

Appalachian Curator

Volume 1, Issue 2, Fall 2019



The *Appalachian Curator* is a publication of the
Special Collections Committee of the
Appalachian Studies Association

Volume 1, Issue 2, Fall 2019

The *Appalachian Curator* is a newsletter by and about special collections and archives that collect primary and secondary materials related to the Appalachian mountains. Our intended audience is scholars, students, researchers, archivists, librarians, and anyone else with an interest in resources that document Appalachia.

The *Appalachian Curator* is a publication of the Special Collections Committee of the Appalachian Studies Association. It is a free, online newsletter published triannually (Spring/Summer, Fall, and Winter) and hosted at the University of North Carolina at Asheville.

We welcome questions, comments, ideas for articles, news about Appalachian repositories, updates on new acquisitions, and anything related to Appalachian resources.

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Cover photo: Swinging bridge, The Little Pigeon River, Edgar Purdom (1900-1987), Hunter Library Special Collections, Western Carolina University

Editor's Column

Gene Hyde, University of North Carolina Asheville

Welcome to the second issue of the *Appalachian Curator*: A newsletter about Appalachian special collections and archives.

Just a few weeks after the first issue of the *Appalachian Curator* was published in March 2019, an arsonist set fire to one of the buildings at the Highlander Research and Education Center in New Market, TN. Initial reports indicated that documents and other materials were destroyed. To find out what happened, and what the results were for Highlander's rich archival history, we interviewed Susan Williams, coordinator of Highlander's Library/Resource Center. That interview leads off the current issue of the *Appalachian Curator*.

Community archiving was a theme during the last Appalachian Studies Conference in Asheville. Community archiving can take many forms and shapes, but an underlying thread is always strong participation and input by the group or community being archived. Many times the materials gathered during a community archiving project remain with the community itself – oral histories, photographs, documents and other materials – and sometimes scanned copies or duplicates may be deposited in another archive. Sometimes archivists and scholars are part of the process, but not always. There are many variations of community archiving in Appalachia.

With this in mind, the *Appalachian Curator* editors reached out to the Appalachian Studies community and asked for stories about community archiving projects. This issue includes five such stories: the documenting of the Cherokee Snowbird community by community residents, a narrative about Foxfire's ongoing community archiving projects, how the Kentucky craft community engaged in documenting its work, how radio station WSGS is archiving photos from the Hazard County, KY area, and how filmmaker Burr Beard worked with Helen Horn to insure that her oral histories of coal town women found an archival home. Several more community archiving profiles are in the works for the Winter issue, and we would love to include more stories about Appalachian communities are archiving their stories.

Two collections are profiled in this issue, the National Park Service Collections Center at Great Smoky Mountains National Park and the McClung Historical Collection in Knoxville, TN. Thematically, both encompass a range of primary sources related to the Smokies and the people who have worked with and in the GSMNP, administratively, one is part of the National Park and the other is part of the public

library system in Knoxville, a small snapshot that helps showcase the range and diversity of archives found in Southern Appalachia.

This issue also features “What’s new in Appalachian Special Collections,” our list of new acquisitions at collections throughout the region. This is our most visited section of the newsletter, so please send us your new materials so we can include them.

A bit of housekeeping for the librarian and archives readers of the Appalachian Curator. We now have an ISSN (International Standard Serial Number) – making it easier to catalog and index periodicals in library systems. Our ISSN is 2642-8822 and appears on the header of each page.

We are actively seeking articles by archivists, librarians, and Appalachian researchers. We are looking for stories and articles about anything related to Appalachian archives – things you want to share with the Appalachian Studies community.

Possible story ideas include:

- community archiving projects
- digitization projects
- histories and profiles of archival repositories
- profiles of archivists and donors
- descriptions of collections
- articles on the craft and practice of archival work
- lists of new acquisitions
- upcoming workshops or training opportunities
- upcoming or current exhibits and events
- news about grants or collaborations
- or anything else related to Appalachia

Have an idea? Please contact the editors – Gene Hyde ghyde@unca.edu or Liz Skene Harper eharper@wcu.edu. Our next issue (Volume 1, No 3, Winter) will be published in December, with an article deadline of November 30.

We want this to be your newsletter, and hope that you will consider contributing to it. We look forward to hearing from you!

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Highlander Center Archives - a history and update

It's a funny thing, because all of Highlander's stuff is not in one place. Highlander's stuff connects to lots of other people, to lots of other efforts, to other organizations. It's kind of a curious collection. - Susan Williams, Highlander Research and Education Center

A fire destroyed the main offices of Highlander Research and Education Center in New Market, TN, on March 29, 2019. According to news reports, the fire “destroyed decades of historic documents, speeches, artifacts, and memorabilia.” The *Appalachian Curator* contacted Highlander for a post-fire update, and spoke with Susan Williams, coordinator of the Highlander Library/Resource Center, about the history and current condition of Highlander’s archives.



25th Anniversary event in the Highlander Folk School Library. Pictured are Rosa Parks, Myles Horton, Aubrey Williams, and Martin Luther King, Jr. among others. From the Highlander Research and Education Center Records, Wisconsin Historical Society. Used by permission.

Appalachian Curator: Please describe the archives and library at Highlander Center, and how things are after the March fire.

Susan Williams: The Highlander library was built in the 80s with a small archive, and this was before computers. Even then Highlander wasn’t keeping its own archives,

although it did have some original materials. It was originally intended to be an Appalachian archive, which is kind of funny because it wasn't very big. This would have been before there were so many Appalachian archives, this would have been early in the days of the Appalachian Studies Association. Part of the idea was to have social justice Appalachian materials there. It was a pretty small room and we did have some specific collections.

One thing to say about Highlander is that what we have we generate. We're an almost 90 year old institution, and the archives we have are stuff from our work. Institutional records which include grass roots stuff from all over. We're always generating more stuff, which eventually gets thrown away – or maybe not, or gets put in the archives. There was a small archive.

Our office burned, and in the office we had created a records room. The office had been built in the early 90s, and Highlander first came to New Market in the 70s. What had accumulated in the offices and attic were lots of records from that period. What we were in the process of doing was organizing and culling materials that were stashed everywhere. What was in the office was the results of that process. We lost a lot of organizational materials from maybe the last 40 years. We didn't lose everything, but we lost a lot of material.

When I took over this in 2000 I was trying to figure out what we were doing, why we were doing it, and what should we do. We made some progress on internal archiving, but as all this became more complicated we realized there was no way we could do this. And then we had the fire and realized we should really not be trying to keep our original materials here. So our plan in going forward is to not be our own archive, but to have stuff placed other places. We will have a library and have books and materials related to Highlander's work, but not be an archive.

