).

Honeysuckle is gathered best between September and April. The best vines for use are not the ones growing on fences, trees, and bushes. The best vines grow where they cannot climb. These vines cover the ground and grow straight instead of curved. Vines that are best are those that are two to three years old. These vines are covered with leaves and must be searched for underneath the growth of the leaves (Nigrosh 20).

Once the materials are gathered, they must be prepared for making baskets. Only the shiny, outer surface of the cane is used for basketry, so the basket maker carefully peels the outer layer and discards the rest. They are then trimmed for uniformity. The oak split takes more preparation, as it is long. The small log is cut into four pieces, and the large log can be cut into six to eight pieces. The log section is peeled, and then a jackknife is inserted "into the end of the log section parallel to the annual rings and far enough from the edge to make a splint of the proper thickness. After starting the splint, the knife is laid aside and the splint is peeled off the full length of the piece by pulling it apart with the hand. Much care is needed in this operation in order to produce splints of uniform width and thickness. When a splint starts to thin out or split off, the pulling must be done with the opposite hand" (Nigrosh, 27-28). Honeysuckle is coiled, placed in a deep pan, covered with water, and boiled to loosen the bark. The bark comes off easily with a cloth. Honeysuckle vine can be bleached to the desired whiteness (Nigrosh 27-28).

Cherokee basket makers used natural sources for their dyes in much the same way that was discussed in the weaving section. Black walnut was used for brown, butternut tree provided

black, and the root of the bloodroot provided red. The yellowroot bark and leaves gave a yellow color, and the common broom sedge produced a burnt orange (Nigrosh 29).

In reviewing the literature about the Appalachian white oak basket, it can be deduced that the Appalachians learned from the Cherokee or other Native Americans the skill of making oak splits, as they are almost identical in their process of preparing the splits. However, in The Foxfire Book, it is noted that the choice of tree should be a white oak sapling four to six inches in diameter: “Its trunk should be absolutely straight, untwisted and unmarred by limbs, knots, or imperfections for at least seven feet” (115). Just as the Cherokee, the basket maker gathered only those materials needed for the day’s work.

The Foxfire Book interviewed a basket maker named Aunt Arie who takes students through every step in making a ribbed egg basket:

1. Construct two hoops of equal circumference depending upon the size of the basket.
2. Place one hoop inside the other and nail them at intersecting points.
3. Begin weaving with splits at the intersection on each side of the basket.
4. “Work from both intersection points simultaneously so your weaving will meet in the middle” (125).
5. In weaving, you must pass ribs on to each side until there are “five on either side of and parallel to the main hoop” (125-127).

When the weaving meets in the middle, the basket is finished.

The size and shape of the basket must be decided before it is made. The Appalachian and Cherokee baskets were made for a utilitarian purpose and were not created for artistic purposes. Function and form were considered first, but it was very important to have symmetry and balance: The shapes of basketry have relation to the forms of solid geometry. The cube, the cone, the cylinder, and the sphere are the bases of all simple and complicated varieties. “Most Cherokee baskets are cylindrical or rectangular in outline” (Nigrosh 42). Even though the basket

was made for a purpose, the Cherokee strove for beauty and proportion: “It is considered a reproach to violate the rules of bilateral symmetry or proportion in form, and the manipulation of basket materials to produce baskets that are symmetrical and of pleasing contour is recognized as the most difficult task in basketry” (Nigrosh 42). The Cherokee has made many different styles and forms of basketry.

The Appalachians made many different types of baskets, but the most prevalent form was the rib or egg basket. The Appalachian settlers made their egg baskets out of white oak splits, and the influence of this basket form can be seen in the Cherokee baskets made after the settlement of the Appalachians (Nigrosh 42-45). White oak splits were also used by the early settlers of Appalachia to make seats for the ladder-back chair.

Traditional Appalachian Art

Quilting

The most pronounced characteristic of the traditional arts and crafts of Appalachia is the human touch that seems to radiate from each piece of artwork. There is a sense of the artist’s presence and touch as each artwork is examined, viewed, or used. In no other art is this truer than the art of quilting. As one wraps a quilt around him or her on a chilly day or lies beneath it on a cold winter night, a knowledge that someone, whether known and loved, or anonymous, has pieced and sewn with his or her own hands what surrounds his or her person.

Quilting was an art born of necessity, as protection from the cold was of utmost importance in the drafty, cold log homes of the frontier. The pioneer women took material scraps from old clothing and hand-woven fabrics to piece together comforters. They filled them with feathers, straw, cotton, and wool to make them warmer. Stitches from top layer to bottom layer held the layers together, and the American quilt was born. Early quilts were pieced together in crazy quilt patterns without much design because of the desperate need for the quilt and the little

time available for construction. Later, material was cut into patterns to which only the early settlers could lay claim. Names such as Log Cabin, Turkey Track, Arrowhead, Shoo Fly, Rising Sun, Melon Patch, Jacob's Ladder, Rob Peter to Pay Paul, and Cross and Crown were created as a reflection of life of the early frontier (Guild 8). Terms that are necessary for understanding the construction of a quilt are as follows:

Quilt: "A quilt is made up of three layers: the top, which carries the design, the backing, and the interlining. These three layers are sewn together by hand with fine running stitches. This is called quilting." (Guild 10)

Quilting Bee: Female friends and family would get together to quilt an already assembled quilt in its frame. The bee served as a social time for the women as well as provided a means for the job of quilting the top to be done quickly. ("Hands All Around" 2)

Quilt Frame: A wooden frame that held the quilt taut as it was quilted. It was made of four strips of wood, two short bars, two long bars, and a clamp at each corner for control. (Guild 13)

Patchwork: Making a large piece of cloth from smaller ones. ("Hands All Around" 1)

Piecing: Sewing small pieces together directly. ("Hands All Around" 1)

Appliqué: A design applied on top of a large piece of fabric. This type of quilt was considered a luxury. ("Hands All Around" 1)

Running Stitches: A series of tiny stitches that sews the three layers of fabric together. ("Hands All Around" 1)

Quilts were originally meant for warmth, and every scrap was used whether haphazardly or planned. As fabric became more readily available, women used patterns to create beautiful designs for the tops of their quilts. What could have been a long, lonely task took on a more

social, community project when the quilting bee was begun. Women would piece a quilt top and assemble it into a frame and then choose a day to invite the women of the community to come help with the quilting. The women would come to quilt, enjoy sharing the time, and, by the end of the day, all that would be left for the lady of the house would be to finish the edging. After the quilting bee, family members of those attending would gather for a meal together (“Hands All Around” 2-3). It could be considered one of the first art guilds of the mountains, as the women exchanged ideas and patterns and perhaps came up with new ways of stitching or making patterns.

The running stitches could be stitched in a design that reflects the design of the quilt, or they could run diagonally, vertically, or in a fan shape across the whole quilt. It was important for women to make small, neat stitches that were even. Knots were pulled through and hidden in the middle layer (“Hands All Around” 1-2). Tiny stitches were most often found on “fancy quilts” and made the quilt more voluminous. Large stitches made the quilting go faster (Wigginton Foxfire Book 148).

Today, many women continue to quilt, not out of necessity, but out of the desire to create. They enjoy using fabrics that have sentimental value or creating quilts for special events. Quilting has become an art form and fabric a medium for artists to tell a story or express an idea. Faith Ringgold is a contemporary artist who creates beautiful story quilts of bright colors. She grew up watching her mother sew. Faith liked to create her own patterns and people out of the leftover material. Today, she is a successful artist who has brought quilting to a new level of artistry. Her quilts are displayed in museums all over the United States and the world. Quilting continues to be an art that is important to people today, not only for the warmth it provides for the physical aspect but also for the social aspect and human touch. The Foxfire Book aptly describes the quilt’s appeal as an art form today: “The simple fact is that quilts were handmade by people for people. Each phase of their production was permeated by a giving and sharing.

From the trading of scraps and pattern and the actual production in ‘bees’ to the giving away of the final finished product, quilting was an essentially human activity. There is something about a quilt that says people, friendship, community, family, home and love” (144).

Traditional Appalachian Art

Pottery

When the settlers came to the Appalachian Mountains, they found an area inhabited by Native Americans. These Native Americans, Cherokee in East Tennessee and Western North Carolina, had been residents of this area for centuries before the Scots-Irish made the Appalachians their home. They had developed their own way of life and had become proficient in the arts and crafts that were necessary for survival. Food and water are basic to all peoples, so it was necessary for these primitive people to create vessels to prepare and store food and to carry and store water. Thus, the Cherokee had learned that clay was best to use in making pots and perfected methods for construction, firing, and decoration by the time the Europeans were first settling this area: “Fired clay pottery has been found in abundance at all sites investigated by archeologists in the Cherokee area. The variety of size, shape, and method of decoration shows excellence in ceramic art at an early date” (Leftwich 63).

Before discussing pottery further, there are terms that should be identified:

Clay: Cooled molten material: rock that has been broken down by the earth’s elements depositing silica and alumina particles and other organic materials of the earth.
(Nigrosh 13)

Wedging: A method of preparing clay that involves taking an amount of clay, slicing it with wire, and then slamming one piece on top of the other piece. This removes air bubbles from the clay.

Kneading: This process does not require as much effort as wedging, is quieter, and larger amounts of clay can be prepared. A ball of clay is pushed out with the hands using the shoulders for force. Lift one end of the clay, fold over, press forward. Repeat the process.

Pinch method of constructing pots: This is the most primitive method of construction. It uses only the hands to shape the clay. The thumb is inserted into a ball of clay. By pinching the clay with the thumb on the inside of the pot, the fingers pressed on the outside and turning the ball in the palm of the hand, a small pot can be formed. (Nigrosh 20)

Coil Building: This method has been the primary method for making pottery in many cultures. First, flatten a piece of clay into a base. Then begin to roll a kneaded rope of clay by hand. Roll the clay back and forth, applying light, even pressure until it is the length needed. Hands should be parallel to the table. (Nigrosh 28-29)

Decal: A process of applying a design onto the surface of the ceramic. Ceramic glazes are printed on thin paper. The surface of the ware to be decorated is covered with varnish and then the decal is pressed face down onto the varnish and rubbed with a brush to transfer the glaze onto the ceramic. When the varnish is dried, the paper is removed. This process is used in commercial decoration. (Nigrosh 144)

Firing: The heating of clay or glaze to a specific temperature. (Nigrosh 225)

Bisque: Clay that has been fired once, unglazed. (Nigrosh 224)

China: White-ware clay bodies that are glazed at a lower temperature than when bisque fired. (Nigrosh 224)

Glaze: A glass-like coating fusion bonded to a ceramic surface by heat. (Nigrosh 226)

Earthenware: Clay that matures at a low temperature. (Nigrosh 225)

Kiln: A furnace for firing ceramic products. (Nigrosh 225)

Open Firing: A firing where the flame touches the ware directly. (Nigrosh 227)

Overglaze: Glaze is used for decoration over the surface of a previously glazed pot. The pot is then re-fired. (Nigrosh 227)

Plasticity: The characteristic of clay that allows it to be manipulated into shape. (Nigrosh 227)

Porcelain: White clay body that matures at cone 12. (Nigrosh 227)

Salt glaze: Common salt is used to glaze the ware when it is thrown into the kiln during firing. (Nigrosh 227)

Slip: Watered down clay for use in molding and decorating clay.

Stoneware: Clay that is gray or tan which matures between cones 6 and 10. (Nigrosh 228)

Potter's Wheel: A foot- or electric-powered wheel that turns the clay to be formed: "The wheel head is connected by a shaft through bearings to a balanced flywheel below. Clay is placed on the wheel head and the flywheel is then kicked or electrically turned." (Nigrosh 204)

The history of pottery in the Appalachian Mountains includes, but is not limited to, three different methods: hand building involving the pinch and coil methods, the salt-glazed, wheel-thrown pottery, and the commercial pottery.

The Cherokee Indians had many uses for the pottery they created. They served domestic, industrial, religious, ornamental, and trivial purposes. Domestic vessels were used for cooking, eating, and drinking. Industrial vessels included tools; religious vessels were used for burial urns and offerings. Beads, pendants, and earplugs were used for ornamentation. Trivial vessels were toy vessels, figurines, and gaming objects (Leftwich 65).

Several characteristics identify Cherokee pottery. The pottery has very thin walls, no more than 3/8 inch thick. The most identifiable design element is the “scroll” appearing in many forms from the tight spiral to bands of parallel irregularly flowing lines. Decoration is produced with incising, which is done freehand with a pointed instrument of the clay while still soft: by stamping it with a carved paddle, by imprinting it with the end of some kind of hollow cylinder such as a quill or a piece of cane, and by dots produced by pressing a solid point into the clay (Nigrosh 66).

These characteristics can still be seen in the pottery of two contemporary potters. Rebecca Amanda Youngbird uses “Stairway to Heaven” design that resembles rows of vertical lines to represent ladders or stairways. She also uses the “Friendship” pattern that is incised with a sharp point in a basket weave that interlocks (Nigrosh 82). Cora Wahnetah uses the corncob impressed into the clay. Even rows of corn are the result of this imprint (Nigrosh 83).

In 1908, M. R. Harrington studied a Cherokee potter, Iwi Katalsta’s method of pottery making. The study is well documented and chronicles the steps of Cherokee pottery making. Iwi dug her clay from a clay bed next to Soco Creek. The clay was shaped into rectangular loaves fourteen inches long, allowed to dry, and then stored for later use. When it was time for using the clay, Iwi took the clay, placed it on a tray, and began to pound it with a hammer stone. The clay was moistened with water, pounded, kneaded, dry clay added, kneaded, pounded, moistened, etc., on and on until the clay was of a consistency that would be right to manipulate. Once it was ready for shaping, Iwi took a small ball of clay and began to pinch with her moistened thumbs until a pot was made. The pot was placed on a saucer and then a small amount of clay was rolled into a coil. The coil was placed on the inside of the rim (not the top) for the purpose of building strength into the pot. The coil was pinched into the existing pot, blended, and thinned. The pot would be set aside for a minute or two while she worked on another. This allowed the clay to harden for a while before adding another coil. This process continued until the pot was the size

the potter wanted. The pot was left to dry for several days and then fired. This process began with the vessel placed on its side, mouth pointing toward the blaze. When a faint brown color appeared on the vessel, it was moved with a long stick, mouth down on the embers of the fire. Bark was piled around it and caught fire. When the bark was finished burning, the pot was checked for cracks. Iwi took her stick and tapped the bottom. If there was a clear ring, the pot had survived firing without a crack. It was then made waterproof on the inside by taking the pot and inverting it over smoking corncobs or bran. This smoking waterproofed the inside of the jar. Sometimes, if a wind was blowing, firing was done on the inside. The wind would cause the pottery to crack (Nigrosh 73-75).

Cherokee clay was considered very high quality. A highway marker on North Carolina Highway 26 marks the spot where Cherokee clay was dug for the famous Josiah Wedgwood, an English potter. In 1767, Thomas Griffiths was sent to North Carolina to inquire about the famous white clay of the Cherokees for Josiah Wedgwood. Griffiths gained permission from the Cherokees to extract five tons of the clay for use in the creation of the beautiful Wedgwood blue and white jasper ware.

The Cherokees no longer have to make their pots for cooking or industry. However, there are many fine Cherokee potters who keep this art alive. They no longer make pottery from native clay; however, “Presently there are a number of skilled Cherokee potters on the Reservation turning out traditional ware. The styles and designs used are authentic, and their methods of forming, decorating, and firing are the same as those used by their ancestors” (Nigrosh 86).

The second type of pottery found in East Tennessee was the salt-glazed, wheel-thrown pottery of Charles Fredrick Decker. Decker was a young German immigrant who originally settled in Philadelphia, Pennsylvania. There he worked for a stoneware manufacturing company. He began his own pottery, Keystone Pottery, in 1857. After the Civil War, he moved to Virginia, working at a pottery. Not long after this, Decker moved near Jonesborough, Tennessee, to a farm

he purchased on the Nolichucky River. It was here that he built a large, permanent kiln and began his pottery. He had four sons who helped him in his business, and they built a prosperous pottery that delivered by wagon, jars, crocks, jugs, and pitchers. The pottery “was various shades of brown with a yellowish tint near the top. In addition to the usual brown or occasional gray glaze, he also used a dark blue glaze for decorative lettering and ornamentation” (Stokley 155). This glaze was done in the European way by throwing salt in the kiln at the height of firing to form a transparent coating of glass over the gray or tan clay (Wilson 484). In pictures of the Decker pottery (Stokley 154), one can see the large two-handled syrup jug which was used for molasses, a sweetener for which the South was known. These jugs, peculiar to the Southeast, were sometimes designed with a grotesque face on the front (Wilson 484). The stylized, grotesque-looking face jugs are still made by contemporary potters. The writer happened upon some very interesting jugs of this type at an “Art in the Park” Appalachian Arts and Crafts Fair, in Blowing Rock, North Carolina, in July 2000.