There were organizational materials we would have kept on site, like land and building records. We were planning on moving stuff. I had told our people, "we can't be our own archive. It's so hard to be an archive, and we have other places that have way more resources and storage." So it doesn't make sense for us to be an archive. When they started the archive it was easier. You put stuff in a box, and then do a finding aid, and somebody would come by and look at it. But it's really different now. We had already decided to move materials to the Wisconsin Historical Society, but unfortunately we hadn't got stuff moved before the fire.

Our relationship with the Wisconsin Historical Society goes back a long time, to the 60s. They're a major collector of Civil Rights and labor materials, and got connected to Highlander because of that. Highlander made the decision to start sending stuff there, and over the years they've come down and taken more material. There is material from

the time period I'm talking about that is in Wisconsin already. I think it's one of their most looked at collections at this point.

There are some anomalies. The Tennessee State Library and Archives has some collections. They have some of the state raid materials and some of the legislative harassment materials there. Appalachian State University has the Appalachian Land Ownership Reports because they were the contractor for the land study.

Steve Weiss at the Southern Folklife Collection at the University of North Carolina has helped us through the years. They have agreed to take our video collection. There is still stuff in the library, and we're deciding what to keep and what to move elsewhere. We had talked to UNC already and were already on this track before the fire. Some of the videos are from the 70s and 80s, and we were wanting to find a way to get those digitized. There's some interesting stuff in these films that no one's seen for a long time.

One of our plans is to work with the archives that have materials to have more stuff digitized, then us narrate what this work is and direct people to collections. One thing I realized, and I've been connected to Highlander for a long time, you can send stuff to archives and they don't know what it is. We just sent load of records that was full of acronyms, and I thought that there is something we can do to explain all this, so that people will know that this collection is important.

That's not really documented, and that's what I want to work on, provide some sort of narration of our history, get more materials online, and give some direction. "Why would you want to look at the Southern Appalachian Leadership Training materials? What the hell is that?" That's part of the challenge. How do you explain a program that worked with people on environmental justice? There's a way that we can provide some helpful explanations. That's what I want to do.

Susan Williams is coordinator of the Highlander Center's Library/Resource Center, susan@highlandercenter.org.

The Highlander Research and Education Center's annotated guide to Highlander's archival and digital resources

Wisconsin Historical Society- Primary Highlander Archive

<https://www.wisconsinhistory.org/>

The majority of the Highlander archives from 1917 through 1987, as well as the papers of Myles Horton, Frank Adams, Septima Clark, and others associated with Highlander, are housed at the Wisconsin Historical Society. Microfilm of these archives is available through interlibrary loan. There are extensive finding aids for the Highlander Collections. They have digitized hundreds of photos from Highlander's collection which date from the 1930's to the 1960's; these can be search in their photo gallery. They also did a project digitizing documents from the 1964 Freedom Schools and that project is available at the link below.

Photo galley:

<https://www.wisconsinhistory.org/Records/Article/CS15285> - type in - Highlander folk School

1964 Freedom School Project:

<https://www.wisconsinhistory.org/Records/Article/CS15293>

W.L. Eury Appalachian Center at Belk Library– Appalachian State University

Appalachian Land Ownership Reports and Files:

ASU has extensive Appalachian collections and is the repository for documents for the 1980 Appalachian Land Ownership Study, a participatory research project based at ASU and Highlander which was led by groups across six states to research corporate land ownership in many counties. These reports have now been digitized and are available. There is an overall study and then also a report for each of the states that participated, with detailed land ownership numbers.

Guide to the Appalachian Land Ownership Survey Records, 1936-1985:

<https://collections.library.appstate.edu/findingaids/ac104>

Appalachian Land Ownership Task Force Records:

<http://omeka.library.appstate.edu>

Appalachian Land Ownership Task Force reports:

Alabama final report: <http://omeka.library.appstate.edu/items/show/43623>

Kentucky final report: <http://omeka.library.appstate.edu/items/show/43625>

North Carolina final report: <http://omeka.library.appstate.edu/items/show/43661>

Virginia final report: <http://omeka.library.appstate.edu/items/show/43662>

Tennessee final report: <http://omeka.library.appstate.edu/items/show/43626>

West Virginia final report: <https://omeka.library.appstate.edu/items/show/43663>

Southern Folklife Collection – UNC Chapel Hill

Highlander Center collection – Number 20361:

This finding aid links to various audio recordings from Highlander, including recordings taken from simultaneous disks. Many are songs. This finding aid includes links to audio files downloaded.

Audio Collection <https://finding-aids.lib.unc.edu/20361/>

Guy and Candie Carawan Collection, 1955-2010:

This finding aid has links to audio files that can be heard online

<https://finding-aids.lib.unc.edu/20008/>

Lucy Massie Phenix Collection – this collection has not been digitized but has hundreds of reels of audio and film material from the You Got to Move Film about Highlander, released in 1984. <https://finding-aids.lib.unc.edu/05462/>

Tennessee State Library and Archives

<https://sos.tn.gov/tsla>

A portion of the earlier Highlander material is housed in the Tennessee State Library and Archives in Nashville. Search for “Highlander” in both the “Online Content” and “Catalog” search boxes.

The Archives’ “Manuscript Collection” includes Highlander material from 1932 to 1969 (Mf#990) as well as a “Highlander Folk School Audio Collection.” The “Microform Collection” includes the Highlander FBI Files (Mf#1407).

TSLA is working on an extended Highlander Digital Resource and some materials are available now.

<https://cdm15138.contentdm.oclc.org/digital/search/searchterm/highlander>

**Avery Research Center for African American History and Culture –
College of Charleston**

<http://lcdl.library.cofc.edu/lcdl>

Low Country Digital Library

This center has extensive South Carolina collections and has digitized collections related to the Citizenship Schools. These collections can be browsed at this link and include papers from Esau Jenkins, Septima Clark, and Bernice Robinson.