The railroad had a great impact on the commercial pottery business in East Tennessee. During the early twentieth century, the railroad was a booming business. It opened up isolated areas of Appalachia to the outside world. People were able to go to the city and back in one day, something that had never been possible before. Transportation, however, was not the only interest of the railroads. They bought land and helped to promote industries to promote their business. One of these railroads, The Carolina, Clinchfield, and Ohio, helped to develop a pottery in the small mountain town of Erwin, Tennessee. In 1917, E. J. Owens opened Clinchfield Pottery. Along with the pottery were forty houses that had been built for skilled pottery tradesmen from Virginia and Ohio and the workers who would help the founding business get off the ground. This small pottery begun in 1917 became “the largest hand-painted dinnerware plant in the nation, producing some 24 million pieces yearly” (Newbound 6).

The Clinchfield Pottery began business as a standard decal-decorating-method pottery. This was a popular method of pottery business during the early days of the twentieth century (Newbound 6). The old chinaware that was produced in the Clinchfield Pottery was decal ware. The pottery name was changed in 1920 to Southern Potteries, Incorporated. Charles Foreman, who was an associate of Mr. Owens, bought the pottery and changed its method of decal to hand painting under the glaze. This is when success began for the pottery in Erwin. Local young women were trained to paint the dinnerware, and the fresh, hand-painted designs were welcomed. By the 1940s and the early 1950s, “over 1,000 workers were producing more than 324,000 pieces of decorated ware each week” (Newbound 7). The pottery was organized into departments that included flatware, casting for hollow ware, finishing, stamping, barrel making for packing, glaze department, shipping, warehouse, firing, clay production, sales, bookkeeping, and storage. The pottery was sold throughout the South and Midwest (Newbound 7).

Even though the young women were trained to paint particular patterns, the hand painting had that one-of-a-kind appeal for each design. Each artist had her own way of using the brush, and it is obvious in examining the pottery of those most skilled at certain patterns. The writer’s mother, Loretta Ledford, was one of these young women who learned how to draw apples, leaves, and flowers for the dinnerware. She explained the brushstrokes taught to make the apple and the leaves. The apple was one quick stroke of color on the plate, a turn of the plate, and another quick stroke of color. This was the first design taught. According to Mrs. Ledford, the girls who were the best artists moved to the next level of patterns, which were more difficult. Since the girls were paid according to the number of pieces they had completed per day, the work was steady and competitive (Ledford Interview).

On January 31, 1957, Southern Potteries, Inc. had to close its doors. Postwar imports, rising salaries, and plastic dinnerware took their toll on the hand-painted dinnerware pottery (Newbound 7). Today, the pottery patterns that were painted from the 1920s to the 1950s are

highly sought by collectors from all over the country. Books have been written about the patterns, and there are newsletters sent to collectors concerning upcoming pottery shows and sales. Every year, Erwin hosts the Apple Festival, a large arts and craft show that premieres the show and sale of the Clinchfield Southern Potteries (Erwin Chamber of Commerce). The most popular patterns are those that have people, boats, birds, farm scenes, chickens, and cabin scenes: “The most highly prized pattern in regular dinnerware was and still is ‘French Peasant’” (Newbound 8). Collectors of this pattern will pay dearly for any piece of this pottery.

East Tennessee is home to many contemporary potters who have very successful businesses. A potter named Betty Muse started Boones Creek Pottery. The shop has just changed ownership and still provides a market for potters in this area. The shop also sells clay for private or professional use. The Iron Mountain Stoneware in Mountain City, Tennessee, is another local pottery that produces hand-painted, glazed, hand-thrown and hollow-ware pottery. The pottery has had a difficult time in recent years but still offers beautiful designs such as “Roan Mountain,” “Martha’s Vineyard,” and “Cherry Tree.”

Traditional Appalachian Art

Woodcarving

One of the most abundant resources that greeted the Appalachian settlers was the timber that covered the land. Those who came from England, Ireland, and Scotland found this a welcome change from the depleted forests of their own countries. Timber had to be cleared to begin farming and settling the land. The timber was used to build their structures for shelter, and it was also used to make necessary items for survival. The art of carving was begun out of necessity, much like the other traditional arts: “Carving was both practical and ornamental. Wooden bowls for food preparation, tool handles, spinning wheel spindles, crow and turkey calls, door latches and hinges revealed the necessity for carving wood. The human desire for

aesthetics can be seen mixing the practical with the ornamental in many items such as butter molds, furniture, fiddle heads, dulcimers, and intricately carved walking sticks. Religious beliefs also found an incentive in the carving of religious wall hangings and pulpits for churches: (Wigginton Foxfire 4 175).

Just as any artist has to understand the medium and learn the techniques for its mastering, so the carver must know the medium of wood and the tools and techniques needed to make it come to life. Successful carvers must become students of the wood, learning that it “has a mind of its own because of its tendency to split. Each kind of wood has its own personality to be discovered by the carver (Pettit 75).

Different kinds of wood perform differently. Soft woods are easier to cut and carve. They are basswood, sugar, pine, white pine, buckeye, poplar, and butternut. Balsa is especially soft and good for beginners. These woods are used for large projects. Medium woods are fir and redwood. They are open-grained and split easily. Hardwoods have fine, even grains but are harder to carve. They do not split as easily as soft and medium woods, and they take polish very well. Hard woods are cherry, apple, pear, oak, mahogany, walnut, birch, holly, maple, and black walnut (Pettit 4).

For a beginner, learning the direction of the grain of wood is very important: “If you cut exactly in the direction of the grain, the wood will split. So the term ‘going against the grain’ actually means cutting straight into it and with it. But if you work at a very slight angle to the direction of the grain, the wood will not split. This is called ‘going with the grain.’ When you cut with the grain, you feel that you are making a smooth, accurate cut. Whenever the outlines of our object go in a direction that is crosswise to the grain, you will need to cut across the grain, and you must work more slowly and use short strokes of the knife” (Pettit 4).

Another important tip for carvers is to always remember that this art form is three dimensional and must be turned and looked at from every angle. The guidelines should be drawn

on the wood and then it should be shaped. As the guidelines are shaved off, they must be replaced again and again. The entire piece of sculpture should be worked at one time and not just one part finished before another. The carver should keep in mind that he/she is only carving away what is not part of the design. Once the wood is carved away, it is gone, and if too much is taken away, the piece may have to be discarded for another project. Herman Estes, a woodcarver from Asheville, North Carolina, said: “The secret to carving is this: You have to know what you’re carving. Let’s say, for instance, you’re carving a hog. You’ve got to know what a hog looks like. You can take that piece and sit there and when you come to his ear, you know what they look like. When you come to his snout, you know what they look like. And when you get through, you’ve got a hog. If you don’t know what the object is that you’re carving, you won’t get to first base” (Moore 268).

There are a number of tools that are needed for carving:

Jackknife or pocket knife.

Sharpening stone: India oil stone, Norton M S 34 in 1¾ inch x 4½ inch size.

Leather strop: 2x4 inches—used for final strokes and will take rough edges off sharpened tool.

Crosscut saw: Common hand tool used to cut a straight line.

Coping saw: Small, light hand tool with replaceable toothed blade designed to cut curves.

Nail set: Smooth, tapered steel tool that is ordinarily used to drive finishing nails below the surface of the wood; can also be used for the eyes of carved figures.

Pencil: For drawing designs.

Tracing paper: For transferring design onto wood.

Band-Aids: For the many cuts that a woodcarver, novice or expert, will experience.

(Ralston Interview)

One of the first things that a carver learns is that very sharp knives are needed to make the wood into a sculpture. Jerry King, a carver interviewed by Foxfire says: “It’s important to have your tools very sharp. You can’t do anything with a dull tool. There is really an art to sharpening tools” (Wigginton Foxfire 4 429). Knives are not sold finely sharpened and must be sharpened before use. There is a method to follow so that the knives are not made duller by rubbing them across the stone. First, drop a bit of oil on the sharpening stone. Press the knife blade flat against the stone in the puddle of oil and begin to move the blade counterclockwise in an oval pattern. Continue to add oil as it is absorbed and turn the blade over, moving it clockwise in an oval pattern. Apply pressure for about seven strokes, and then for the last two times reduce the pressure. Use a rag to wipe the blade clean, and then rub the blade (cutting edge away) on the leather strop. This action smoothes the blade for carving (Pettit 10-11). Dr. Ralston, a wood carver and Director of the Science Hill High School Vocational School, shares that many woodcarvers make their own knives and are very possessive of them, not often loaning them to others. With all the work put into sharpening, it is not hard to understand (Ralston Interview).

Carving provided a means of financial support for many Appalachians. The John C. Campbell Folk School in Brasstown, North Carolina, was started in 1925 to educate country people about agriculture. As men talked, they carved. So one of the first apprentice classes at the school was woodcarving. The school is still in operation, and its woodcarvers are famous (Pettit 2-3).

Traditional Appalachian Art

Blacksmithing

In the early Appalachian settlements, the rural blacksmith was one of the most important figures. He provided the tools from which the New World was built, and he was necessary for

the survival of the people in this frontier land. Transportation depended upon him for horseshoes, wagon wheels, and hardware for wagons and buggies. He provided the crucial supplies of nails, hinges, latches, andirons, cooking equipment, hooks and crochet needles, and tools for farming. He was not only needed for the necessary but for the decorative as well. Wrought iron fences, gates, candlesticks, and chandeliers were designed and made by the blacksmith: "He was the cornerstone of civilization; all other craftsmen depended on what the blacksmith produced" (Meyer 60).

The blacksmith's job began and ended with himself. He made his own tools for completing the job. The tools had to be tempered so that they would not break off while in use. Common tools of the blacksmith are as follows:

Cross-peen hammer: A 2½ pound all-purpose hammer. The face is round and has a slight crown. (Converse 6)

One-pound ball peen hammer: Used in light work and in small forgings. (Converse 6)

Cleavers: Cutting tools used for either hot or cold work. (Wigginton Foxfire 5 113)

Anvil: An iron work station that is used to place the heated item to be drawn out, punched out, bent, or cut. It is placed in a wooden block to absorb hammering: Anvils have a flat tempered surface to work on and a rounded horn that is used to curve objects. An anvil has a square hole in the flat surface called a hardy, into which is fitted the shank of a hardy. A hardy is a tempered, wedge-shaped form that is forged somewhat like a chisel and is used in conjunction with a hammer or a hammer and a cleaver to cut hot metal. (Wigginton Foxfire 5 13)

Swage: This tool is used to form hot metals into a shape. It is an iron block with grooves and holes of different sizes.

Chisel: Wedge-like tip used for cutting metal. They come in a variety of sizes.

Punches: These tools are used for punching or enlarging holes. The tips may be flat, pointed, round, or square.

Files: These are rough surfaced tools used to smooth rough spots.

Hand drill: Used for drilling holes.

Soldering iron: Used to melt solder, which is used to join two pieces of metal.

Hand-held hacksaw: Used for small pieces of metal. The blade can be replaced.

Grindstone: A stone used for sharpening knives.

Vises: These are clamp-like tools that are used to keep the object being worked on in place.

Mandril: A cone-shaped form used to form or stretch circular objects. (Wigginton Foxfire 5 113-115)

Forge: The hearth on which to build a fire and a blower that blows more than natural amounts of air to keep the fire at the right intensity of heat. (Converse 7)

There are a number of basic procedures for blacksmithing:

Tempering: This is a procedure that is a heat treating of the object that is made.

Tempering controls the hardness and strength of an object. (Converse 127)

Drawing metal out: Metal is drawn out to make it longer and thinner. This is done without removing any of the metal. (Converse 125)

Up-setting: This procedure is the opposite of drawing out. It makes the metal shorter and thicker. (Converse 126)

Bending: A procedure that is used to curve or angle a piece of metal. This is done only when the metal is hot. (Converse 126)

The blacksmith not only worked in metal, but he also had to work in wood. He was the one who made the wooden and metal parts of the wagon. He made ox-yokes, wooded plows, and other farm machinery (Converse 122).

The automobile replaced the horse and buggy, and the industrial age began. Iron was replaced by steel, and the blacksmith found his importance diminishing (Meyer 62). Today, the blacksmith's job is for industrial use. He repairs heavy machinery as well as makes luxury items such as ornate wrought iron gates and fences. Horseshoes are no longer necessary for transportation but are necessary for those who own horses (Wigginton Foxfire 5 112).

There are still craftsmen who choose to be blacksmiths and who carry on the tradition of the early American art. All over America, art and craft schools offer courses in blacksmithing and metalsmithing. Dollywood, in Pigeon Forge, Tennessee, offers a blacksmith workshop in conjunction with Walters State Community College in Morristown, Tennessee. Students can take the class for credit by registering and then taking the class at Dollywood. The students learn the art of blacksmithing, the business aspects of the trade, and demonstration methods. Other blacksmithing schools are Penland School of Crafts, Penland, North Carolina; Ozark School of Blacksmithing, Inc., Potosi, Missouri; and the John C. Campbell Folk School, Brasstown, North Carolina.

The traditional art of blacksmithing techniques can be viewed at several living museums. Rocky Mount in Johnson City, Tennessee, has blacksmithing demonstrations. Some of the techniques, such as drawing out, riveting, punching, and soldering, are used in jewelry making, metal-crafting, and sculpture.

Traditional Appalachian Art

Vernacular Architecture

As settlers moved into the Appalachians from other areas of the country, they brought with them their ethnic, cultural, and familiar ideas about how to build shelters. Along with their ideas and knowledge about building, they had to adjust whatever style, method, or technique to the landscape and region of the Appalachian Mountains. An architecture of problem solving developed during this early period of our country's history and influenced rural architecture up to the present. This type of architecture is called vernacular architecture: "It was designed and built by people who were not trained in architectural schools. Instead, most builders of rural architecture were carpenters, farmers, or small-town business people who learned about constructing buildings from experience and observation" (Goreham 69). This rural architecture is ingenuity, skill, and imagination in action and should be appreciated and preserved whenever possible.

In the East Tennessee, Southwestern Virginia, and Western North Carolina sections of the Appalachians, the primary type of early dwelling was the log cabin. In the beginning, cabins were hastily constructed to afford the settlers a shelter. As time progressed, the log structure was still primary but was constructed of "neatly hewn logs, stone, or frame" (Stokley, Jim, and Jeff D. Johnson 29). The log structure was not only used for homes but other buildings as well: "In addition to the barn and pump house, and of course the farm home, there also were numerous other buildings on larger farms. For example, you always found a privy and might also have found some or all of the following: milk house, smokehouse, woodshed, stable, carriage shed, chicken coop, hog house, or pigpen, wash house, springhouse, icehouse, root or vegetable cellar, corn crib, storm cellar, and others" (Wilson Vanishing America 15). Most often, in Appalachia, one would find the house, barn, woodshed, pigpen, spring house, and outhouse. These structures would have been constructed of logs. The logs were readily available and provided strong,

permanent structures. Several examples of log structures in East Tennessee are Rocky Mount, a squared-log-cabin structure that is located in Piney Flats, Sullivan County; the Christopher Taylor cabin located in Jonesborough, Tennessee; and John Carter's squared-log structure near the Holston River, in Hawkins County. The log structures share many of the same characteristics in construction but are built in different ways. According to Wigginton, "There are as many ways to build a cabin as there are people who have built them" (Foxfire Book 55).

Most cabins were one room, single pen. A house with two rooms that buttressed each other was called a double pen. A saddlebag house consisted of two rooms, one to one-and-one-half stories high, built side to side against a central chimney. Dogtrot was the name given to a two-room house with a covered walkway between the rooms, with chimneys on the gable ends (Martin 104).

There are several terms that must be defined in order to discuss the log cabin:

Sleepers: Floor beams of the cabin that run the length of the building. (Wigginton Foxfire Book 61)

Auger: A tool used to bore holes in the logs for constructing the log cabin. (Wigginton Foxfire Book 62)

Puncheons: Floorboards of the cabin. (Wigginton Foxfire Book 62)

Sills: Beams that rest directly on the foundation and on which the floor beams or 'sleepers' are laid. (Wigginton Foxfire Book 56)

Dovetail: An intricate technique of joining the logs in which no pin is necessary. It is used for the corners of the log cabin and locks the logs in place. The wall cannot be moved as long as the logs are sound (Wigginton Foxfire Book 64). In one study of log constructed homes, when a log cabin had to be demolished, a bulldozer attempted to do the job. After several unsuccessful attempts, the men had to demolish the house by hand. (Martin 105)

Plates: Two logs running parallel to the sills on which the ends of the ceiling beams, or joists, rest. (Wigginton Foxfire Book 91)

Gables: Hand-hewn, four-inch square beams used as the vertical supports. (Wigginton Foxfire Book 91)

Rafters: Raised logs, lap jointed with pegs to form a 90-degree angle over the cabin. (Wigginton Foxfire Book 85)

Lathes: Two-inch thick oak planks that lay across the rafters. The roof is placed on top of the lathes. (Wigginton Foxfire Book 97)

Chinking: Pure red clay was mixed with water until sticky; then it was forced into the cracks between the logs. (Wigginton Foxfire Book 104).

The rolling hills that make up the landscape of East Tennessee, Western North Carolina, and Southwest Virginia provide the background for the barns constructed by men's hands. These men used materials available locally, materials from which their homes were built: "Their barns were products of their own needs, industry, and imagination. Although there may appear to be a certain degree of sameness among old, unpainted, weathered barns, each one has its own special character" (Klamkin 2).

Many of the barns are one story. They are described in terms of single, double, split, or transverse cribs: "The single crib barn contains one enclosed space; the double crib barn has two enclosures, separated by a runway. Single-crib and double-crib barns normally have gable roofs with their ridges running parallel to the empty facades. The transverse-crib barn, on the other hand, has its entrances on the gable ends, as do other southern farm buildings of all sorts. The structure consists of three or more adjacent cribs or enclosures on either side of a wide runway. There are many theories about the origin of the transverse-crib barn, none conclusively established. Henry Glassie's hypothesis is the simplest. He has suggested that the transverse-

crib barn was created in the early 19th Century Tennessee Valley” (Wilson Encyclopedia of Southern Culture 65).

The transverse barn mentioned above is the cantilever barn of the East Tennessee and Western North Carolina area. It has been studied by cultural anthropologists and folklore specialists and has been identified as a building type “unique to the mountainous regions of North Carolina and Tennessee” (Moffett 7).

These barns have been the subjects of a study by the University Department of Architecture and Anthropology. They have found the greatest number of these barns in Sevier County, Tennessee. Other barns have been documented in Johnson County, Blount County, and Knox County. According to cultural anthropologist Henry Glassie, their influence is derived through the Shenandoah Valley from farm production in Pennsylvania. The cantilever construction technique has been found in the construction techniques of huge forested areas of Europe, such as Germany and the Scandinavian countries. This style of construction has also been found in medieval residential architecture. The second-floor loft is considered the cantilever’s most obvious characteristic, from which its name derives. The second-floor “cantilevers” over the ground-level crib (Moffett, Marian, and Lawrence Wodehouse 7).

Recently, on a trip to Limestone, Tennessee, in Washington County, the writer discovered a large, old, deteriorating barn located on Taylor Mill Road. Upon closer inspection, it was decided that it was a cantilever barn. The huge logs were still notched and sturdy. Over the years, planks had been added to the sides and had begun peeling, but the logs stood firm. Upon interviewing a resident of the community, it was confirmed that the barn was indeed a cantilever. Its second-floor loft, full of hay, was obviously still in good condition. The barn is located in one of the oldest areas of Washington County, Tennessee. The old Taylor Mill is adjacent to the barn and an old federal farmhouse sits on the adjoining property.

Examining this old barn does bring an appreciation for those who built it. Barns this huge had to be built with cooperation from neighbors and friends. These cooperative ventures were called “barn raisings” (Goreham 83). They included feasting and a dance when the construction was complete. In the movie The Witness, starring Harrison Ford, an Amish barn is built in a day. Footage of this event chronicles the tasks and steps taken from the time the timber was brought onto the property to the finishing of the structure. Without the assistance of friends and neighbors, these large buildings could never have been built.

Many barns that have been built alongside the road have been used as advertising. “See Rock City” is one such advertisement. The artist behind the advertising is Clark Byers who painted the first “See Rock City” barns. In 1932, the owner of the gardens on top of Lookout Mountain decided to open his gardens to the public and wanted an economical way to advertise. He contacted a friend who owned the Chattanooga advertising firm where Byers worked. Byers was chosen for the job and began to paint the slogans on the barns. To ensure that the letters were straight, he used the nails on the barns. Over the years, Byers painted 900 barns for advertising. In the mid to late 1960s, the Highway Beautification Act of Lyndon Johnson’s presidency was passed. It stated that all barn roofs along federal and state highways would have to be painted out. Today, Byers works with a 38-year-old commercial artist who retouches the messages on the barns across the state. This nostalgic advertising will continue to encourage tourists to see Rock City (Swiney 8-9).

The farmhouse that is seen most in the Appalachian area, sometimes originally a log cabin, is usually white clapboard or brick. It is often gabled, two storied, with porches on the front, side, and back. Many show the vernacular inclination of the builder in doors, windows, and additions.

An area of rural architecture that is presently getting a lot of attention is the main street of many Appalachian towns. It is easy to proclaim the importance of main streets of towns like

Jonesborough and Greeneville, Tennessee, and Staunton, Virginia. Each contains good examples of Federal and Greek revival buildings. It is more difficult to convince citizens to renovate such towns as Johnson City, Tennessee. The buildings are not as old. In the process of modernizing the town, it has been stripped of its individuality and its charm. Should buildings be renovated, or should they be demolished, for the sake of progress? In almost every town in the region, this question is being wrangled by the citizens and architects of the community. If the buildings are to remain for future generations, action must be taken before it is too late.

Traditional Appalachian Art

Handmade Instruments of Country Music

Many people believe that country music began in Nashville, Tennessee, with the Grand Ole Opry, but it really began in the small border town of Bristol, Tennessee, and Southwest Virginia. In July 1927, Ralph Peer, a scout for Victor Records, established a recording studio for the purpose of making records. He found two stars, Jimmie Rodgers, a musician from Mississippi, playing in Asheville, North Carolina, and the Carter family, Maybelle, Sarah, and A. P., from the Southwest Virginia town of Hiltons. Their success helped to make the Peer-Southern Publishing Company one of the largest in the world today (“Country Music in the Tri-Cities” 1).

It is no coincidence that country music began in the Appalachian mountains of East Tennessee and Southwest Virginia. The mountain ballads and songs had been preserved for many years due to the rough, isolated area. Music was a part of the people’s lives. Between the years of 1916 and 1918 an Englishman came to Unicoi County, Tennessee, to collect ballads with English, Irish, and Scottish influence. He was not disappointed. He said, “My sole purpose in visiting this country was to collect the traditional songs and ballads which I had heard were still being sung there. I discovered that I could get what I wanted from nearly everyone I met,

young and old. In fact, I found myself for the first time in my life in a community in which singing was as common and almost as universal as speaking (“Country Music in the Tri-Cities” 1). Even though the mountain people were isolated, they still had musical instruments for entertainment. Mountaineers who learned how to make them from studying and taking apart old instruments made these instruments. Their ancestors had come across the mountains with only the bare necessities to live. There were very few, if any, violins in their trunks. So, they made violins, guitars, and dulcimers from the beautiful woods of the mountains, and they made banjos from anything they could find. According to John Irwin, curator of the Appalachian Museum in Norris, Tennessee, “The fiddle has been the most universally accepted instrument in the mountains. It was as equally treasured in the mansions of the few wealthy landowners as it was in the one room dirt floored mountain cabin; and it has had a profound influence on all types of music which had its origin in this region” (Irwin 13). The mountains produced early instruments from gourds and cigar boxes. During the late 1800s, those who had special skills in working with wood, and who were committed to studying the way the fiddle was made, carefully constructed it from the finest woods for the best tone. Two Tennessee fiddle makers, A. L. Cassaday and Evert Acuff, made “violins that local fiddlers consider excellent instruments” (Irwin 13).

Because Cassaday took old fiddles apart to learn how they were made, there was no one to teach him the art. He gathered and seasoned the wood he used for his violins. Blue poplar was used for the fingerboards; curly or birdseye maple for backs, sides, necks, and bridges; dogwood for the pegs, tail pieces, and end pins; and pine for linings, sound posts, and bar. He even made the tools for shaping the parts of the violin (Irwin 14). Evert Acuff, cousin of country singer Roy Acuff, also made fiddles. He was taught by Cassaday to make fiddles and even given the tools to make them. Evert used cherry woods for the backs, necks, and sides of his violins. One of his

fiddles was given to his cousin, Roy Acuff, who played it on the Grand Ole Opry program” (Irwin 15).

The Foxfire 4 book details how Harley Thomas made a fiddle in one week. He was a master woodcrafter who had made spinning wheels, furniture, and mill wheels. He had his own sawmill and choice of woods to make his fiddles. His designs are included in the book, and his step-by-step process is clearly documented (Wigginton 104-115).

Even though country music had its roots in the mountainous regions of Appalachia with the settlers’ influence of Scots-Irish ballads, the African-American influence played an important part in the creation of the banjo. Joel Walker Sweeney, a boy from Appomattox, Virginia, learned the tunes of his father’s slaves and played their fiddles and crude rhythm instruments. The slaves brought this form of instrument from their native land of Africa. Sweeney and his brother improvised their instruments by using a sound box and fifth string, and the “banjar” was born. He and his brothers began performing for the people in the area and became quite famous. They played their “banjar” all over the country and even toured Europe where they performed for Queen Victoria. It was not much later that the banjo was being produced and sold all over the country. With little money and much creative inspiration, the mountaineers began to create their own versions of the banjo. Even though they were crude, they all shared “one characteristic: they have four strings, and the all important fifth string, or thumb string, always shorter than the other four. Hence, it qualifies, as far as my categorization is concerned, as a banjo” (Irwin 31).

If the fiddle was hard to make and only a few skilled artisans were producing them, the banjo was produced by many and became a popular homemade instrument. It was made from many different materials. The banjo necks were carved from any available wood. There were two types of banjos, fretted and fretless. The fretless banjos were more prevalent before 1880. The birth of bluegrass music and musicians like Earl Scruggs made the banjo seem as accessible as the material that the creator could find for its creation.

Banjos seemed as varied as the materials they were made from, thus leaving much room for creative expression. The one characteristic that made them banjos, as mentioned before, was in many cases the only thing that could connect them as members of the family instrument, the banjo. The four head styles were: “the all wood head; the all hide head; the wood head with the hide center; and the commercial head held on with brackets” (Wigginton Foxfire 3 124). The writer would like to include another type head and that is the “anything can work” head. Many of the banjo makers used anything that could possibly be used for the banjo. Cake boxes, ham cans, hubcaps, and gourds were used to fashion the instrument (Irwin 42-43; 94-95). Many times cats, possums, raccoons, sheep, snakes (Wigginton Foxfire 3 121) and groundhogs (Irwin 35) were used to provide leather for the heads of banjos. With all the available materials and the varied methods of construction, it is not any wonder that M. C. Worley, a banjo maker himself, can remember that nearly every family had a banjo (Wigginton Foxfire 3 131).

The mountain dulcimer did not have as much influence as the fiddle and the banjo, but could be found in the mountain areas. The origin of the dulcimer is a mystery, but many historians believe they derived from the German scheitholt. This instrument was played in Norway, Iceland, France, and Holland (Irwin 64). These cultures could also be found in the Appalachian mountains, so it makes sense that there would be a musical instrument from their culture present in the mountains.

The dulcimer found most often in the mountains was the plucked dulcimer. This instrument was rarely found until the 1940s when the Southern Highland Handicraft Guild began using old instruments for patterns to make new ones. According to dulcimer maker Robert Mize of Rabun County, Alabama, there is no standard size or shape to the dulcimer. The combination of different woods makes for a good, mellow sound. Cherry, walnut, wormy chestnut, and curly maple are all good woods from which to create a dulcimer. Using hardwoods on the side and softer woods on the top makes a more mellow sound (Wigginton Foxfire 3 188). The process of

making a dulcimer, the directions and measurements can be found in the Foxfire 3 book, pages 194-207. Robert Mize has advice for those who wish to construct their own dulcimer. “Making a dulcimer is not an easy job. You will have to make some of your tools and clamps. You will also have to figure out for yourself how to do certain steps. Take plenty of time and think out each step as you go along. Do not worry about getting all the dimensions the same as those I have given here; the only thing that must be exact is the finger or fret board. Make the rest to suit yourself” (Wigginton Foxfire 3 207).

Both plucked dulcimers and hammered dulcimers can be found in the Appalachian region of East Tennessee and Southwest Virginia. The greatest number of plucked dulcimers has been found in Lee and Scott County, Virginia, and in Hancock County, Tennessee. The Museum of Appalachia in Norris, Tennessee, has a dulcimer made by Sam White from Greene County, Tennessee. For a time he had lived in Southwest Virginia, and there he learned how to make the dulcimer. It is similar to other dulcimers found in the area of Southwest Virginia (Irwin 82). In the East Tennessee area, there is a man named Jim Miller who continues the art of making both plucked and hammered dulcimers. He lives in Hampton, Tennessee, and makes dulcimers for people all over the country.

Other instruments of the Appalachians include the guitar, the mandolin, the Jews harp, and the mouth bow. These instruments were latecomers to the music scene and have provided much variety to current bluegrass music. The guitar gained in popularity after the Spanish American War. Young men serving in the military were exposed to the guitar during this time and brought its influence back to the Appalachian Mountains. Also contributing to its popularity was the phenomenon of the Carter family and their recent rise to fame in country music.

The Appalachian music, featuring fiddles, banjos, mandolins, guitars, Jews harps, and harmonicas can be heard every Saturday night in the small town of Hiltons, Virginia. Old-time and contemporary musicians both share the spotlight on the small stage originally begun by A. P.

Carter. This barn-like building, Carter Fold, with its hosts Jeanette and Joe Carter, carries on the tradition of Appalachian music. If a person wants to see the old-time instruments and experience the reason the Appalachian people felt music was important enough to spend time making their own instruments, all he/she has to do is visit Carter Fold. The atmosphere is infectious and relays the message that music, art, and life all come together every Saturday night.

CHAPTER 3
COURSE SYLLABUS FOR TRADITIONAL APALACHIAN ART

Course Description

This course is designed as an introduction and a survey of the traditional Appalachian arts. The course is designed to give students a background in visual literacy using the traditional arts of Appalachia and experiences that develop skills in two- and three-dimensional art areas. In addition, students will gain an appreciation for the problem-solving process and the originality and creativity in which the Appalachian artist approached problems of survival.

Goals

The following are the goals toward which all course objectives and activities will be directed:

1. The student will demonstrate an understanding of correct art terminology.
2. The student will demonstrate an understanding of the elements of art and the principles of design.
3. The student will be able to identify and understand the use of specific tools and supplies used in this unit.
4. The student will understand and practice the use of color in relationship to color properties, harmonies, and relationships.
5. The student will identify the relationship of the arts to the history and the culture of Appalachian art.
6. The student will analyze and criticize artwork by communicating a variety of ideas, feelings, opinions, and judgments based on the artist's intent, meaning, and purpose.

7. The student will become aware of the role of art in everyday life.
8. The student will express himself through the use of different media and techniques.
9. The student will be able to apply problem-solving skills to specific assignments.
10. The student will be able to present abstract ideas through concrete visual images.

Specific Course Units and Activities

Unit/Activities	Time Frame
1. Spinning and weaving a. Review worksheet b. Build a frame loom c. Create a weaving d. Compare weavings from other cultures e. Spin wool into yarn f. Interview an artist g. Complete the Critique and Assessment Sheet	10 days
2. Dyeing a. Collect natural dye sources b. Color theory worksheet c. Create a dye bath d. Make a chart of dye sources and dyes e. Create a dyed fabric collage	10 days
3. Basketry a. Review worksheet b. Construct an egg basket c. Interview an artist	6 days

- d. Complete a Critique and Assessment Sheet
- 4. **Quilting** 12 days
 - a. Review worksheet
 - b. Design a quilt block
 - c. Assemble a quilt as a class
 - d. Interview an artist
- 5. **Pottery** 11 days
 - a. Review worksheet
 - b. Interview an artist
 - c. Create a coil pot
 - d. Complete a comparison chart
 - e. Design a piece of dinnerware
 - f. Complete a Critique and Assessment Sheet
- 6. **Woodcarving** 8 days
 - a. Sharpen a carving knife
 - b. Use a carving knife
 - c. Interview an artist
 - d. Carve an ornament from wood
 - e. Write an essay
 - f. Complete Critique and Assessment Sheet
- 7. **Blacksmithing** 8 days
 - a. Analyze a poem
 - b. Interview an artist
 - c. Visit a metalsmithing studio
 - d. Design a piece of jewelry

8. **Vernacular Architecture** 14 days
- a. Use a camera to take pictures
 - b. Visit Rocky Mount
 - c. Draw a building in two-point perspective in pen and ink
 - d. Design a downtown street
 - e. Construct a model of a building
 - f. Interview with an architect
9. **Handmade instruments of Country Music** 10 days
- a. Watch a video
 - b. Interview a fiddler
 - c. Draw a contour drawing of musical instruments from still life
 - d. Construct a homemade instrument from found objects
 - e. Play the homemade instrument with a group
 - f. Visit Carter Fold, Hiltons, Virginia

Each unit will have a critique and assessment at the end of the unit. At the end of the course, an examination will be given covering the entire course.