Featured Collection: The National Park Service Collections Preservation Center at Great Smoky Mountains National Park

Michael Aday, Great Smoky Mountains National Park

In May 2016 representatives of Great Smoky Mountains National Park, the National Park Service Southeastern Regional Office, Senator Lamar Alexander, and local dignitaries gathered in Townsend, Tennessee to cut the ribbon on a project that had been over 10 years in the making. That project, The National Park Service Collections



Reading room at the Collections Preservation Center, Great Smoky Mountains National Park

Preservation Center, officially opened that day, though it would be several months before collection items would be moved into the facility. The 14,000 square foot structure was designed to house the cultural collections from 5 regional national park units: Great Smoky Mountains National Park, Obed Wild and Scenic River, Cumberland Gap National Recreation Area, Andrew Johnson National Historic Site, and Big South Fork National River and Recreation

Area, as well as the archival holdings for Great Smoky Mountains National Park. The facility is the result of a public private partnership between the National Park Service, the Great Smoky Mountains Association, The Friends of the Smokies, and the Great Smoky Mountains Heritage Center.

The first collections moved into the facility were those of Great Smoky Mountains National Park. More than 1.5 million items were relocated to their new home in October 2016. For the first time in the history of the collection the park's extensive cultural and archival collections are now housed under one roof and on park property. The history of the collection dates back to the parks creation in the 1930s. As residents of the Smoky Mountains were forced to move through the exercise of eminent domain, they left behind items of everyday use that were either too worn out or no longer of any practical use. Collected by early park employees Hiram Wilburn and

Charles Grossman, among others, these items would become the core of a cultural collection that today numbers more than 35,000 items and includes archeological and ethnographic finds, textiles, artwork, furniture, tools, firearms, agriculture implements, and other items of everyday use.

Over the course of the next 3 years the other park service units moved their collections into the building. These consist primarily of archeological pieces from Big South Fork, Obed, and Cumberland Gap. Andrew Johnson National Historic Sites collection is made up of items not currently on display in the house museum.

In addition to the historic artifact collection, the facility houses nearly 1.4 million archival records related to the history of the Great Smoky Mountains National Park. The archival collection spans a period from 1780 to 2016 and measures more than 1700

linear feet. The holdings include manuscript collections, audio and video collections, oral histories, historic photographs, maps, plans, and drawings, as well as federal records. This last category, the federal records generated by park management, represents the largest single collection in the repository.

At more than 550 linear feet, this collection chronicles the management

of the most visited National Park from 1930 to today. Among the noteworthy items in this collection are the bound superintendent's monthly reports from 1934-1967, the Central Files which are the primary records documenting the management decisions of the park from 1931-1995, historic structure reports, as well as documents relating to the natural history of the park. Of particular interest are the records relating to some of the more controversial decisions made by park management including the Elkmont Historic District and the North Shore Road.

The archives at Great Smoky Mountains National Park is also a destination for genealogists. Due to the nature of the creation of the park through the exercise of eminent domain, there is a large collection of land transaction documents. Compiled by the Great Smoky Mountains Conservation Association and the North Carolina Parks Commission, these records document the chain of custody for more than 1000 individual parcels of land in North Carolina and Tennessee. Genealogists have mined the records for decades and have used their findings to write dozens of family histories. One researcher in particular, Donald Reagan of Gatlinburg, Tennessee used the information



CCC records at the Collections Preservation Center at Great Smoky Mountains National Park

he gleaned from these documents to publish seven books on the history of the Reagan family in Tennessee. On his death in 2016 he donated his entire family research collection to the archives at the park, marking the single largest archival donation since the archival holdings were relocated to the new facility.

The collection also includes approximately 3500 hours of recorded and transcribed oral histories. The park began recording oral histories in 1934 when WPA employee Joseph Hall came to the Smokies to record traditional Appalachian folk music and the rapidly disappearing Southern Appalachian dialect. Though the original recordings are housed at the Library of Congress, copies and transcriptions are also



Compact shelving at the Great Smoky Mountains National Park Collections Preservation Center

available in the archives in Townsend. Also available are oral history recordings conducted with former residents of the area before it became a national park. Subjects were questioned about everyday life in Southern Appalachia, traditional mountain customs, as well as their feelings about the formation of the park.

The history of the Smoky Mountains is also documented in the archives collection of nearly 22,000

historic photographs. Comprised of images of early residents, Southern Appalachian lifeways, logging operations, and park service activities these images document the changes seen in this region of the mountain south. In 2014 Clemson University took over 14,000 images from the parks collection and made them available on the [Open Parks Network](#). In 2016 Western Carolina University's Hunter Library scanned images and documents for inclusion the digital collection [Great Smoky Mountains a Park for America](#).

Though the Collections Preservation Center is open to the public Monday through Friday from 9 AM to 4 PM, an appointment is required. To make an appointment or discuss the collections please contact Michael Aday, at 865-448-2247 or michael_aday@partner.nps.gov.

Michael Aday is the Librarian-Archivist at the Collections Preservation Center at the Great Smoky Mountains National Park, michael_aday@partner.nps.gov.

Featured Collection: The Calvin M. McClung Historical Collection, Knoxville, TN

Steve Cotham, Calvin M. McClung Historical Collection

The Calvin M. McClung Historical Collection was created in 1919 with the donation of Calvin McClung's personal library to Lawson McGhee Library, Knoxville's public library. McClung carefully built his outstanding private collection of local and regional history over the course of his lifetime, and the new library department became a significant resource for the community and researchers interested in East Tennessee subjects. The McClung Collection will celebrate its centennial on June 15, 2021. Today the collection has 75,000 books; 25,000 reels of microfilm; 5,100 linear feet of manuscripts; 200,000 photographs and negatives; 10,000 newspapers and 500 bound volumes of newspapers; and 3,836 maps.

Lawson McGhee Library (1886) is the cornerstone of the present Knox County Public Library, which is the oldest continuously existing public library in Tennessee. During the era when the McClung Collection was founded, there was a growing community of people in Knoxville interested in the arts and literature (Nicholson Art League), social issues such as woman suffrage (Ossoli Circle), as well as conservation of resources (National Conservation Exposition, 1913) and local history (the East Tennessee Historical Society). There were interlocking friendships and relationships between staff of the public library and members of these groups. The library was led by a dynamic new young librarian, Mary U. Rothrock. There were art exhibits by local artists and cultural programs on all sorts of topics in the new free public library.



Calvin M. McClung Historical Collection

Among supporters of the new library department were Smoky Mountains enthusiasts James E. Thompson, Bob and Margaret Howes, Harvey and Ann Broome, and Roger and Alice Howell. The Smoky Mountains Hiking Club was established in

1924, and the McClung Collection contains collections from many early members and supporters of the SMHC, including Charles Barber, Henry R. and Mary Deaderick Duncan, Paul M. Fink, Harvey Broome, James E. (Jim) Thompson, Carlos C. Campbell, Roger H. Howell, Russell Hanlon, Robert Cook, and Marshall Wilson. Not all of these collections relate to the Great Smoky Mountains, but a great many of them do, in all or in part. Harvey Broome, a founder of the Wilderness Society, and Paul M. Fink, a key member of the Nomenclature Committee for the Great Smoky Mountains National Park, have especially significant collections. Important photograph collections of the Great Smoky Mountains include James Thompson, Paul Fink, Harvey Broome, and Roger Howell.

The Calvin M. McClung Historical Collection has been the archival caretaker of the Smoky Mountains Hiking Club's records since 1956. The announcement to the SMHC Board on April 24, 1956 reads as follows: "Helen Lewis proudly reported that the SMHC historical records are now in the McClung room at the Lawson-Magee (sic) Library

Helen and Margaret Howes spent an entire day getting the material in shape for deposit there." Margaret Howes was Harvey Broome's sister and a librarian at Lawson McGhee Library. These records were placed in the library with the hope that they would not be scattered over the years with changing officers in the club. After the initial receipt of records, the library has faithfully added new records and publications to the original set of records as received from the club.

One of the most unique collections in the library is the Westwood Collection, family papers from the Armstrong family of Knoxville and East Tennessee spanning over three generations. Drury Paine Armstrong (1799-1856) was an important civic leader and businessman in Knoxville. In addition, he owned 50,000 acres of land in the Great Smoky Mountains and operated a large farm, Glen Alpine, in the mountains in Sevier County. Robert Houston Armstrong (1825-1896) was a civic leader and served as the longtime treasurer of the East Tennessee Mental Hospital near Knoxville. Adelia Armstrong Lutz (1859-1931) was a noted artist who lived in Knoxville her entire life. She was married to John E. Lutz (1854-1920) and was the mistress of Westwood, which included a major artist's studio in the house for painting. The three Armstrong houses—Crescent Bend, Bleak House, and Westwood—are still standing today along Kingston Pike, on what was originally the home farm of the Armstrong family.

The library has over 500 reels of microfilm from the National Archives relating to Cherokee Indians in Tennessee. These records, the majority created between 1800-1929, include the letters and records of the Cherokee Indian Agency in Tennessee, the

Cherokee Indian Agency in Tennessee, the Superintendent of Indian Trade, the Office of Indian Affairs and others.

The Tennessee Archive of Moving Image and Sound (TAMIS), the newest initiative of the Knox County Public Library, is dedicated to collecting, preserving and providing access to the moving image and recorded sound heritage of East Tennessee. Film and video holdings include amateur home movies shot by local residents, industrial and educational films, local newsreels, and commercial Hollywood films produced in the region. Audio recordings dating back to the 1920s include vintage radio programming, home and studio music recordings, and oral histories and field recordings from the region.

Collections include the Thompson Family and Jack Huff Film Collections, which contain some of the earliest images of the Great Smoky Mountains and its inhabitants; the Marie Cirillo Videotape Collection, documenting former coal mining communities in upper East Tennessee during the 1970s; recordings of the Mid-Day Merry-Go-Round and other regional radio broadcasts that reached listeners for hundreds of miles; local television holdings including news reels, commercials produced by local advertising firms, and musical variety shows such as the Cas Walker Farm and Home Hour. The items in these and hundreds of other collections are unique to TAMIS and offer an intimate, compelling view of southern Appalachian people and their culture throughout the 20th century.

Steve Cotham is McClung Collection Manager at the Calvin M. McClung Historical Collection, scotham@knoxlib.org.

What's new in Appalachian Special Collections?

New collections in regional repositories

W. L. Eury Collection, Appalachian State University

Paul Ashley Records: A major recent acquisition was the record collection of Paul Ashley of Creston, North Carolina. Ashley was an audiophile who collected all styles and genres of music, but had a particular affinity for Gospel music. At over 22,000 records, this collection contains a wealth of recordings by regional black and white Gospel, Bluegrass, Old-Time, Blues, and Country artists.

Recently processed...

Frances Fernald Scrapbook: This scrapbook showcases the Country music fandom of Frances Fernald. As a young teenager in New Hampshire during the 1930s, Fernald was an avid listener to Country music programs broadcast by New England Radio stations. Her collection includes signed photographs, correspondence, set lists, and lyrics from Appalachian artists who performed in the northeast during that era, including Bradley Kincaid and Lulu Belle and Scotty Wiseman. The collection also provides a window into the “hillbilly” and “cowboy” music craze, with photographs and ephemera from New England bands who adopted the mountaineer image and played music inspired by the Appalachian South and American West.

James Marion Riddle and Dewey Hobart Riddle Papers: The Riddle family of Unicoi County, Tennessee, were timbermen, farmers, and railroaders in the late nineteenth and early twentieth centuries. These papers focus on James Marion Riddle (1852-1930) and his son, Dewey Hobart Riddle (1898-1975). James Marion Riddle operated sawmills and owned timber acreages throughout Unicoi County and the surrounding area. Dewey Hobart Riddle initially joined the family timber business as a teenager but later took a variety of jobs, including working as carman on the Clinchfield Railroad and selling patent medicines. The collection contains account books and receipts detailing an east Tennessee family engaged in a wide range of vocations.

Berea College

WHAS Radio Historical Collection: The recordings document a wide range of state, national, and world issues and events. For instance eight Kentucky governors can be heard navigating the rough-and-tumble of Kentucky election campaigns. There are also World War II news updates, and presidential visits to the state. Entertainment programs

include the Kentucky-based Renfro Valley Barn Dance, Louisville Symphony performances, African American jug band music, musical variety shows, soap operas, and sporting events, particularly the Kentucky Derby. The 1500 lacquer coated glass and aluminum based discs containing the programs were created by Louisville, Kentucky based WHAS. They have been digitized with support of an anonymous donor and can be heard through links in the Collection finding aid.

Berea also received a Council on Library and Information Resources (CLIR) Recordings-at-Risk grant to digitize 785 analog audio recordings from Berea's Michael and Carrie Kline Collection. The recordings are distinctive because of their multiple first person accounts of memories, stories, and beliefs for each of four communities in West Virginia and Pennsylvania. The recordings resulted from folklife and oral history documentation projects conducted between 1994 and 2006. Comparable collections for these communities have been found nowhere else. In addition to digitization, the project will provide cloud based preservation and online public access.