Assessment

Grades for each nine-week grading period will be calculated as follows:

1. Studio grade: (20%) This grade is based on participation, responsibility in the use and cleanup of equipment and tools, respect for others, and work ethic.
2. Artist interview worksheets and class worksheets: (20%)
3. Projects: (40%)
4. Critique and Assessment sheets: (20%)

The final grade will be determined as follows:

1st term grade	2nd term grade	Final Exam		Final Grade
50%	40%	10%	=	100%

Appalachian Art: Spinning and Weaving Unit

Goal: To introduce the student to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people. To instruct students to create a woven artwork from the loom assembled in class.

Time Frame: 10 days

Materials: Four stretcher frames or a frame at least 18 inches by 24 inches for each student, hammer for attaching nails to frame loom, ten-penny nails, yarn for warping loom, ribbon, yarn, string, fabric of different textures and patterns and colors, rulers, rug needles.

Overview: The traditional art of weaving was basic to the survival of the Appalachian settlers. They had to have fabric for clothing and for linens. There were no Wal-Marts or Gap clothing stores for people to buy clothes. They had to rely on the resources they discovered in their environment. They raised sheep for wool, and they gathered plant fibers to make their fabrics. The wool was washed, carded, and spun on spinning wheels into thread bundles called skeins. The skein could be used in its natural color or dyed using natural dye sources. Large floor looms were used to make fabric from the spun thread. When the material was woven, it could then be cut and sewn into clothing or household items. So, weaving was a process that involved many steps. The Appalachian people created many beautiful patterns for coverlets and linens. During the early twentieth century, industry from lumber and railroads brought outsiders into the mountains. The beauty of these coverlets and the art of weaving practiced by the Appalachian people were recognized and admired. Several cottage industries developed that promoted,

preserved, and continued the traditional arts of the Appalachian region. Two of these schools are still in operation today: the Arrowmont School and the Penland School of Arts and Crafts. Contemporary weavers still practice the traditional art of weaving and are also creating new methods and styles of weaving. Fabric is still made on looms, but modern technology has replaced the wooden looms of long ago. The looms used today are computer programmed and provide thousands of yards of fabric. Some of these factories, such as Burlington Mills, are located in the Appalachian region.

Method:

1. Teacher introduction to weaving, the Appalachian coverlet of the late nineteenth and early twentieth centuries, with concrete examples of weaving. (1 day)
2. Artists visit, demonstrating the process of carding and spinning wool and dyeing the wool from natural dye sources. (1 day)
3. Contemporary weaver describing the method of weaving used and the influence of traditional Appalachian weaving, demonstrating weaving on a frame loom, and helping students construct their own loom. (2 days)
4. The students will design and weave an artwork from collected natural and manmade fibers, cloth of different textures, string, and ribbon. (5 days)
5. Critique of students' woven artworks and comparisons of contemporary woven artworks with traditional Appalachian weavings. (1 day)

Spinning and Weaving Unit

Lesson Plan #1

Goal: To introduce the student to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people and to instruct students to create a woven artwork from the loom assembled in class.

Time Frame: 1 day

Objective: To introduce the art of weaving, its history in the Appalachian mountains, and the vocabulary necessary to understand its process.

Materials: Worksheet review sheet, examples of weaving.

Method:

1. The teacher will present information about the traditional Appalachian art through lecture and examples.
2. The students will identify the following terms: warp, weft, shuttle, treadle, loom, spinning wheel, fiber, pattern, draft.
3. The students will complete a worksheet review using the information given today in the lecture.
4. The students will be able to relate the importance of the weaver's art to the survival of the settlers in Appalachia.

Assessment: The students will answer the questions on the worksheet review with at least 80% accuracy.

Spinning and Weaving Unit

Lesson Plan #2

Goal: To introduce the students to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people and to instruct students to create a woven artwork from the loom assembled in class.

Time Frame: 1 day

Objective: Students will interview a spinner and be able to describe the steps taken to prepare the wool for weaving.

Materials: Artist interview sheet, examples provided by spinner.

Method:

1. The teacher will arrange for a spinner to come to class to demonstrate the art of spinning. She will set up the area to be used so that the artist can display her examples and provide students with an opportunity to try spinning on the spinning wheel. The teacher will assist the students in carding, spinning, and examining examples of woven materials and fibers.
2. The spinner will discuss the steps of preparing the wool for spinning and then demonstrate to the students the spinning of prepared wool. She will present examples of spun fiber using different organic sources. Pieces of woven cloth will be on display for students to examine. She will assist the students in trying to spin wool into thread on the spinning wheel.
3. The students will attend to the presentation by listening to the artist, asking questions from interview, and completing the interview sheet. The students will examine the examples of organic fibers and woven materials. They will also be able to practice carding the wool and then spinning the wool into yarn on the spinning wheel.

Assessment: The students will complete the interview form with at least 80% accuracy.

Spinning and Weaving Unit

Lesson Plan #3

Goal: To introduce the students to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people and to instruct students to create a woven artwork from the loom assembled in class.

Time Frame: 2 days

Objective: Students will complete interview form for guest artist. Students will construct a frame loom.

Materials: Interview sheet, four stretcher frames or a frame at least 18 by 26 inches for each student, nails, hammers, yarn.

Method:

1. The teacher will arrange for a contemporary weaver to visit the class to share her methods, inspiration, and artwork as a contemporary artist practicing traditional Appalachian art. The teacher will make sure materials have been collected for this lesson for each student's use and will assist the students and the guest artist at the time of constructing the frame looms.
2. The guest artist will describe her artwork, its intent, purpose, inspiration, method, and materials to students. She will demonstrate the way to construct a frame loom and assist students in putting their looms together.
3. The students will attend to the guest artist's presentation, completing the interview form by asking questions and recording answers. They will construct a frame loom to use in class from materials that have been supplied.

Assessment: The students will be tested over information at a later date. Each student should complete a frame loom for use in class.

Spinning and Weaving Unit

Lesson Plan #4

Goal: To introduce the students to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people and to instruct the students to create a woven artwork from the loom assembled in class.

Time Frame: 5 days

Objective: The students will design and weave an artwork from collected natural and manmade fibers, cloth of different textures, string, and ribbon.

Materials: Collected fabric, string, ribbon, natural and manmade fibers, frame-loom for each student, rug needles.

Method:

1. The teacher will review basic information about weaving and using the elements of design for use in this project.
2. The teacher will present examples of weaving patterns as a review and for inspiration in students' designs.
3. The teacher will explain the project and demonstrate weaving on the frame loom.
4. The teacher will assist students as they weave their artwork.
5. The students will design a woven artwork using the elements of design and weaving patterns of the traditional Appalachian mountains.
6. The students will weave an artwork from the design they created using the frame loom.

Assessment: The students completed woven project from the design they created.

Spinning and Weaving Unit

Lesson Plan #5

Goal: To introduce the students to the traditional Appalachian art of weaving, its history, and its importance to the settlement and survival of the Appalachian people and to instruct the students to create a woven artwork from the loom assembled in class.

Time Frame: 1 day

Materials: Students' woven artworks displayed for critique, contemporary weavings and traditional Appalachian weavings on display for comparison, critique assessment sheet.

Method:

1. The teacher will have students' weavings on display for critique. Contemporary and traditional Appalachian weavings will also be displayed for comparison and review of unit.
2. The teacher will explain the critique guidelines and will guide in the critique of student artworks.

3. The teacher will lead a comparison of traditional and contemporary artworks and a review of the unit.
4. The teacher will explain and assign the critique assessment form to the students.
5. The students will comment about the artist's intent, purpose, and inspiration in the critique.
6. The students will compare traditional and contemporary artworks using the elements of design, and the artist's intent, purpose, and inspiration.
7. The students will complete the Critique and Assessment Sheet.

Assessment: Students' participation in the Critique and completion of the Critique and Assessment sheet.

Appalachian Art: Dyeing with Natural Dye Sources Unit

Goal: The students will be able to recognize the importance of the use of natural dye sources in relationship to create woven coverlets, clothing, and baskets and will create a collection of dye sources for completing a fabric dye painting collage.

Time Frame: 10 days

Materials: Student collected natural dye sources, white fabric, needles, white thread, glue, examples of natural dyed textiles, vinegar, salt, books on dye sources as references.

Overview: The students have just completed a unit on spinning and weaving. In this unit, they will learn how dye colors can be found in nature and how colors can be found in nature and how colors work together for the best harmony patterns. The color wheel and color theory will be introduced and discussed throughout the unit as the students work on their projects. We will analyze colors chosen by artists in complementary patterns for weaving and basketry artworks based upon the availability of sources. During this project, the students will have a chance to experiment with finding natural dye sources from nature.

Method:

1. The teacher will introduce the dye unit by presenting natural dye sources and examples of colors that result from the use of the dye. The teacher will present color theory using the color wheel and color harmonies. The teacher will relate the historical significance of the use of dyes on textiles created by the Appalachian settlers. (1 day)
2. The students will collect dye sources and will bring the dye sources to class for use in a fabric-dyed collage. The students will make a chart for reference in using the dye sources. (6 days)
3. The students will design and create a dyed fabric painting collage that represents the Appalachian art of dying and making fabric. The students will also prepare a border for the collage so that it can be made into a wall hanging. The border will be attached to the collage by sewing the pieces together. (2 days)
4. The students will display and critique the completed fabric collages. (1 day)

Dyeing with Natural Dye Sources Unit

Lesson Plan #1

Goal: The students will be able to recognize the importance of the use of natural dye sources in relationship to creating woven coverlets, clothing, and baskets and will create a collection of dye sources for completing a fabric dye painting collage.

Time Frame: 1 day

Objectives:

1. The students will identify the following vocabulary: dye source, dye bath, mordant, simmer, color wheel, primary colors, secondary colors, complementary, analogous, monochromatic, triad, intermediate, hue, value, intensity.

2. The students will relate the importance of the Appalachian artists' use of natural dye sources to the creation of fabric and basket color and decoration design.
3. The students will complete a color worksheet.

Materials: Visual Experience, color theory worksheet.

Method:

1. The teacher will introduce the unit by reminding the students of the spinning and weaving unit references to dyeing using natural sources. The importance of the use of what was available to the Appalachian artist and the desire for decorating textiles will be discussed. Examples of naturally-dyed Appalachian fabric and baskets will be on display for the students to examine.
2. The teacher will present color theory basics using the color wheel and the text Visual Experience by Davis Publishing.
3. The students will attend to the teacher's presentation and participate by asking questions.
4. The students will complete the color theory worksheet.

Assessment: Student participation and the completed worksheet.

Dyeing with Natural Dye Sources Unit

Lesson Plan #2

Goal: The students will be able to recognize the importance of the use of natural dye sources in relationship to creating woven coverlets, clothing, and baskets and will create a collection of dye sources for completing a fabric dye painting collage.

Time Frame: 6 days

Objectives:

1. The students will collect natural dye sources for creating dyes.
2. The students will create a dye bath for dye sources using a mordant for colorfastness.

3. The students will design a chart depicting the dye source, color and mordant, intensity, and results of each natural dye source collected.
4. The students will draw in their sketchbook thumbnail designs for a fabric collage using the dye sources collected.

Materials: Student-collected natural dye sources, white fabric, poster paper for charts, magic markers, colored pencils, white fabric, tea bag, onion skins, hot plate or stove, saucepan.

Method:

1. The teacher will assign the dye-collecting project for this unit. She will explain to the students that the dye sources must be from nature and are not limited to the sources that were available to the Appalachian settlers. The students may use vegetables, plant material, etc. in collecting their sources. The use of reference material is required for determining sources and safety in collecting plant material. This will be an assignment to be done on the students' own time. The deadline for bringing in dye sources will be three days.
2. The teacher will describe the process of collecting dye sources for use in the classroom. The students will collect natural sources in sealed, plastic containers. Each container should be labeled with the name of the dye source.
3. The teacher will arrange for the use of the vocational cooking class kitchen. The teacher will demonstrate how to create a dye bath using a natural dye source. Tea bags and onion skins will be used to demonstrate making a dye bath. After the dye bath is cooled, the teacher will demonstrate how to dye a piece of fabric using the dye baths. The teacher will assist the class in completing a chart on the two dye sources.
4. The teacher will facilitate the students in making dye baths from dye sources.
5. The students will attend to the demonstration and ask questions when necessary.
6. The students will collect dye sources and create a dye bath for dyeing fabric for their fabric collage.

7. The students will complete a dye chart for the collected dye sources, indicating dye source, color, mordant, intensity, and colorfastness.
8. Critique of dye charts and dye source results.

Assessment: Student-collected dye sources and dye chart poster.

Dyeing with Natural Dye Sources Unit

Lesson Plan #3

Goal: The students will be able to recognize the importance of the use of natural dye sources in relationship to creating woven coverlets, clothing, and baskets and will create a collection of dye sources for completing a fabric dye painting collage.

Time Frame: 2 days

Objectives:

1. The students will design a fabric collage using the principles of art and the elements of design in depicting a theme based on Appalachia.
2. The students will construct a fabric collage using fabric dyed from natural sources collected in Lesson #2.

Materials: Student-collected dye sources, pre-washed white fabric, needles, thread of different colors, drawing paper.

Method:

1. The teacher will assign the fabric collage project describing the process to be used by the students as follows:
 - a. The students will design a fabric collage using a theme based on Appalachia. It can be symbolic or realistic.
 - b. The fabric used must be dyed using the natural dye sources collected.
 - c. Pieces of fabric to be added to the collage can be sewn or glued.

- d. A border must be created to go around the collage so that it can be made into a wall hanging.
 - e. A grade will be assigned for the use of color, creativity of design, and use of the elements of design and the principles of art.
2. The teacher will demonstrate collage technique and assist the students in assembling the collage.
 3. The students will design a fabric collage based upon the criteria given by the teacher.
 4. The students will construct a fabric collage.
 5. The students will critique the fabric collages based upon intent, meaning, and purpose of the artist, as well as the principles of art and the elements of design.
 6. The students will complete the critique assessment sheet.

Assessment: Completed fabric collage, critique assessment sheet, grade based upon the use of color, creativity of design, and use of the elements of design and the principles of art.

Appalachian Art: Basketry Unit

Goal: The students will identify the methods of basketry and the importance of form, symmetry, balance, and function to the basket. Each student will construct an egg basket from reed and cane.

Time Frame: 6 days

Materials: Purchased reed and cane for constructing baskets, baskets of different shapes and sizes, materials for display and discussion, and the Visual Experiences textbook.

Overview: The early Appalachian settlers needed baskets in the same way that we use bags and boxes today. Baskets were made for many purposes. The Cherokee and the Appalachian settlers used some of the same materials in the construction of the basket. The Cherokee made baskets of many shapes and sizes, always paying particular attention to the form and symmetry of the

basket. The Appalachian settler is known for the white oak split egg basket. For both the Cherokee and the Appalachian settler, the basket form was important. It was being made for a purpose. Today, basketry is still practiced by hobbyists as well as artisans who value this form of art. Many contemporary basket makers collect their own materials and create baskets that are innovative in combining traditional and contemporary methods while still paying attention to form, balance, proportion, and symmetry.