Archives of Appalachia, East Tennessee State University

Erwin Citizens Awareness Network (ECAN) Records, 1957-2015: AppMs 870. Public information on Nuclear Fuel Services, Inc. and the Swedish waste processor Studsvik, Inc. gathered by Erwin Citizens Awareness Network (ECAN) as part of the group's watchdog activities. While the primary focus of the documents is the uranium downblending facility in Erwin, Tennessee, the collection also includes materials on similar facilities elsewhere. <https://archives.etsu.edu/repositories/2/resources/814>

ET & WNC Transportation Company Minute Book 1, 1942-195: Added to the ET&WNC Transportation Company Records, 1868-1970, AppMs 91. https://archives.etsu.edu/repositories/2/archival_objects/161284

Federation of Communities in Service (FOCIS) Records: (accrual), 1944-2017, AppMs 526. Minutes, publications, photographs and grant paperwork related to the organization, including material related to its dissolution in 2017. Margaret Gregg (see below) was an early contributor to the organization. The accrual is unprocessed but open to researchers with advance notice. <https://archives.etsu.edu/repositories/2/accessions/22>

Johnson City Rephotography Project: 2016, AppMs 873. Black and white photographic prints made by ETSU visiting professor Joshua Greer's advanced photography class. Students selected early 20th century negatives by Johnson City, Tennessee photographer Burr Harrison and restaged the photographs at the original location. <https://archives.etsu.edu/repositories/2/resources/817>

Margaret Gregg Papers (accrual), 1934-1988: AppMs 749. Six silkscreened posters by the Abingdon, Virginia artist and activist.

https://archives.etsu.edu/repositories/2/archival_objects/160715

Marat Moore Papers (accrual), 1980-1994: AppMs 316. Audiocassette recordings of some of Moore's interviews with women coal miners. Advance notice required for access.

<https://archives.etsu.edu/repositories/2/accessions/25>

University of Kentucky

The University of Kentucky Libraries Special Collections Research Center has acquired the records of the AMD&ART Park in Vintondale, Pennsylvania. The records include project files, photographs and slides, video, and publications relating to the public park and Acid Mine Drainage Treatment system, which was a collaboration between scientists, artists, historians, and landscape architects.

University of North Carolina Asheville

Little Switzerland Resort Papers: Records, correspondence, photographs, blueprints, legal documents, and other materials related to the development and management of the Little Switzerland Resort in Western North Carolina. Awaiting processing.

State of Black Asheville Collection: Documents, student papers, class materials, demographic and economic data, and other materials documenting the economic, social, political, and cultural lives of the black population in Asheville. The materials came from a series of classes and community activities by now-retired UNC Asheville Sociology Professor Dwight Mullen. A finding aid will be available in early October.

Virginia Tech

Julia Thomas Conway and Mary Black Thomas Luster Correspondence, 1895 – 1898: Ms2019-019, 0.2 cu. ft. 1 box. Julia Ellen Thomas was born in 1848 in Blacksburg, VA, the daughter of Colonel William Thomas and the fifth of five children. Julia and William Buchanan Conway were married in 1870 and settled for a time in Blacksburg where William became a surgeon for the Virginia Agricultural and Mechanical College (now Virginia Tech). Mary Black Thomas Luster was born on August 22, 1834 in Blacksburg, VA, the daughter of Colonel William Thomas and the third of five children. Mary married Archiles W. Luster, who was a farmer in Blacksburg,

VA. The collection consists of letters written to Conway by her sisters, Mary Black Thomas Luster and Ann Elizabeth Thomas (1830-1903) from March 29, 1895 to December 27, 1898. Most of the letters are undated, but are assumed to be written around the time of the dated letters. Topics in the letters include family matters, particularly relating to her daughter, Daisy Conway who seemed to have lived with Julia's sister Mary.

Herschel A. Elarth-Charles S. Worley, Jr. Architectural Firm Drawings, 1955-1961: undated, Ms2019-036, 1.0 cu. ft. 2 folders. The collection contains architectural drawings from five projects designed by the partners between 1955 and 1961 (plus one undated alteration). These include three private residences in Blacksburg, Virginia, and two businesses in Christiansburg, Virginia.

Hard Times Blues Collection, 1966, 2001, 2003, 2019: Ms2019-038, 0.2 cu. ft. 1 box. The Hard Times Blues Collection contains materials about the play *Hard Times Blues* by Lucy Sweeney and its production by the Dumas Theatre Troupe in 2003. Items include background research, correspondence, and a 2019 revised copy of the play as well as programs, flyers, photographs, and a newspaper article about the 2003 production. The play is about Blacksburg local and Virginia Tech employee Floyd "Hardtimes" Meade (1882-1941), who was influential as a mascot performer and turkey trainer for football games. His turkeys served as an early predecessor to the HokieBird mascot representing Virginia Tech today.

Update to: Fries Textile Plant Records, 1900-1988: Ms1989-039, 80 boxes, 150 cu. ft – Processing of the Fries Textile Plant Records (including including correspondence, ledgers, production records, employee records, and other items documenting the history of the town and plant) is complete and the finding aid is available on Virginia Heritage. An additional accession of approximately 180 blueprints and 15 slide decks was obtained in July 2019, and processing of these materials is almost complete. The NHPRC grant-funded processing project is due to end October 31st, by which time a small selection of digitized cornerstone documents will have been made available in an online exhibit. (Note : a listing for the Fries collection appeared in Vol. 1, No. 1 of the *Appalachian Curator*.)

Warren Wilson College

Appalachian Schools: Materials acquired from historic schools, including Asheville Normal and Teachers College, Dorland-Bell School, Mossop School, and Asheville Farm School, all founded and sustained by the Presbyterian USA Board of Home Missions. The collections contain records, publications, and photographs.

Mountain Music Archive: This collection includes audio recordings from live performances of regional old-time music at the Asheville Junction music hall, the Sage Cafe at Warren Wilson College (2001-04), and a series of NEA-funded concerts at WWC (1976-82), as well as donations of recordings made by other traditional music enthusiasts. The recordings also capture gospel, ballad and shape-note singing, as well as interviews with musicians.

West Virginia University

Isabel L. Jones, World War II Code Girl, Oral History: A&M.4433 Sound recording of oral history interview conducted by historian and WVU professor emeritus Barbara Howe with Isabel L. Jones. Jones was a code breaker, or “code girl”, who worked on deciphering German and Japanese codes for the United States of America (USA) during World War II (ca. 1942-1945). The work performed by the code girls is documented in the book “Code Girls: The Untold Story of the American Women Code Breakers of World War II” by Liza Mundy. In addition to the sound recording, there is also a seven page document providing background information on people and places mentioned in the interview, a photograph of Jones, a note by Liz Mundy, and four other documents. <https://archives.lib.wvu.edu/repositories/2/resources/6539>

William Allen Crow of Charles Town, Two Letters and Receipt Regarding Purchase of Slaves: A&M.4437 Two letters and a receipt regarding the purchase of slaves by William Allen Crow, resident of Charles Town, Jefferson County, (West) Virginia. Each of the items was written to Crow by a different correspondent.