Method:

1. The teacher will introduce the unit of study by:
 - a. Presenting examples of different types of baskets
 - b. Discussing shape and form in the design of baskets
 - c. Discussing the importance and purpose of basketry to the Appalachian settlers and the Cherokee Indians
 - d. Explaining the steps in preparing natural materials and the construction of a basket. (1 day)
2. The teacher will arrange for a basket maker to visit the class to demonstrate basket making and explain contemporary methods in creating baskets. (1 day)
3. The students will create an egg basket using the traditional Appalachian method of rib and weaving, paying attention to symmetry and proportion. (1 day)
4. The students will critique their baskets as a class. They will also compare and contrast contemporary and traditional baskets of the Appalachian and Cherokee methods. (1 day)

Basketry Unit

Lesson Plan #1

Goal: The students will identify the methods of basketry and the importance of form, symmetry, balance, and function to the basket. Each student will be able to construct an egg basket from reed and cane.

Time Frame: 1 day

Objectives:

1. The students will be able to identify the terms white oak, split, twill, checkerwork, cane, honeysuckle, bilateral symmetry, proportion, form, balance.
2. The students will be able to relate the importance of basketry to the early Appalachian settlers and the Cherokee Indians.
3. The students will be able to explain the steps taken in preparing the natural materials for constructing a basket.

Materials: Visual Experience, The Foxfire Book, baskets for display, worksheet review.

Method:

1. The teacher will discuss the traditional Appalachian art of basketry using examples of baskets, vocabulary, elements of design, principles of art, and the Visual Experience textbook for reference.
2. The teacher will explain the steps in preparing the natural materials for making baskets by charting them on the board for students to follow, using The Foxfire Book for reference.
3. The students will attend to the discussion, examine the baskets on display, and complete a chart of preparing materials for basket making.
4. The students will complete the worksheet review for this lesson.

Assessment: Completed materials chart and worksheet review by each student. A test over this unit will be given at a later date.

Basketry Unit

Lesson Plan #2

Goal: The student will identify the methods of basketry and the importance of form, symmetry, balance, and function to the basket. Each student will be able to construct an egg basket from reed and cane.

Time Frame: 1 day

Objective: To introduce the students to a contemporary basket maker who will demonstrate traditional Appalachian methods of basketry and explain contemporary methods of basket making.

Materials: Artist interview sheet, baskets provided by basket maker.

Method:

1. The teacher will arrange for a basket maker to attend class to demonstrate basket making and discuss contemporary basketry.
2. The basket maker will display baskets for students to examine, discuss the different styles, and demonstrate how an egg basket is constructed.
3. The students will attend to the artist's discussion and demonstration and will complete the artist interview sheet.

Assessment: The completion of the artist interview sheet by each student.

Basketry Unit

Lesson Plan #3

Goal: The students will identify the methods of basketry and the importance of form, symmetry, balance, and function to the basket. Each student will be able to construct an egg basket from reed and cane.

Time Frame: 3 days

Objective: The students will construct individual egg baskets from reed and cane using techniques learned in this unit.

Materials: Examples of Appalachian egg baskets for display and reference. The Foxfire Book, reed and cane for basket construction for each student.

Method:

1. The teacher will prepare the reed and cane beforehand by submerging them in tubs of water near the students' workstations. A chart outlining the steps in constructing the basket will be displayed for the students to see. The teacher will review the steps and lead the class in each step of the construction of the egg basket.
2. The teacher will go over the use of materials (reed and cane must be damp and used while still able to bend) and the cleanup of the workstation.
3. The students will follow the steps of constructing the egg basket using materials properly and cleaning up the workstation when finished each day.

Assessment: A completed egg basket by each student.

Basketry Unit

Lesson Plan #4

Goal: The students will identify the methods of basketry and the importance of form, symmetry, balance, and function to the basket. Each student will be able to construct an egg basket from reed and cane.

Time Frame: 1 day

Objective: The students will critique their work and fill out an assessment sheet.

Materials: Student-made baskets for display, Critique Assessment sheet, camera for taking pictures of baskets.

Method:

1. The teacher will conduct a review of the unit by asking the class questions and having the students volunteer answers. Attention will be drawn to the baskets on display, and the students will be asked to make comments during the critique.
2. The teacher will explain the critique guidelines and assign the critique assessment sheet.
3. The students will answer oral review questions and complete the critique assessment sheet.

Assessment: Completed Critique and Assessment sheet by each student. Photographs taken of finished baskets.

Appalachian Art: Quilting Unit

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 12 days

Overview: Many of the students are probably familiar with the art of quilting from having quilts in their homes made by family members or purchased by family members. Some students may want to share about a special quilt. Quilts were originally made for warmth and protection. Pioneer women saved scraps to prepare for making a quilt. In our day of fast food and easily accessible readymade linens and clothing, it is sometimes hard for us to understand why this art developed and why it remains popular today. Women worked together to make quilts so that the job would be less time consuming. There are still people who quilt today, and learning how to use a needle is a good skill to acquire. A needle is a tool, and a person may need to use a needle at some point in his/her life. Women are not the only ones to use a needle for sewing. Rosie Greer, a famous football player, practices the art of needlepointing, and Dr. Jay Mills, an art professor at East Tennessee State University, shares about how a needle came in handy as a tool when he was in the army. Many men are tailors and clothing designers. Quilting, an

American tradition, is as important today as it was many years ago. Many people continue to make and use quilts.

Materials:

1. Quilting supplies: straight pins, scissors, masking tape, construction paper, fine point black sharpie pens, tracing paper, white thread, material of different patterns and colors.

2. Books for use as reference.

Dobson, Jenni. Patchwork Quilting and Appliqué. Pleasantville, NY: Reader's Digest Association, 1997.

Frank, Agnus. Quilting for Beginners. Pittsdown, New Jersey: The Main Street Press, 1985.

Gammel, Alice I. Polly Prindle's Book of American Patchwork Quilts. New York: Grosset and Dunlap, 1976.

Guild, Vera. Good Housekeeping Book of Quilt Making. New York: Hearst Corporation, 1976.

3. Appalachian Harmony, a video and recording by Daniel Kingman, Tennessee Arts Commission. Movements include, "Appalachian Heritage," "Cherokee Covenant," "Mountain Railroad," "Damming the Waters," "Civil War," "Buffalo Mountain," "Mountain Fiddler," "Ride on King Jesus," "Jack Tales," "Barbara Allen," and "The Future."

4. Traditional quilts for display during the unit.

5. Discovering Art History text for information on Faith Ringgold.

6. Videotapes:

"Faith Ringgold"

"Hands All Around," Archives of Appalachia

Objectives:

1. The students will identify the following terms: quilt, running stitches, patchwork, piecing, quilt frame, quilting bee, appliqué, album quilt.
2. The students will design an appliqué pattern to represent one of the movements from Daniel Kingman's Appalachian Harmony.
3. The students will be able to properly use a needle for sewing.
4. The students will complete a quilt block for the class quilt project.
5. The class will assemble the quilt blocks created by students into a quilt top.
6. The students will stitch all three layers of the quilt by tacking them together with embroidery thread.
7. The students will compare a traditional Appalachian quilt with a story quilt by Faith Ringgold discussing color, shapes, pattern, repetition, line and balance, and analyze the intent and expression of the artist.

Method:

1. The teacher will present a lesson about the history of quilting. The students will identify the terms quilt, patchwork, piecing, appliqué, and quilting bee. The students will view the "Hands All Around" video and complete a worksheet review. (1 day)
2. Guest artists will display quilts, both old ones and ones that they have made. Patterns used in Appalachia will be discussed and they will demonstrate the appliqué process. (1 day)
3. The teacher will present a lesson on the use of quilting as a medium and method of contemporary art using Faith Ringgold as the artist for discussion. Different pictures of contemporary story quilts will be exhibited. Comparisons will be made between the traditional and contemporary quilts in regard to color, shapes, patterns, repetitions, line, and balance. The students will analyze the intent and expression of the artist. The video "Faith Ringgold" will be shown. (1 day)

4. The students will review Daniel Kingman's Appalachian Harmony composition and the twelve movements for designing a quilt block for the class quilt. (1 day)
5. The students will design a quilt block making a pattern from construction paper. The pattern will then be cut from material to assemble the quilt block. (2 days)
6. The teacher will demonstrate the blanket stitch for attaching the appliqué pattern onto the block. The students will attach the appliqué pieces to the block. (3 days)
7. The teacher will demonstrate how the quilt will be assembled and then the class will put the quilt layers together and assemble on a quilting frame. (1 day)
8. The teacher will discuss the quilting stitch and the tacking stitch. A demonstration of the tacking stitch will be made on the assembled quilt and then the students will tack the quilt together. (1 day)
9. The quilt will be removed from the frame, the edges will be finished, and the quilt will be hung for display and critique. (1 day)

Quilting Unit

Lesson Plan #1

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 1 day

Objectives:

1. The students will relate the importance of the quilt to the cultural heritage of Appalachia and its relevance as an art form.
2. The students will identify the terms quilt, appliqué, piecing, patchwork, quilting bee.

Materials: "Hands All Around," video, review worksheet.

Method:

1. The teacher will give a brief presentation of the quilt, its history, and its importance to the Appalachian people. The process of using scraps of material, designing patterns using themes of life, and the process of putting the quilt together will be discussed using the video “Hands All Around” from the Archives of Appalachia.
2. The students will attend to the presentation, view the video, and complete the worksheet review.

Evaluation: The students will complete the worksheet review with at least 80% accuracy.

Quilting Unit

Lesson Plan #2

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 1 day

Objectives:

1. The students will be able to meet and interview a quilt maker.
2. The students will be able to identify a quilt pattern and its purpose to the quilt.
3. The students will be able to explain how an appliquéd quilt block is made.

Materials: Quilts for display, artist interview sheet.

Method:

1. The teacher will arrange for a quilt maker to visit the class to display and discuss the art of quilting. The guest will discuss her quilts, the patterns used, and the process of putting the quilt together. Quilts will be displayed in the room for the students to view and touch. Different quilt patterns will be displayed and available for the students to review.

2. The students will attend to the artist's presentation, asking questions and completing the artist interview worksheet.

Assessment: The students will hand in the interview worksheet and at a later time use the information obtained today to design a quilt block and assemble a quilt.

Quilting Unit

Lesson Plan #3

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 1 day

Objectives:

1. The students will identify Faith Ringgold as a contemporary story quilt artist.
2. The students will compare the contemporary story quilt art form with the Appalachian quilt in regard to color, shapes, pattern, repetitions, line, balance, purpose, and intent.
3. The students will view the video "Faith Ringgold" and complete an artist page in their sketchbook.

Materials: Books containing pictures of contemporary quilts, information about Arrowmont School of Arts and Crafts, video "Faith Ringgold," students' sketchbooks, art mediums such as magic markers, crayons, glue, paper, and magazines for cutting pages out for the artist page.

Method:

1. The teacher will present a lesson on the topic of contemporary quilts. The artist Faith Ringgold will be introduced and a video will be shown about her life and her quilts. The teacher will lead a discussion on the comparison of Appalachian quilts and the contemporary quilts of artists such as Faith Ringgold. Arrowmont School of Arts and Crafts will be

discussed as to its role in teaching today and its promotion and its preservation of Appalachian arts in contemporary society.

2. The students will view the video and participate in a discussion of the comparisons of traditional Appalachian and contemporary quilts.

Assessment: The students will participate in the class discussion. Using crayons, magic markers, and collage, the students will complete an artists page in their sketchbooks that relates more information about Faith Ringgold and her story quilt method of creating contemporary art.

Quilting Unit

Lesson Plan #4

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 2 days

Objectives:

1. The students will design a quilt block.
2. The students will use the quilt block pattern to cut material for the appliquéd quilt block.

Materials: Construction paper, scissors, glue, quilts for examples, Daniel Kingman's Appalachian Harmony CD, scraps of material for appliqué pieces.

Method:

1. The teacher will introduce the Tennessee Arts Commission's Appalachian Harmony by Daniel Kingman. This project will be presented as a nationwide project to promote cultural appreciation and connection to the arts. The twelve movements of the composition will be introduced and discussed.
2. The students will listen to the Appalachian Harmony CD and identify the twelve movements in relation to the culture and heritage of Appalachia. After this, the students will design an

appliquéd quilt block to represent one of the movements. The patterns will be used to cut the appliquéd pieces from fabric.

Assessment: The completed pattern pieces for the appliquéd quilt block.

Quilting Unit

Lesson Plan #5

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together in class.

Time Frame: 5 days

Objectives:

1. The students will attach the appliquéd pattern pieces to the quilt block using the blanket stitch.
2. The students will attach a border to their completed quilt block.

Materials: Appliquéd pattern pieces for quilt blocks, material for border of quilt blocks, embroidery thread, blanket-stitch direction sheets.

Method:

1. The teacher will demonstrate the blanket stitch to the students. She will show how the appliquéd pieces are placed on the fabric and attached by the blanket stitch to the quilt block. Borders will also be added so that the quilt blocks can be joined. The teacher will also demonstrate how the borders will be applied to the sides of the quilt block using the basic running stitch.
2. The students will follow the teacher's example and assemble the appliquéd pieces to the quilt block using the blanket stitch. When this is completed, the border will be sewn using the basic running stitch.

Assessment: The completed quilt block with blanket stitch appliquéd and borders.

Quilting Unit

Lesson Plan #6

Goal: To relate the Appalachian art of quilting to everyday life for both male and female students and to give them a first-hand experience in creating a quilt together as a class.

Time Frame: 2 days

Objectives:

1. The students will assemble the quilt blocks into the quilt top using the basic principles of design.
2. The students will participate in assembling the three layers of the quilt and attaching the quilt to the quilting frame.
3. The students will participate in tacking together the three layers of the quilt using embroidery thread.

Materials: Appliquéd quilt blocks, material for the quilt lining, quilt batting, embroidery thread, needles, regular sewing thread.

Method:

1. The teacher will direct the steps in assembling the quilt in the following order:
 - a. Leading the students in choosing the placement of blocks for the quilt top.
 - b. Assisting the students in sewing the blocks together for the quilt top.
 - c. Guiding the students in assembling the three layers of the quilt and then attaching the quilt to the quilting frame.
 - d. Demonstrating the tacking process of joining all three layers with embroidery stitches and then assisting the students as they tack the quilt together as a class.
2. The teacher, with the students' assistance, will remove the quilt from the frame.
3. The students will choose the placement of the quilt blocks into a quilt block based on the principles of design.

4. The students will sew the quilt blocks into a quilt top.
5. The students will assemble the quilt top, quilt batting, and the quilt lining into a quilt.
6. The students will tack all three layers together using embroidery thread and needle.
7. The students will finish the edges of the quilt to complete the quilting process.
8. The students will critique the final product as to design, intent, and purpose.

Assessment: The students will have a quilt block included in the completed quilt.

Appalachian Art: Pottery Unit

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 11 days

Materials: Clay for pottery, tools for incising, embellishment, examples of Clinchfield Southern Pottery, examples of salt-glazed pottery, examples of Iron Mountain stoneware, canvas for wedging and working in clay, sticks for shaping and forming clay, table wheels for centering and shaping clay pots, kiln.

Overview: Today, students, you will eat a meal from plates and bowls. The plate or bowl was purchased in a store. Most likely, it was not hand made but was commercially produced. If you accidentally break the plate, it can easily be replaced, since it is a modern, commercially produced piece of dinnerware. However, imagine that you lived in the early years of the Appalachian settlement. You had just traveled for many miles, and the possessions you had with you were necessary for survival. A dish breaks and there is no quick way to make a replacement. You must form a new one out of clay. You might know how to do this already, or you might have to learn from someone else. Either way, it would take a while before another plate could grace your table. The most primitive cultures had bowls, plates, jars, and vessels for utilitarian

purposes. What is amazing is that those primitive people chose to embellish, to decorate, the utilitarian pots and vessels. The Native Americans first made pottery in these Appalachian Mountains. Settlers to these mountains, like the German immigrant Charles Decker, brought methods like salt-glazed earthenware from their homeland. These artists provided an important service to the settler. Their art was one of importance to survival: food preparation and preservation. Over time, commercial potteries incorporating molds and hand glazed under-painting opened business. There are still Appalachian artists who make hand-formed and hand-thrown pottery. There are potteries, such as Iron Mountain Stoneware, that commercially produce stoneware with patterns and glazes inspired by the Appalachian region. This unit will present the different types of pottery found in the history of the Appalachian Mountains. It will give each student an opportunity to hand build a coiled pot for burnishing, embellishing, or glazing.