The first letter was written 8 March 1836 by Robert Gallaher regarding a slave auction in Richmond, Virginia. When they had previously met in Charles Town, Crow had requested that Gallaher provide him information regarding the sale of slaves. A partial transcription of the letter follows “They was a sale today of nine which I thought brot very good prices. The first man that was set up was a ruff carpendter (29 years old) which brot 1,500. The second was a young fellow about the size of your Lewis which brot 1,015... They set up a girl 8 or 10 years old but not at all likely, brot 375... A little boy 4 or 5 brot 290, also a girl twelve years old brot 490.”

The second letter is from John Boyer, the county jailor in Martinsburg, (West) Virginia, on 1 June 1836: “There has been this day committed to the jail of this place a negro woman named Julia, the property of Mr. Abraham Vanmeter of this county. He says she has shown a disposition to run away and has become quite unmanageable. He will sell

her to any person who will give him the best price... She is a very valuable woman. She is about 30 years of age... and is a stout and healthy-looking woman.”

The final document is a bill of sale dated 12 December 1839 from Adam Link, selling “a negro man Solomon about twenty two years old” to Crow for \$612.50.

Crow was born circa 1794 and died in 1870. He married Mary McCartney in 1817. According to available genealogical information, the couple had two daughters who survived to adulthood and are not known to have had any grandchildren. Both Crow and his daughters resided in Charles Town the duration of their lives.

<https://archives.lib.wvu.edu/repositories/2/resources/6544>

John Brown’s Fort, Harpers Ferry, Stereocard Photograph: A&M.4393 A stereocard of John Brown’s fort at Harpers Ferry, West Virginia. This photograph would have been taken prior to 1891, when the fort was sold, dismantled, and transported cross-country for display at the 1893 World’s Columbian Exposition in Chicago. The fort was eventually returned to West Virginia, first to the grounds of Storer College of Harpers Ferry and then closer to its original location under the auspices of the National Park Service <https://archives.lib.wvu.edu/repositories/2/resources/6486>

West Virginia Streetcar Photograph Collection: A&M.4450 Photographs of trolleys and streetcars in West Virginia, including ones located in Wheeling, Charleston, Parkersburg, Bluefield, and Princeton. 76 items from 1920 – 1960. <https://archives.lib.wvu.edu/repositories/2/resources/6568>

Community Archiving Profile: *SJĀdΘSGIōDJT* *ŌhZPĀŌT* – Stories of the Snowbird Day School

Trey Adcock and Gene Hyde, University of North Carolina Asheville

By the time Snowbird Day School closed in 1965, about 550 Cherokee children had attended classes in this remote Western North Carolina school, located in the Cherokee community of Snowbird or Tuti Yi (as it is known in the Cherokee language). Quakers had originally run the school in Snowbird but by the beginning part of the 20th century the federal government, through the Bureau of Indian Affairs, assumed responsibility for establishing and providing educational services.

Snowbird Day School was opened in 1935 during a period of reform when boarding schools were being phased out but, ultimately, it was still largely designed to assimilate Cherokee youth into the broader Anglophone culture. At Snowbird, however, the assimilation story is complex, as the community imposed informal control over the school and its administrators in various ways. The ultimate legacy of the Snowbird Day School is one of fond memories for alumni as they recall forming lasting memories, relationships, and for many holding, on to their language. It is estimated that about 50 former Snowbird students are still living.



Ella and Catherine Wachacha at Snowbird, October 1954

Recognizing the importance of the history of the school and particularly the stories of alumni, Trey Adcock, PhD, Director of American Indian and Indigenous Studies at UNC Asheville, with support from the Eastern Band of Cherokee Indians' (EBCI) Tribal Council, oversaw a community-based archiving project to document the stories of those who attended Snowbird Day School. Adcock received a Public Engagement Fellowship from the Whiting Foundation, and used the Fellowship monies to work with tribal members to digitize historical documents and community photographs pertaining to the school. The collaborative project also had a mission to collect and preserve oral histories, most of which were conducted in the Cherokee

language. The Fellowship also funded a book with community chosen images, a multi-media digital gallery and a traveling photography exhibit.

The project was co-coordinated by Adcock, who is a citizen of the Cherokee Nation, and Gilliam Jackson, an EBCI tribal member who grew up in the Snowbird community and is a 1st language Cherokee speaker. The project was conceived by and emerged from the Snowbird community of former students, and was shaped and molded by their input and energy. The final products and website belong to the Eastern Band of Cherokee Indians, specifically the Junaluska Museum in the Snowbird community.

Early in the process, Adcock and Jackson met with the Ramsey Library Digital Scholarship Support Team at UNC Asheville for help with the logistics of putting together such a project. The team includes an



Slide at Snowbird Day School, 1964

archivist and digital technologists who assisted with website design and creation. Adcock consulted with the archivist on best practices on metadata creation, scanning standards, photo organization and storage, and research skills for attending other archives. The archives provided access to a scanner and work station for use by Adcock's students. This partnership was paramount to the successful completion of the project as Adcock, UNC Asheville students and community members learned about best practices and standards related to archiving. So while the final products were most certainly informed by the community voice, the community also picked up vital skills to carry forward to future archiving projects.