Method:

1. The teacher will give an introduction and overview to pottery with the history of Appalachian pottery, including Cherokee, Charles Decker and the Keystone Pottery of Embreeville, Clinchfield Pottery, and Iron Mountain pottery. (1 day)
2. There will be an artist's visit to the classroom, displaying and sharing methods of pottery used in hand building or hand throwing on a wheel. (1 day)
3. The teacher will give a presentation of Cherokee pottery and its comparison to Southwest Indian Maria Martinez's style of pottery. (1 day)
4. The teacher will demonstrate hand building using the coil method, building the pot. Embellishing, imprinting, and incising the clay for decoration. (1 day)
5. The students will hand build a pot using the coil method, centering it for form, and applying information gained from the teacher's demonstration. (5 days)

6. An artist from Clinchfield Pottery, in business from 1942-1955 in Erwin, Tennessee, will visit and be interviewed. The method of under-glazed painting, patterns, historical relevance to pottery, impact on the community, and present-day trends in collecting will be discussed. (1 day)
7. There will be a discussion as to how ceramics can be a measure of art's evolution, a critique of the students' pottery, and the completion of the critique assessment sheet. (1 day)

Pottery Unit

Lesson Plan #1

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 1 day

Objectives:

1. The students will identify the three predominant types of pottery found in the Appalachian Mountains as Native American, Charles Decker's Keystone Pottery, and Clinchfield Pottery.
2. The students will identify the terms earthenware, stoneware, salt-glazed pottery, potter's wheel, and kiln.

Materials: Examples of the three types of pottery, articles about pottery from the Archives of Appalachia collections, review worksheet.

Method:

1. The teacher will present information about the three types of pottery, define terms, and display examples of pottery for the students to examine.
2. The students will attend to the presentation and complete the worksheet review for the lesson.

Assessment: The students will answer the questions on the worksheet review with at least 80% accuracy.

Pottery Unit

Lesson Plan #2

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 1 day

Objective: The students will be introduced to a potter who will demonstrate the hand building technique of pottery, throwing pottery on the wheel, and comment on the different styles of pottery that he/she creates.

Materials: Examples of the artist's pottery, potter's wheel, clay, interview sheet.

Methods:

1. The teacher will arrange for a potter to visit the class and will provide a potter's wheel and clay for the artist to use.
2. The artist will demonstrate the hand building and hand throwing techniques of making pots.
3. The artist will make comments about his/her pottery and will answer student questions about the techniques used in creating pots.
4. The students will attend to the demonstration and ask questions when appropriate.
5. The students will complete the artist interview sheet.

Assessment: The students will complete an artist interview sheet.

Pottery Unit

Lesson Plan #3

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 2 days

Objectives:

1. The students will be able to identify Maria Martinez as a Southwest Pueblo Native American who helped preserve the pottery technique of her people.
2. The students will compare the Cherokee pottery and the Southwest Pueblo pottery as to style, form, decoration and purpose.
3. The students will be able to create a small pinch pot.

Materials: Clay, video about Maria Martinez, examples of Southwest Pueblo pottery.

Methods:

1. The teacher will present the pottery of Southwest Native American Maria Martinez and show comparisons to the Cherokee method of pottery making.
2. The teacher will demonstrate the pinch-pot process in hand building a clay pot.
3. The students will watch the video, “Maria,” to gain information about the Pueblo method of pinch and coil method of pottery and complete a comparison chart.
4. The students will create a small pinch pot.

Assessment: The students’ completed pinch pot and comparison chart.

Pottery Unit

Lesson Plan #4

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 5 days

Objectives:

1. The students will observe a teacher demonstration of hand building a coiled pot and then create a pot using the coil method.
2. The students will observe the methods of embellishment, incising, decorating, and burnishing pots and then decorate the pots they created.
3. The students will be able to center their pots using the table wheel.

Materials: Clay for each student's use, tools for embellishing, such as plastic forks and knives, purchased clay tools, sharp sticks, canvas for students to work on, table wheels.

Method:

1. The teacher will demonstrate the process of building a clay pot from coils using a table wheel for centering the pot and making it symmetrical.
2. The teacher will demonstrate the technique of burnishing a pot at the "leather hard" stage of the pot's drying period.
3. The teacher will demonstrate how to decorate a pot using embellishment, incising, and imprinting.
4. The students will create a pot from coils of clay using the table wheel.
5. The students will decorate their pots using embellishing, imprinting, burnishing, or incising.

Assessment: The finished, decorated coil pot created by each student.

Pottery Unit

Lesson Plan #5

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 1 day

Objectives:

1. The students will interview an artist who worked for the Clinchfield Pottery during the pottery's existence in Erwin, Tennessee.
2. The students will identify the under-glaze painting method of decorating pottery.
3. The students will be able to identify Clinchfield pottery and describe its appeal to collectors today.

Materials: Pieces of Clinchfield dinnerware on display, books about Clinchfield pottery, articles about the history of Clinchfield Pottery from the Archives of Appalachia, artist interview worksheet.

Method:

1. The teacher will arrange for an artist from Clinchfield Pottery to visit the classroom for an interview. The teacher will have on display pieces of pottery for the students to examine.
2. The teacher will provide a brief history of the Clinchfield Pottery using information from the Archives of Appalachia and Blue Ridge Dinnerware, Volumes I and II.
3. The artist will relate her experiences during the era that the Clinchfield Pottery was open. She will share her knowledge of patterns and how they were created. She will also talk about the collector's interest in the dinnerware and its value today.
4. The students will attend to the guest artist's presentation and complete the artist interview worksheet.

5. The teacher will relate how artists in the field of interior and fashion design create patterns for dinnerware for famous companies. The teacher will conduct a brief commentary on current dinnerware patterns and the students' knowledge of these patterns. She will assign a sketchbook assignment having the students to design a piece of dinnerware using their own ideas for a pattern.
6. The students will design a piece of dinnerware in their sketchbook.

Assessment: Completed artist interview sheet and dinnerware design in the students' workbooks.

Pottery Unit

Lesson Plan #6

Goal: The students will be introduced to the vocabulary of pottery, the different methods of making pottery, and the history of pottery in the Appalachian region. The students will be able to make a coiled pot.

Time Frame: 1 day

Objectives:

1. The students will be able to critique the pottery completed in class using the elements of design and the principles of art.
2. The students will participate in a review of the unit by participating in a question-and-answer period.
3. The students will be able to relate ceramics to the evolution of art.

Materials: Display of pottery, Critique and Assessment Sheet.

Method:

1. The teacher will set up a display of the students' pottery for critique.
2. The teacher will add closure to the unit by reviewing the material covered by questioning students and allowing for volunteer answers.

3. The teacher will guide the students in relating the different types of pottery to measuring the evolution of art. The class will chart on the board the different time periods discussed and the ceramics represented.
4. The students will answer questions for the unit review.
5. The students will relate ceramics to the evolution of art by charting the time periods and the ceramics represented for each time period on the board.
6. The teacher will explain the rules for the critique as follows:
 - a. Everyone will have an opportunity to make a statement about the artwork.
 - b. When someone has the floor to speak, everyone must be respectful and pay attention to the statement made by the person speaking
 - c. Only appropriate comments based on intent, purpose, meaning, and the elements of art or principles of design will be allowed.
7. The students will participate in the critique of the pottery with appropriate comments related to intent, purpose, meaning, and the elements of art and the principles of design.
8. The students will complete the critique assessment sheet for this unit.

Assessment: The completed chart on the board, the Critique and Assessment sheet, and the students' participation in the critique.

Appalachian Art: Woodcarving Unit

Goal: The students will be introduced to the traditional Appalachian art of woodcarving and will be able to use knives for carving a three-dimensional sculpture from wood.

Time Frame: 8 days

Materials: Carving knives, sharpening whetstones, basswood, acrylic paint, stain, brushes for painting decorations on the carvings.

Overview: This project will be done in cooperation with the vocational school's woodworking and building trades classes. Money can be requested for tools and materials in cooperation with a grant, which encourages interdisciplinary studies such as this one involving art, history, and vocational-technical skills.

The students have learned that one of the most important resources to the Appalachian settlers was timber. Wood was used for shelter, building wagons, looms, furniture, and other practical items; wood was used for carving musical instruments, doll heads, toys, and sculptures. The Appalachian artist created out of necessity from materials at hand. He also created for enjoyment and entertainment, many times embellishing his creations with design.

Methods:

1. The teacher will present information about carving by discussing the Appalachian artists' need for carving utensils, bowls, toys, and furniture. A woodcarver will be invited to class to demonstrate the use of a carving knife and the sharpening of a knife, as well as share about the art and its importance to the Appalachian culture. The students will complete an artist interview sheet. (1 day)
2. The students will carve a sculpture from basswood using carving knives. They will have an opportunity to paint or stain their sculpture. (5 days)
3. The students will make comparisons and contrasts between Appalachian woodcarving and carving from other time periods such as Romanesque, Gothic, primitive masks, and contemporary sculpture. The students will discuss the Greeks' goal of unity, proportion, and balance and relate these principles to the carvings of Appalachian artists. (1 day)
4. The students will participate in a critique based upon the intent of the artist and the principles of design for the projects completed. (1 day)

Woodcarving Unit

Lesson Plan #1

Goal: The students will be introduced to the traditional Appalachian art of woodcarving and will be able to use knives for carving a three-dimensional sculpture from wood.

Time Frame: 1 day

Objectives:

1. The students will be able to identify the following terms: three-dimensional, relief, sculpture, hardwoods, softwoods, medium woods, “going with the grain,” “going against the grain,” seasoned wood, shape, form, balance, proportion, texture.
2. The students will attend to the artist’s presentation and demonstration.
3. The students will complete the artist interview sheet.

Materials: Wood carved objects, artist interview sheet.

Method:

1. The teacher will plan this unit with the vocational technical director and a visiting woodcarver. Arrangements will be made for the artist to visit the class and demonstrate carving and knife care to the students. The teacher will introduce the artist and assist him in class setup and demonstration. Artist interview sheets will be given to the students to complete.
2. The artist will discuss the necessity of knowing the different types of wood for carving, the necessity of this art to the Appalachian settlers, vocabulary, and carving’s contemporary use by artists as an art form.
3. The students will attend to the artist’s presentation of information and the demonstration.
4. The students will complete the artist interview sheet.

Assessment: Participation by the students and the completed artist interview sheet.

Woodcarving Unit

Lesson Plan #2

Goal: The students will be introduced to the traditional Appalachian art of woodcarving and will be able to use knives for carving a three-dimensional sculpture from wood.

Time Frame: 5 days

Objectives:

1. The students will be able to sharpen their knives in the correct way.
2. The students will transfer a pattern from paper onto wood.
3. The students will follow directions in carving a three-dimensional ornament.
4. The students will stain or paint their ornaments.

Materials: Precut basswood in the shape of an ornament, carving knife for each student, carving whetstones, sandpaper, band-aids, tracing paper, pencils.

Method:

1. The teacher will arrange for a woodcarver to demonstrate the carving technique and the correct process of sharpening a knife. The teacher will explain to the students the transfer process from paper to wood.
2. The artist will demonstrate the proper way to sharpen a knife.
3. The artist will demonstrate the proper way to use a knife in carving wood.
4. The teacher and artist will assist the students as they carve their sculpture and keep the knives sharpened.
5. The students will attend the demonstrations.
6. The students will transfer the pattern onto the wood, carve the wood into a three-dimensional sculpture, and stain or paint the sculpture.

Assessment: Properly sharpened knives and three-dimensional carvings created by the students.

Woodcarving Unit

Lesson Plan #3

Goal: The students will be introduced to the traditional Appalachian art of woodcarving and will be able to use knives for carving a three-dimensional sculpture from wood.

Time Frame: 1 day

Objectives:

1. The students will make comparisons and contrasts between Appalachian woodcarvings and the art periods from primitive to contemporary using the principles of art and the elements of design.
2. The students will discuss the Greek's goal of unity, proportion, and balance and relate those principles to the carvings of the Appalachian artists.
3. The students will write a two-page essay comparing a sculpture form and art period covered in this lesson to the art of Appalachian woodcarving.

Materials: Discovering Art History.

Method:

1. The teacher will lead the students on a "tour" of sculpture from primitive to contemporary times. The Discovering Art History text will be used to help trace the art periods and their contribution to sculpture. The teacher will point out the following:
 - a. Primitive masks (African ritual masks and Native American masks), Totems (Native American), fetishes (Snake Goddess), and funeral masks (Mycenae)
 - b. Greek sculptures' use of unity, proportion, and balance and the contribution of Western art to our own period ("Nike of Samothrace," "Aphrodite," kore, kouros)
 - c. Byzantine icons and sculptures ("The Good Shepherd," third century)
 - d. Romanesque use of distortion and elongation (Giselbertus, "The Last Judgment," West tympanum, St. Lazare, Autun, France)

- e. Gothic altarpieces (“High Altar,” *Cathedral of Toledo*, Toledo, Spain)
 - f. Renaissance sculptors Michelangelo and Donatello (“David”)
 - g. Baroque sculptor Bernini (“David”)
 - h. Impressionism sculptor Rodin (“The Thinker,” “Burghers of Calais”)
 - i. Expressionism sculptors Brancusi (“The Kiss”) and Giacometti (“Man Pointing”)
 - j. Modern sculptors Henry Moore (“Sheep Piece”) and Louise Nevelson (“Homage to the World”)
2. The teacher will assign a paper to be written by the students in which a piece of sculpture from one of the time periods discussed will be compared to the art of Appalachian woodcarving. (To be assigned as homework.)
 3. The students will write a two-page, double-spaced paper comparing a sculpture of an art period discussed to the Appalachian art of woodcarving in regard to the principles of art, the elements of design, intent, meaning, and the purpose of the artist.

Assessment: Completed two-page essay.

Woodcarving Unit

Lesson Plan #4

Goal: The students will be introduced to the traditional Appalachian art of woodcarving and will be able to use knives for carving a three-dimensional sculpture from wood.

Time Frame: 1 day

Objective: The students will participate in a critique of the sculptured ornaments created by the class using the principles of art, the elements of design, purpose, intent, and meaning of the artist as criteria for the critique.

Materials: Student sculptures on display, Critique and Assessment sheet.

Method:

1. The teacher will display the students' sculptures and give the students a chance to observe the artworks.
2. The teacher will lead the students in a critique based on the principles of art, the elements of design, purpose, intent, and meaning of the artist as criteria.
3. The students will participate in the critique and complete an assessment sheet for this unit.

Assessment: The students' participation in the Critique and Assessment sheet.

Appalachian Art: Blacksmithing Unit

Goal: To introduce the students to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers' way of life and to compare some of those techniques to the jewelry making and metalsmithing arts.

Time Frame: 7 days

Materials: The poem "The Village Blacksmith," by Henry Wadsworth Longfellow, copper sheets, metal shears, punches, hammers, wire, pliers, fine sand paper, soft rags for polishing, books from the bibliography on blacksmithing.

Overview: The blacksmith is an example of how important the artist was to the community before the onset of the industrial revolution. The blacksmith's job was one of necessity for survival. Without his expertise, the way of life for the early Americans would have been very primitive and very uncivilized. Transportation and daily life depended upon his abilities and products. His position was valued very highly in his community. Some of the same techniques are used for jewelry and sculpture today.

Methods:

1. The teacher will present a lesson on the blacksmith, his art, and the importance of his art to the survival of the settlers. Important vocabulary terms, a description of tools, and techniques

will be discussed. The poem “The Village Blacksmith,” by Henry Wadsworth Longfellow, will be read and analyzed in relation to the importance of the blacksmith to the community.

(1 day)

2. The teacher will arrange for an East Tennessee State University student to come to the art class to demonstrate procedures such as cutting, filing, punching, stamping, and forging that can be incorporated into the art class. The student will display some of his/her work and bring some tools used in metalsmithing. (1 day)
3. The students will visit the East Tennessee University metalsmithing class and observe a demonstration of the tools used for drawing out, punching, drilling, soldering, sawing, and riveting. (1 day)
4. The students will create a piece of jewelry from copper by cutting, shaping, punching, and stamping. (3 days)
5. The students will critique the jewelry created in class. (1 day)

Blacksmithing Unit

Lesson Plan #1

Goal: To introduce the student to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers’ way of life and to compare some of those techniques to the jewelry making and metalsmithing arts.

Time Frame: 1 day

Objectives:

1. The students will analyze the poem “The Village Blacksmith,” by Henry Wadsworth Longfellow, and relate the importance of the blacksmith’s art to the survival of the settlers
2. The students will identify the following terms: forge, anvil.

Materials: The poem “The Village Blacksmith,” by Henry Wadsworth Longfellow.

Method:

1. The teacher will present a lesson on the blacksmith, his art, and the importance of his art to the survival of the settlers. Important vocabulary terms, description of tools, and techniques will be discussed. The poem “The Village Blacksmith,” by Henry Wadsworth Longfellow, will be read and analyzed in relation to the importance of the blacksmith’s art to the community.
2. The students will attend to the teacher’s presentation.
3. The students will read and analyze the poem “The Village Blacksmith,” by Henry Wadsworth Longfellow.
4. The students will complete the worksheet on “The Village Blacksmith.”

Assessment: The students’ participation in the discussion of “The Village Blacksmith” and completion of the worksheet.

Blacksmithing Unit

Lesson Plan #2

Goal: The students will be introduced to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers’ way of life and to compare some of those techniques to the jewelry making and metalsmithing arts.

Time Frame: 1 day

Objective: The students will meet and interview a metalsmithing art student who will demonstrate the use of metalsmithing tools.

Materials: Artist’s tools and artworks, artist interview sheet.

Method:

1. The teacher will arrange for an East Tennessee State University jewelry art student to visit the class.

2. The jewelry student will display his/her artworks and demonstrate the use of some metalsmithing tools appropriate to the class.
3. The students will attend to the demonstration and complete the artist interview sheet.

Assessment: The students' participation in the demonstration and the completed artist interview sheet.

Blacksmithing Unit

Lesson Plan #3

Goal: To introduce the students to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers' way of life and to compare some of those techniques to the jewelry making and metalsmithing arts.

Time Frame: 1 day

Objectives:

1. The students will visit a metalsmithing lab.
2. The students will observe a demonstration of the tools used for drawing out metal, punching, drilling, soldering, sawing, and riveting.
3. The students will identify the following terms: rivet, punch, drawing out metal.

Method:

1. The teacher will arrange a field trip to the East Tennessee State University metalsmithing lab.
2. The teacher or a University jewelry student will demonstrate the use of the tools used in the lab for riveting, punching, drilling, drawing out, sawing, sanding, and finishing jewelry.
3. The students will attend to the demonstrations, asking questions and experimenting with the tools when appropriate.
4. The teacher will assist the students in experimenting with the tools.

Assessment: Students' visit to the metalsmithing lab, attention to the demonstrations of tools, and experimentation with the tools.

Blacksmithing Unit

Lesson Plan #4

Goal: To introduce the students to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers' way of life and to compare some of those techniques to the jewelry and metalsmithing arts.

Time Frame: 3 days

Objective: The students will create a piece of jewelry from copper by cutting, shaping, punching, and stamping metal.

Materials: Copper, metal shears, wire, hammers, nails, objects or use in stamping metal, fine sand paper.

Method:

1. The teacher will prepare the materials and the tools for students' use in creating jewelry.
2. The teacher will demonstrate the use of hammers to forge, punch, and stamp metal. The use of pliers, shears, files, and other tools will also be covered. The students will demonstrate and assist the students whenever necessary.
3. The students will design and then create a piece of jewelry using the tools available and the techniques demonstrated over the course of this unit.

Assessment: Completed piece of jewelry by the student.

Blacksmithing Unit

Lesson Plan #5

Goal: To introduce the students to the traditional Appalachian art of blacksmithing whose importance was paramount to the survival of the settlers' way of life and to compare some of those techniques to the jewelry making and metalsmithing arts.

Time Frame: 1 day

Objective: The students will participate in a critique of the jewelry created by the class for this unit.

Materials: Critique and Assessment Sheet, boxes, material for creating display.

Method:

1. The teacher will have the materials to be used for display. She will assign the students to display their jewelry in a creative, attractive manner.
2. The students will display their jewelry in a way that compliments the piece of jewelry they created.
3. The teacher will lead the students in a critique as to the principles of art, the elements of design, intent, purpose, and meaning of the artist.
4. The students will participate in the critique and will complete the Critique and Assessment sheet.

Assessment: The students' participation in the display and the critique and the completed Critique and Assessment sheet.

Appalachian Art: Vernacular Architecture Unit

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 14 days

Materials: Pen and India ink, mat board, glue, glue sticks, glue gun, camera, film, historical photographs of old buildings in Johnson City and Washington County, Tennessee (copies made from the Archives of Appalachia collection), Greater Johnson City, by Ray Stahl, map of downtown Johnson City.

Overview (to students): As you drive around your town, going to school, out with friends, or to work, you pass many different buildings. Architects have designed some of these buildings, and others have been built by men on whose land they still stand. Are there buildings that you have noticed as interesting or particularly beautiful? Each area of the country has architecture that reflects and represents the people who live there. As we have stated before in art class, art is a reflection of culture. This reflection is not just seen in paintings or sculpture. It is also seen in the architecture of the people. There is a type of architecture that is characteristic of each area, and in the Appalachian region there are several types of buildings that reflect the pioneer and independent spirit of the Appalachians. We are going to examine the types of architecture found in Appalachia.

Method:

1. The teacher will introduce the unit in overview and present the lesson on Appalachian architecture by using historical pictures, discussing the way of life in the mountains and the need for different types of buildings, and stating the locations of famous buildings in our area. The log cabin and the cantilever barn will be introduced as representative of the Appalachian way of life. The teacher will assign a project in which students are to take 36 pictures of architectural examples found in the Appalachian region. The students will have a one-week deadline to complete this assignment. (1 day)
2. The teacher will present a lesson on the log cabin and the cantilever barn of East Tennessee and Western North Carolina. A field trip to Rocky Mount Museum will be planned to

examine the squared-log method of building used in the construction of farm buildings. (2 days)

3. The students will draw, in pen and ink, a building from the photographs taken in Lesson #1. Two- or three-point perspective will be used to draw the buildings. (3 days)
4. The teacher will lead a discussion of the partnership in the preservation of historic buildings and the need for progress. Is it feasible to save historic buildings and be progressive at the same time? The class will be divided into groups and given the layout of downtown Johnson City, Tennessee. The students will work cooperatively to design a main street and downtown area that would enhance, preserve, and promote the partnership between progress and preservation. The history of actual buildings will be researched and decisions to renovate or destroy will be made. The plan will be presented to the class in portfolio organization as a viable working plan for a city. Ways of communicating to the public and advertising the plan for the city will also be presented. A city planner for the City of Johnson City and an architect will be invited to class to discuss the plans and comment on the feasibility of such plans. (5 days)
5. The students will construct a model out of mat board of a particular type of architecture or building. (3 days)

Vernacular Architecture Unit

Lesson Plan #1

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 1 day

Objectives:

1. The students will discuss the types of buildings found in the Appalachian Mountains in relationship to material and need.
2. The students will take 36 photographs of architecture found in the Appalachian region.

Materials: Historical pictures of buildings in Johnson City and Washington County, Tennessee, pictures taken by the teacher for the unit.

Method:

1. The teacher will discuss the Appalachian way of life and the different types of buildings created for shelter. The log cabin and the cantilever barn will be introduced as representative of the Appalachian way of life. The farmhouse, spring house, corncrib, barn, smokehouse, and summer kitchen will be introduced as types of buildings seen in the Appalachian Mountains.
2. The teacher will assign a photography project, giving a one-week deadline for the completed project. The students must have labels identifying where each photo was taken and the name of the building, if known.
3. The students will attend to the teacher's presentation, asking questions and making comments when necessary.
4. The students will take 36 photographs of architecture in the Appalachian Mountains.

Assessment: Students' participation in the discussion and the completed photography project.

Vernacular Architecture Unit

Lesson Plan #2

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 2 days

Objectives:

1. The students will be able to identify a cantilever barn.
2. The students will be able to identify the following vocabulary: sleepers, auger, puncheons, sills, dovetail, plates, gables, rafters, lathes, chinking, anthropologist, and barn raising.
3. The students will examine and make sketches of a squared log structure.

Materials: Pictures of log cabin structures and cantilever barns, Cantilever Barns of East Tennessee and Western North Carolina, The Foxfire Book, permission slips for a field trip, students' sketchbooks.

Method:

1. The teacher will present a lesson on the structure of the log cabin and the cantilever barn by introducing the vocabulary and explaining the terms. Pictures of structures will be used for illustration. The Foxfire Book and its purpose will be discussed, and the methods used by Eliot Wigginton and his students will be mentioned. Attention to the strength, beauty, practicality, and perseverance of the building in relationship to the study of architecture and anthropology will be made.
2. The teacher will arrange for a trip to Rocky Mount Museum, Piney Flats, Tennessee.
3. The students will attend to the teacher presentation of log cabins and cantilever barns by asking questions and making comments.
4. The students will attend the field trip, examine log structures, and make sketches of structures in their sketchbooks.

Assessment: The students' participation in the class presentation and discussion, the field trip, and the drawings in their sketchbooks.

Vernacular Architecture Unit

Lesson Plan #3

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 3 days

Objective: The students will complete a pen-and-ink drawing using two-point perspective from one of the photographs taken for Lesson #1.

Materials: Pen and India ink, photographs from Lesson #1.

Method:

1. The teacher will present a lesson on two-point perspective using the textbook Visual Experience.
2. The teacher will demonstrate drawing a sketch of a building from a photograph using two-point perspective.
3. The teacher will assist the students in drawing two-point perspective from photographs.
4. The students will practice two-point perspective drawings from photographs in their sketchbooks.
5. The students will complete a pen-and-ink drawing from a photograph taken for Lesson #1.

Assessment: Sketches of buildings in two-point perspective and completed pen-and-ink drawings.

Vernacular Architecture Unit

Lesson Plan #4

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 5 days

Objectives:

1. The students will understand the importance of the preservation of historic buildings.
2. The students will collaborate with an assigned group of students in designing a main street and downtown area that would enhance, preserve, and promote the partnership between progress and preservation.
3. The students will research the history of buildings in downtown Johnson City, Tennessee.
4. The students will collaborate with their assigned group in presenting their plan to the community.
5. The students will meet a city planner and an architect and complete the artist interview sheet for the architect.

Materials: Map of downtown Johnson City, Tennessee, Greater Johnson City, photographs from the Archives of Appalachia, East Tennessee State University.

Method:

1. The teacher will present a lesson on the importance of preserving historical buildings. There will be a discussion of the partnership between the preservation of historic buildings and the progress and growth of a community. The architect's role in revitalizing historic buildings and communities will also be addressed. The teacher will display pictures of historic buildings in Johnson City, Tennessee.
2. The teacher will assign students to a group in which they will be given a project on which to collaborate.
3. (to students) Each group will be given a map of downtown Johnson City. Your group will design a main street that would enhance, preserve, and promote the partnership between progress and preservation. You will research the buildings and decide whether they should be restored or removed. You will develop a plan for the city that will be presented in portfolio form. Each portfolio will contain charts depicting the buildings and street as

planned, communication to the public, and an advertising of what the downtown offers to tourists, citizens, and business.

4. The teacher will assist the students in research for the project.
5. The teacher will arrange to have an architect visit the class to discuss the role of the architect in historic preservation and city planning. A city planner will also be invited to look over the plans designed by the students.
6. The students will collaborate with their assigned group to complete the project described above.
7. The students will present the project to the class.
8. The students will complete the artist interview sheet for the architect.

Assessment: Completed artist interview sheet, participation in the discussion, project completion and presentation.

Vernacular Architecture Unit

Lesson Plan #5

Goal: The students will identify and gain appreciation for the vernacular architecture of the Appalachian Mountains.

Time Frame: 3 days

Objective: The students will construct a model of an historic building from the unit of study.

Materials: Mat board, glue, glue sticks, glue gun, tempera paints, colored pencils, magic markers, sand, gravel, small dowel rods, toothpicks, popsicle sticks.

Method:

1. The teacher will present a lesson on the importance of architectural models in the development of city planning and preservation. The use of models in architecture is found in

planning large projects. The teacher will assign students to construct a model of a building that has been researched or photographed for this unit of study.

2. The teacher will assist the students in developing a scale for their projects.
3. The students will construct a model of a building researched or photographed in this unit.
4. The students will participate in a critique of the models using the principles of design and the elements of art for the criteria.
5. The students will complete a critique and assessment sheet.

Assessment: Building models, students' participation in the critique, completed Critique and Assessment sheet.

Appalachian Art: Making Musical Instruments Unit

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, banjo, and dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 9 days

Materials:

1. Books for students' reference in making instruments: Making Your Own Stringed Instruments, Making Gourd Musical Instruments, Foxfire 6.
2. Found objects for making instruments: cans, oatmeal boxes, canned ham cans, round tins, cardboard, string, wood, gourds—anything gathered that would be conducive to this project.
3. Paint, brushes, polyurethane, x-acto knives, sandpaper, nails, glue, clamps, rubber bands, tape, hammers, glue gun, glue sticks.

Overview: The Appalachian Mountains have provided the world with the music of bluegrass, traditional ballads of the Scots-Irish backgrounds, and country music. The area of East Tennessee, Southwest Virginia, and Western North Carolina is rich in musical heritage. There

are symphony orchestras, bluegrass and country music bands, college and public school bands, rock and dance bands, and Celtic bands. The area is home to June Carter and Johnny Cash of the Carter heritage. East Tennessee State University's bluegrass music department can boast about the graduate who has become a rising country star, Kenny Chesney. Music is important to the Appalachian region, so important that they learned how to make their own instruments. Making instruments could be as easy as making a banjo from a ham can, to being as complicated as constructing a fiddle.

Method:

1. The teacher will present a lesson on the musical heritage of the Appalachian Mountains. Included will be the type of instruments played, the multicultural influences on the Appalachian music, and the necessity of the settlers to make their own musical instruments. Different examples of music including bluegrass, gospel, and country will be played to introduce the unit. A history of country music will be given in this lesson. (1 day)
2. The video "Country Music in the Tri-Cities" will be shown for the students to learn about the roots of country music in the East Tennessee area. A fiddle player will be invited to class to play bluegrass music for the students. (1 day)
3. The banjo, the fiddle, and the dulcimer will be introduced. The parts of the instruments will be identified. Different ways of constructing the instruments will be discussed. The students will draw the three different instruments in their sketchbooks. (1 day)
4. The students will construct a homemade instrument from "found" materials. (5 days)
5. The students will play their musical instruments in a group presentation. The class will conduct a critique for the musical instruments based on intent, purpose, principles of design, and quality of sound. (1 day)

Making Musical Instruments Unit

Lesson Plan #1

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, the banjo, and the dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 1 day

Objectives:

1. The students will identify the multicultural influences that created the music of the Appalachian Mountains.
2. The students will identify shape-note singing and gospel music.
3. The students will identify the ballad and the influence of the Scots-Irish and the English on the music of the Appalachian Mountains.

Materials: Bluegrass tape or compact disc, compact disc or tape player, Discovering Art History textbook, poster of Henry O. Tanner's "Banjo Lesson," shape-note hymnal.

Method:

1. Bluegrass music will be playing as the students enter the classroom. The teacher will introduce the unit by referring the students to the music playing and asking if anyone knows what kind of music is playing. The students will respond, and the teacher will continue the lesson by presenting a lesson on the music of Appalachia. Recognition of the influences of many cultures will be made, and the students will be asked if they, their parents, grandparents, or relatives play a musical instrument. Just as visual art reflects culture, so does music. The teacher will describe shape-note singing and its purpose of helping people learn to read music in areas where most people were illiterate. The song "Amazing Grace," its story, and its importance as both a folk and a religious song in our country will be

discussed. Henry Tanner's "Banjo Lesson" will be used to share the tradition of passing music from one generation to another.

2. The teacher will arrange for an African-American singer to come to class to share the tradition of gospel music.
3. The African-American singer will sing "Amazing Grace" for the students and share how gospel music derived from spirituals.

Assessment: The students' attention to the class discussion and to the artist's visit.

Making Musical Instruments Unit

Lesson Plan #2

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, the banjo, and the dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 1 day

Objectives:

1. The students will be able to identify the following people and their importance to country music: A. P. Carter, Maybelle Carter, Jimmie Rodgers, Johnny Cash, Dolly Parton.
2. The students will identify the difference between the fiddle and the violin.
3. The students will identify bluegrass music.

Materials: Video, "Country Music in the Tri-Cities," copies of the Archives of Appalachia photographs of the beginnings of country music, guest fiddler.

Method:

1. The teacher will show the video, "Country Music in the Tri-Cities." A discussion will follow about the artists mentioned and the influence of the Scots-Irish on the music of Appalachia.

2. The teacher will arrange for a student from the East Tennessee State University's Bluegrass Department to visit the class and play the fiddle for the students.
3. The East Tennessee State University student will play the fiddle for the class. He will also share the difference between the fiddle and the violin.
4. The students will attend to the video and participate in the discussion afterwards.
5. The students will complete the artist interview sheet for the visiting fiddle player.

Assessment: The students' participation in the discussions, attention to the visiting artist, and the completed artist interview sheet.