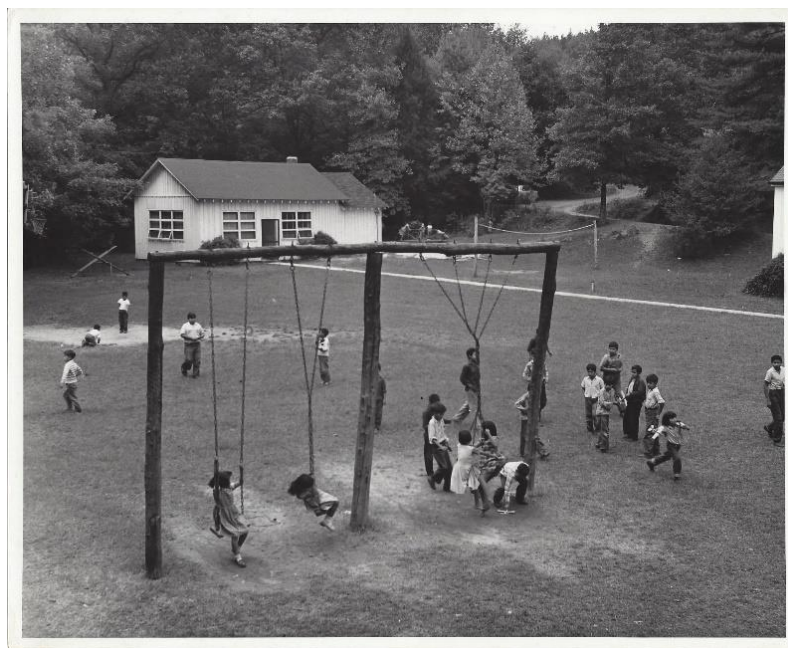


Children with baskets, Snowbird Day School, May 1965

A clear example of the community benefitting directly from this project can be seen not only in the successful completion of the archiving products but also in the success of students from the community who worked on the project. One notable

example of this is Dakota Brown, whose family is from Snowbird and who, as a senior at UNC Asheville, used the products collected from the project to develop a senior thesis to fulfill her History major requirements. Many of the products used in her thesis were oral histories and photographs she collected from family members and then archived as an Undergraduate Research Fellow under Adcock.

The collaboration between Adcock's team, the Snowbird Community and UNC Asheville's Ramsey Library Special Collections is an example of bridging the gap between archives, the academy and community. These reciprocal relationships are vital as community engagement continues to be an institutional priority. Lessons learned from this project will be carried forward into future collaborations.



Snowbird Day School playground

Trey Adcock discussed the “Stories of Snowbird Day School” project at a Library Brown Bag Talk in UNC Asheville’s Special Collections in October 2018. [*A video of his talk is available here.*](#)

All photos were collected from members of the Snowbird community and are used by permission.

Trey Adcock is Assistant Professor and Director of American Indian & Indigenous Studies at the University of North Carolina Asheville, ladcock1@unca.edu.

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Community Archiving Profile: Foxfire: Capturing Southern Appalachian Voices for Over Fifty Years

Kami Ahrens, Foxfire

Since 1966, Foxfire, a non-profit heritage preservation organization in Northeast Georgia, has been recording and sharing oral histories from across Southern Appalachia. Since its inception in a high-school English classroom, the organization has been rooted in the local community. Unlike larger institutions created by collectors, Foxfire's collections were identified, captured, and curated by the community. Today, the organization has grown into a formal museum and archive maintained by professionals, but retains its relationships and roots within the community. Through experiential learning opportunities, community events, and educational outreach, Foxfire seeks to engage with and empower the local community, especially its youth, to take charge of its culture by reconnecting community members with their roots.



Foxfire students interviewing Harry Brown on chair bottoming, 1975

With over fifty years of active collecting within the community, Foxfire's oral history archive contains over 2,000 interviews from North Georgia and surrounding Appalachian communities. All of these interviews have been collected by high school students, who transcribe their interviews and write articles about the history, heritage, arts, and traditions of Southern Appalachia. Foxfire's methods for facilitating the collection of oral histories has changed over time, but the current structure is based around an eight-week immersive fellowship program for local high school students that provides a paid opportunity to explore cultural journalism, history, and heritage crafts. However, Foxfire's involvement with the community doesn't begin and end with high school students—local residents make up the community advisory board, which oversees access and use to the archive, as well as manages special events and programs throughout the year. The general public is also invited to engage with their heritage through programming, classes, and events.

Any discussion of community partnerships unfortunately must include obstacles and challenges encountered along the way. While many voices can equal dissenting opinions, Foxfire welcomes and strives to facilitate such discussions. However, in recent years, the local community has moved away from close involvement with Foxfire. The



Foxfire students and environmental activist Adam Bigelow, 2017

organization has striven to revive its program for high school students, increase programming and events, and boost its community board membership. While the avenues have been successful, Foxfire is still working towards building partnerships within the community and even further increasing community involvement.

Many of these bridges are built by our high school students, who reach back into the community to learn more about their own histories, but also to shape their

futures. Several students are interested in documenting change as it happens—from social media to the tourism industry to opioid abuse. Foxfire encourages these connections and supports students as they seek answers to the hard questions—how does change in Appalachia shape identity and traditions? Contemporary collecting of oral histories expands the narrative of Southern Appalachia beyond the stereotypical traditions and sculpts the future historical perspective of the region. While we cannot capture all voices, we actively seek out diverse and challenging narratives that enrich and grow our understanding of the region.

New interviews (by topic) to the Foxfire collections, 2018-2019:

- Local shepherds raising Jacobs Sheep in Cullowhee, North Carolina
- Regional folk artists
- Interviews on the opioid crisis in Rabun County, Georgia
- Experiences from a National Forest Service firefighter and ranger
- Interviews on the local farm-to-table movement
- Woodstove cooking
- Herbalism and folk medicine in Southern Appalachia
- Local music and instrument making
- Flintknapping
- Local business owners and the tourism industry

- Economic growth and landscape development
- Change in education over time
- Beekeeping
- Movie propmaking

Our archive is open to stakeholders, community members, and researchers. For more information about the collection or research requests, please contact asstcurator@foxfire.org or check out our website: www.foxfire.org

Curated audio from our collections is now available on our monthly podcast, *It Still Lives*. Find episodes and more on our website (www.foxfire.org/journal/) or subscribe on iTunes.

Kami Ahrens is Assistant Curator & Educational Outreach Coordinator at The Foxfire Fund, Inc.



Foxfire Fellows, 2019

Community Archiving Profile: Saving Kentucky Craft History

Philis Alvic, Kentucky Craft History and Education Association

The Kentucky Craft History and Education Association (KCHEA) is an organization founded in 2008 that gathers, conserves, and presents the history and on-going impact of crafts in Kentucky. This mission is carried out in a number of different ways. Saving objects and documents and recording interviews that tell the story of Kentucky crafts is one of the goals of the organization. Bringing awareness of Kentucky crafts to a wide audience is another goal. So, it is very important that collections be accessible.

From the inception of the organization, the board decided that they would not become a museum or archive, but work through institutions already established in Kentucky. In carrying out projects, partnerships have been formed that promote crafts and benefit both groups.

Ensuring that the scholars of the future will have material to reference is a primary objective of KCHEA. To this end, KCHEA has conducted interviews of close to 100 people as part of our Craft Luminary project. Documenting craft history means more than just interviewing craftspeople, it also includes those people prominent in crafts organizations, government efforts, and educational institutions. We have also included collectors of craft objects in our efforts. We desire to represent all aspects of crafts making, promoting, exhibiting, collecting, and selling.

Since we wanted the public to have access to our interviews, we partnered with the Kentucky Oral History Commission (KOHC) of the Kentucky Historical Society (KHS). The original tapes and now the digital files are housed in Frankfort with the KOHC. KCHEA wanted public access to our materials and knew they would get wider exposure through the major state oral history archive. Nearly 60 interviews are available through the KOHC website, with plans to make all of them available

Our interviews are video rather than audio, which presented some problems, due to the large digital files. So, we worked out a system to place compressed files on the Internet and store the larger files on a separate hard-drive available for copy through the Frankfort office of KOHC.

Realizing that researchers prefer to review interview transcripts, KCHEA established a policy to transcribe and index all interviews. A few years ago, an opportunity presented itself with a grant from KOHC to index interviews using the Oral History Metadata Synchronizer (OHMS) developed by Doug Boyd at the Louie B. Nunn Center for Oral History at the University of Kentucky Libraries. This system identifies major topics and then a researcher can go directly to desired place in the interview. This saves time and effort in having to listen to the whole video, when only a particular area of interest is desired.

KCHEA maintains a working list of people that we plan to interview. Although there is some priority given to individuals on this list, age or health concerns may bring someone up to the top. Also, when travelling around the state, if two desired subjects are in the same geographic area, they will be scheduled during the same trip. This list was

devised by the KCHEA Board, but there is a process where someone can be suggested for an interview.



Presenting the Legacy Workshop at the Kentucky Artisan Center at Berea

We realized that for there to be documents to reconstruct history, someone had to donate them to archives. So, instead of collecting documents ourselves, we set about encouraging organizations and people from the Kentucky crafts

world to place their papers into recognized facilities. To this end all the higher education and historical society archives were surveyed to see if they would accept papers of craft activities. All of the state-sponsored universities said, "yes." Of the private schools, the University of Pikeville and Berea College agreed. The Kentucky Historical Society and the Filson Club assented to collecting. Each institution would, of course, make their own decision for a particular batch of documents. Some archives specified that the entity have geographic or some connection to the institution where they were situated. The reasons institutions declined collecting craft documents were space, their narrow collection policy, or cost.

KCHEA developed a workshop to encourage craftspeople to think about their legacy. Objects are preserved because they are often loved and appreciated. However, we were concerned that the how and why of the creative process would be lost when a

craftsperson retired or passed. In the workshop, we talked about what documents and materials a person might save, ways to interview a craftsperson, and placing collections into archives.

If people might be hesitant to approach an archive, we offered to do it for them. Craftspeople seem to be a modest group and often they do not feel they were important enough to have their records preserved. We point out to them, that they might not view themselves as standing out, but they are part of the larger story of Kentucky crafts.

We presented the workshop twice and although attendees praised the sessions, they did not draw many participants. In discussing other ways to present information, we came up with educational videos. Our videographer suggested a series of short videos concentrating on one preservation topic at a time. Each section could be rolled out separately, creating more opportunities for publicity. We are currently waiting on funding to carry out this project.

The [KCHEA website](#) documents our activities and makes information available. It carries links to many of our project partners. Many of the video interviews and clips from others are available on [KCHEA's YouTube channel](#). We do not view our small volunteer board as writing Kentucky craft history, but rather making materials available for writing that history.

*Philis Alvic is President of the Kentucky Craft History and Education Association,
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Community Archiving Profile: Hazard County, KY area photos archived by radio station WSGS

Ariel Fugate, Mountain Association for Community and Economic Development (MACED)

Radio station WSGS, based in Perry County, Kentucky, is working to preserve memories of the Hazard, Kentucky, area through a developing a photo archive. Shane Sparkman, one of the owners of the radio station, WSGS, started the “Flashback” program on the radio because he has an interest in Hazard history. “Flashback” references something that happened on a particular day in history in East Kentucky. Shane also began developing an archive of historical photos and sharing those through the radio station’s Facebook. Many of the photos have been donated to WSGS, including photos from well-known local photographers Sanders Petrey and Paul Gordon.

Recently, the Sparkmans took in a donation of 100,000 negatives.

Sparkman serves on the board of the Bobby Davis Museum and Park, which houses more historic photos of the area, and hopes that one day they can have a systematic way of preserving all of these items from Hazard’s past.

WSGS is currently looking for funding to hire an intern to work on a digital archive of the photos so they can be made even more available for the public. You can read more about the Sparkman’s photo archiving project here: <https://maced.org/appalachias-new-day/preserving-histories/>.



Boxes of photos in the WSGS studio space

Ariel Fugate is Communications Coordinator at the Mountain Association for Community Economic Development, which has offices in Berea, Hazard, and Paintsville, KY, ariel@maced.org.

Helen Horn: The Other Half Speaks: Reminiscences of Coal Town Women

Burr Beard

Burr Beard had the pleasure of working with the late Helen Horn on her transcripts and materials from a valiant effort of her work in the 1980's to collect oral histories of woman of the Southeast Ohio coal towns, entitled *The Other Half Speaks: Reminiscences of the Coal Town Women, 1900-1950* in Athens County, Ohio.

Helen Horn entrusted Beard to organize the typewritten files of these oral histories and granted permission to have the files archived in both the Southeast Ohio History Center and the Robert E. and Jean R. Mahn Center for Archives and Special Collections at Ohio University. She signed the Deed of Gift for both archival units in Athens, and Beard saw that the transcripts of the coal town women were archived at both.

In 2017, Beard produced a film documentary, *The Millfield Mine Disaster 1930*, during his master studies in the Ohio University School of Media Arts and Studies. Burr was able to use two of these transcripts of women who were in Millfield the day of the Millfield Mine disaster, on November 5, 1930. He also used a clip from the 1990 WOUB-TV



Screenshot of Helen Horn from an interview
by Burr Beard

documentary produced by Helen and Roger Good, which she stated had come from 40 hours of oral histories told by 21 local women.

Beard's documentary is available here: <https://vimeo.com/284499897>.

A transcription of Horn's oral history with Myrtle Law is available at: <http://libjournals.unca.edu/appalachiancurator/wp-content/uploads/2019/09/Myrtle-Law-Interview001-1.pdf>.

Burr Beard is a musician, promoter, researcher, and film-maker from Athens, Ohio, burr.beard@gmail.com.