Making Musical Instruments Unit

Lesson Plan #3

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, the banjo, and the dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 1 day

Objectives:

1. The students will identify the fiddle, the banjo, and the dulcimer.
2. The students will relate how the instruments were made in the Appalachian Mountains.
3. The students will draw examples of a fiddle, a dulcimer, and a banjo in their sketchbooks.

Materials: A banjo, a violin, a dulcimer, and any other musical instrument available and used by bluegrass bands, Foxfire 6, Making Your Own Stringed Instruments, Making Gourd Musical Instruments.

Method:

1. The teacher will arrange to borrow instruments from musicians to display for the students to identify and draw.

2. The teacher will use reference books in relating the history of the fiddle, the banjo, and the dulcimer in the Appalachian Mountains. Different patterns for making the fiddle, the banjo, and the dulcimer will be shown. The fiddle maker will be introduced as a skilled craftsman who became adept at making the instrument. Of the three instruments, the fiddle was the most difficult to make. The instrument's neck was carved, and the body was made from finer woods than the banjo. The banjo will be introduced as an instrument that could be made from "found" objects in the environment of the settler. Banjos could be made from ham cans, hubcaps, or tins. The head of the banjo was made from cat skin or groundhog skin. The dulcimer was an instrument found in the Appalachian Mountains and was often made from gourds.
3. The teacher will arrange a still life of the musical instruments for the students to sketch in their sketchbooks.
4. The students will attend to the class presentation and will sketch the still life in their sketchbooks.

Assessment: Drawings in sketchbooks of a musical instrument still life.

Making Musical Instruments Unit

Lesson Plan #4

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, the banjo, and the dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 5 days

Objective: The students will construct a musical instrument from "found" objects.

Materials: Many different "found" objects such as popsicle sticks, ham cans, tins, cardboard, gourds, buttons, string, fish line, clothespins, etc.

Method:

1. The teacher will review the lesson from the previous day. Books depicting the different types of hand-made instruments will be available for students to use in designing their instrument. The teacher will assign the students the project to design and construct a musical instrument from “found” objects. Patterns will be available for the fiddle, the banjo, and the dulcimer, but the students can make up their own design. They will not be limited to the instruments of Appalachia.
2. The teacher will collect beforehand as many found objects as possible. The students will be asked to bring objects from home to use in this project and to share with classmates.
3. The students will make a pattern and, from that pattern, construct their own musical instrument using “found” objects provided in class.

Assessment: A hand-made musical instrument constructed by each student.

Making Musical Instruments Unit

Lesson Plan #5

Goal: The students will become familiar with the musical heritage of the Appalachian Mountains and learn how the fiddle, the banjo, and the dulcimer were made. They will be able to apply this knowledge to the creation of a musical instrument.

Time Frame: 1 day

Objective: The students will play their musical instruments in a group presentation.

Materials: The instruments made by the students.

Method:

1. The teacher will lead the students in a critique of the instruments created by using the intent, purpose, and meaning of the artist, as well as the principles of art and the elements of design.

2. The students will critique the instruments made in class by using the intent, purpose, and meaning of the artist, as well as the principles of art and the elements of design.
3. The teacher will explain the group presentation as follows:
 - a. The students will give a name to their group.
 - b. The students will play a song that they create together in a presentation.
4. The students will collaborate with each other in groups of three or four in playing their instruments together for the class. They will create a name for their group and give a name to the music they perform.

Assessment: Participation in the critique and the musical presentation by groups of students.

CHAPTER 4

SUMMARY AND CONCLUSIONS

As an art teacher for a high school in the center of the Appalachian arts and crafts region, the writer found very little knowledge of and appreciation for the Appalachian arts among high school students. Several units of study incorporating the arts and crafts of the Appalachian area were planned and executed with high school students. The writer found that many of the students enjoyed learning about the arts and crafts and were able to connect to the arts because of their own experiences with the arts in their families. Whether it was a grandmother who had quilted or a visiting artist who shared his or her artwork, the arts of Appalachia became a reality to the students.

In discussing the arts and crafts of Appalachia, it was found that some students had a stereotypical judgment about the people of Appalachia and little facts or knowledge about the arts of the Appalachian region. Derogatory terms and references such as “hicks,” “rednecks,” “lazy,” and “stupid” were used by some students to refer to the people of Appalachia at the beginning of the unit. By incorporating the acceptance of differences, appreciation of culture, and understanding of art’s purpose, meaning, and intent into lesson discussions, students were given a new perspective on the people of Appalachia and their arts. The students were able to see first hand how art and culture sustain each other. They were able to meet artists, to interview artists, and to create Appalachian art as a hands-on experience. As the students learned about Appalachian art, they gained a respect for the artist and the artwork. They were able to feel pride in the creativity, originality, and inventiveness of their own Appalachian heritage, whether they were born in the Appalachian area or were recent residents.

Because of the need for this course of study and the lack of a course description and syllabus, the writer wrote this proposal to help teachers who may be interested in teaching a unit of study or a course on the arts of Appalachia. Units of study and lesson plans have been included to facilitate the teacher in planning to teach a unit or course.

Teaching art through the traditional Appalachian arts connects students to their community. It reinforces an understanding and appreciation of the culture of the Appalachian region, and promotes and preserves the arts for a new generation. During January 8-26, 2001, an exhibit of artworks from the Arrowmont School of Arts and Crafts was held at the Slocumb Gallery at East Tennessee State University, Johnson City, Tennessee. There were contemporary pieces of artwork based upon the traditional crafts of Appalachia. Quilting, basketry, weaving, pottery, and metal-crafting were all represented in fresh, new artwork of another generation. This exhibit would not have been possible without a commitment from art educators to the preservation and promotion of the traditional Appalachian arts.

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APPENDIX A
ARTIST INTERVIEW WORKSHEET

Date _____ **Artist** _____ **Craft** _____

1. At what age did you begin your art?
2. How did you learn the techniques of your art?
3. Do you practice any other art or craft?
4. Why do you create this type of artwork?
5. Does anyone else work with you?
6. Have you ever made up your own designs or patterns?
7. What do you do with your artwork when you are finished with it?
8. Do you sell your artwork?
9. Where do you get the materials you use?
10. What is the preparation process for the materials you use?
11. What are the tools that are important to your art?
12. Have you ever exhibited your artwork?
13. Do you belong to a guild or club? If so, how long have you been involved in the guild or club and what are some of your activities?
14. What inspires you to create your art?
15. What is the most significant piece of artwork you have created?
16. What project are you working on at present?
17. Have you ever taught someone your art?

APPENDIX B
CRITIQUE AND ASSESSMENT SHEET

Answer the questions in preparation for the class projects critique. Be prepared to share your answers with the class.

Which of the projects is my favorite? Why?

Subject Matter

1. What are the images used in the artwork?
2. What are the images doing?
3. Are the shapes geometric or organic?

Art Elements

1. What kinds of lines are used in the artwork?
2. Are the colors warm, cool, bright, dull? Is there a dominant color?
3. Are the shapes represented abstract, non-objective, open, or closed?
4. Are the textures simulated or actual? Describe them.
5. Identify patterns.
6. Is the artwork two dimensional or three dimensional? How has implied (two-dimensional) depth been realized (shading, colors receding/advancing, foreshortening, linear perspective, aerial perspective, overlap, high-low placement)? How has actual depth (three-dimensional) been realized (concave, convex, volume)?

Principles of Art

1. What similarities do you recognize (shape, color, texture, form, size)?
2. Are there contrasts (dull/bright, cool/warm, shape, movement, size, complexity)?
3. How is movement achieved in this artwork (repetition, altering elements, progression, lines, edges, eyes looking in a particular direction)?
4. Is there something that seems most important? How has that been achieved?

Interpretation

1. Describe the mood of the artwork (lighthearted, heavy, dark, happy, sad, ominous, sensual, somber, joyful, aggressive, passive, tense, relaxed, calm, chaotic, confusing).

2. Make a guess (hypothesis) about the meaning of the work.
3. Defend your hypothesis by using what you interpret in the artwork.

Evaluation: In your opinion, which artwork is most successful in expressing its subject, idea, or theme? Which artwork is most original and fresh?

APPENDIX C

WEAVING REVIEW WORKSHEET

Matching

- | | |
|------------|-------------|
| a. skein | f. spinning |
| b. carding | g. wool |
| c. loom | h. reeler |
| d. warp | i. yarn |
| e. weft | j. shuttle |

1. _____ The breaking up of wool by using paddles that have bristles on them.
2. _____ A continuous thread that is passed over and under another thread.
3. _____ Loosely wound yarn in a continuous weave.
4. _____ The tool that carries the weft through the warp.
5. _____ A frame or machine for supporting a warp and keeping it taut.
6. _____ Longitudinal set of threads on a loom across which the weft is woven.
7. _____ A device for holding skeins of yarn for winding.
8. _____ The process of twisting fibers into yarn.
9. _____ The tool that carries the weft through the warp.
10. _____ Fiber that comes from the fleece of a sheep.

Written Answers

1. Describe how weaving was a family matter.
2. Why was spinning and weaving the basis for survival for the Appalachian people?
3. How was the wool prepared for weaving?
4. How was the craft of weaving promoted and preserved?

5. What were the two types of spinning wheels? Which one was used most often in the Appalachian Mountains?
6. What items were created by weaving?
7. How did weavers get color for their woven artworks?

APPENDIX D
COLOR THEORY WORKSHEET

1. A famous artist named Isaac Newton discovered that, when light passes through a prism, the light divides into seven colors. These colors are called a _____.
2. Newton created a color circle to show the seven colors. These colors in a circle are called a _____.
3. _____ is the real source of color.
4. _____ is the coloring matter found in dyes, glazes, crayons, colored pencils, pastels, etc.
5. When all colors are combined, _____ results.
6. The three dimensions of color are _____, _____, and _____.
7. Red, yellow, and blue are called _____ colors.
8. Orange, green, and violet are called _____ colors.
9. Unequal mixing of primary colors results in _____ colors.
10. _____ colors are across from each other on the color wheel.
11. Saturation refers to _____ or _____ of a color.
12. A neutral gray can be mixed from _____ colors.
13. A _____ is a color mixed with white.
14. A _____ is a color mixed with black.
15. A _____ painting uses tints or tones of one color.
16. Color harmonies are colors that work together in a pleasing way. Three color harmonies are _____, _____, and _____.
17. Color has a powerful effect on people. _____ is often associated with sadness.
18. Warm colors are _____. Cool colors are _____.

19. An artist who studied color and who painted two paintings of his bedroom was _____.

20. Artists who studied light's effect on color were _____.

APPENDIX E
BASKETRY REVIEW WORKSHEET

1. What are the two types of baskets discussed as traditional Appalachian art?
2. Where have examples of Cherokee baskets been found?
3. What are the two types of basketry methods used by the Cherokee Indians?
4. Why were baskets so important to the Cherokee Indians and the Appalachian settlers?
5. What tradition was practiced by the Cherokee with regard to who made the artworks that were created?
6. What materials are best for making baskets?
7. What is the oldest material used by the Cherokee?
8. What are oak splits?
9. Why should the tree be cut 12 to 15 inches above ground?
10. What was used by the Cherokee to dye their baskets?
11. What was considered first in the making of baskets?
12. The Cherokee made their baskets for a purpose but for what did they strive?
13. What is bilateral symmetry?
14. In what other art did the Appalachian settler use the white oak splits?
15. What Appalachian influence can be seen in later Cherokee baskets?
16. How were oak splits prepared?
17. Why was the choice of tree so important to the preparation of oak splits?
18. How did the Appalachian settlers learn to make oak splits?
19. How much material was collected for basket making in one day?
20. What were the shapes used by the Cherokee in making baskets?

APPENDIX F
QUILTING WORKSHEET REVIEW

Fill in the blanks with the words given in the word bank.

quilt quilting bee quilt frame patchwork
piecing appliqué running stitches

1. The design that is applied on top of a larger piece of fabric is called _____.
2. _____ held the quilt taut as it was quilted.
3. Making a large piece of cloth from smaller ones is called _____.
4. Female friends and family would gather to quilt together at a _____.
5. _____ is made up of three layers sewn together by hand or machine.
6. _____ are used to connect the three layers of the quilt together.
7. Sewing small pieces together is called _____.

Answer the following questions using complete sentences.

1. Describe a quilting bee and why it was important to women.
2. Why was quilting important for the Appalachian settler?
3. Why do women continue to quilt even though they can buy quilts readymade?
4. How were patterns created for the quilts?
5. Do you know anyone who quilts? Do you have a quilt in your home?
6. Who is Faith Ringgold? What kind of quilts does she make?

APPENDIX G
POTTERY REVIEW WORKSHEET

Matching

- | | |
|-------------------|---------------|
| a. potter's wheel | f. kiln |
| b. glaze | g. stoneware |
| c. slip | h. salt-glaze |
| d. firing | i. wedging |
| e. bisque | j. porcelain |

1. _____ The method for preparing clay that involves slicing it and slamming one piece onto another.
2. _____ A glass-like coating that is bonded to the ceramic surface by heat.
3. _____ A furnace for firing ceramic products
4. _____ Watered down clay for use in molding and in decorating the clay.
5. _____ A foot- or electric-powered wheel that turns the clay to be formed.
6. _____ A white clay body that has to be fired at a higher temperature than stoneware.
7. _____ Clay that is gray or tan that is fired at a low temperature.
8. _____ The heating of clay or glaze to a specific temperature.
9. _____ Clay that has been fired once, unglazed.
10. _____ When salt is thrown into the kiln during firing.

Written answers and fill-in-the-blank.

1. The three types of pottery discussed in this unit were _____, _____, and _____.
2. What pottery techniques are involved in hand building pottery?
3. What were the purposes of the pots created by the Cherokee Indians?
4. What are the characteristics that identify Cherokee pottery?

5. What two Cherokee decorating designs are created by imprinting?
6. The German immigrant who came to East Tennessee and began Keystone Pottery was _____.
7. Keystone Pottery used _____ glass, as was done in Europe.
8. What kind of jugs were characteristic of the South?
9. How did the railroad impact pottery in East Tennessee?
10. Describe the decal decorating method of pottery.
11. Explain the under-glazed painting technique that the Clinchfield Pottery used in decorating its dishes.
12. What caused the Southern Potteries to close?

APPENDIX H

BLACKSMITH WORKSHEET REVIEW

The Village Blacksmith

Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow,
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;

He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, --rejoicing, --sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou has taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

Henry Wadsworth Longfellow

Questions

1. Define the following terms: bellows, smithy, brawny, sledge, sinewy, forge, toil, wrought, anvil.
2. How does Longfellow describe the blacksmith?
3. Why can he look the world in the face?

4. To what other worker is the blacksmith compared?
5. How do you know that the blacksmith is respected by the village?
6. What do you learn about the blacksmith's life?
7. What gives the blacksmith satisfaction?
8. For what does the poet thank the blacksmith?
9. The last section of the poem states that the blacksmith has taught a lesson by his craft. What is that lesson?
10. What benefits did the blacksmith derive from his art? Do modern artists derive these same benefits from their art?

APPENDIX I
TRADITIONAL APPALACHIAN ART EXAMINATION

Pick one of the choices below and develop your project using the following criteria:

To apply information gained from the unit of study in a creative method.

To exhibit a thorough and complete idea based upon the information gained from units of study.

To plan and execute a composition using the principles of art and the elements of design.

1. As an artist, you have been asked to create a CD cover for a new bluegrass/country music group. The group wants to make sure that culture and art are reflected in the cover. Create the cover, and also name 12 songs for the group. The song titles need to reflect an area we have covered in class and that you learned from this unit of study.
2. A new resort is coming to East Tennessee. It is all about the heritage of the Appalachian Mountains. It wants to appeal to those who live here and to those who have just moved into the area. It is taking the best of Appalachia and presenting it to the mainstream of America. Create a brochure using what you have learned about Appalachia and apply it in an informative/appealing way.
3. You are an author/illustrator. You have just written a book about a topic that takes place in East Tennessee. Apply the cultural studies we have just completed to a synopsis of the story and create a book jacket, front, back, and inside flaps.
4. You have just been invited to create a quilt wall hanging for a famous country music star. He wants it to be displayed in his California home but wants it to reflect his Appalachian background. Create the quilt to represent the Appalachian culture using the "Story Theme" or quilt blocks methods. Use the construction paper/material/collage method.
5. You are the curator for a large museum in New York City. You have been asked to create a display for the museum about Appalachia. Devise a brochure for the display and include the information about your display.

VITA

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