

## Chapter 1 : June Tolliver House | Big Stone Gap, VA

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Index of American Design: Christensen, This book was referenced below by Phillis Howsmon Pollock, who stated that the bird and flower drawing on p. The Minneapolis Library has a copy of this magazine, but the magazine is no longer published. The article accompanying the picture gave me the name of Carolyn J. Luck, was able to tell me that they had had an exhibit of Fraktur memorabilia, and that the owner, Dr. George Compton, had allowed a viewing of our book and that the museum had copies of several of the pages. She very graciously copied them for me. I enlarged the pictures from the "Antique Magazine" as some of them were not included in the above copies. Then, I took copies from the "Folk Painters of America". According to the above article, I have a complete copy of the Fraktur Book, which of course is in beautiful color. Our book seems to be complete, so one can imagine the value it has today. Collectors do not know who the artist for many of these books including ours was. The pages are about 5 x 7. The picture of the bird and flower still is illustrated on page 9 of "Index of American Design" in full color, but the Minneapolis Library and the book is stored until the new building is ready for it. I hope to be able to color copy this print. When I wrote to Dr. Compton [], his daughter told me that he had died in in and that the book was still in their possession. I sent her a copy of the Slattery-Haney book so that she could know about our family. Weekley, May I DLH am not looking for a copy of this magazine, as there are no illustrations from the Howmon Fraktur Book -- but it is included here as it discusses the book and its author. Within this group of new pictorial material were pages from record books for the Bannan, Fries and Hobday families, all of which were drawn by an unidentified artist in the vicinity of Winchester, Virginia, during the first quarter of the nineteenth century. A fourth book in the exhibit, done for the Howsmon family, previously was attributed to John Barnard. A single page at the end of this book was executed by the same unidentified hand. Since the show over a half dozen more of these impressive little booklets, either complete or in part, have been located in both private and public collections, thereby forming one of the largest groups of their type documented to the Valley of Virginia see chart on pp. This is the conundrum -- there appear to be two artists of the Howsmon book, with the second one being the unknown Virginia artist. I agree with the Williamsburg Folk Art Museum that just the birds page was done by the Virginia artist, and it was added to the book later; although it is placed across from Fanny in the set above, this appears to be in error -- both the Antiques magazine and the Williamsburg Folk Art Museum said it was the last page of the book. Perhaps they had planned to add in a page for baby Martha known as "Peggy"? The identity of the artist still eludes our research efforts, although the nature of his drawings and the history of most of the original owners provide important clues as to his working dates, his possible religious affiliation and an indication of his geographical area of activity. This article is therefore more introductory in nature than conclusive, offering through stylistic analysis and historical context a basis for the discovery of additional examples by the artist and hopefully his identity. The evidence gathered thus far indicates that the artist may have been "Scots-Irish," Irish, or English and that a number of his clientele were affiliated principally with Presbyterian churches in the areas of Frederick County, Virginia, and Berkeley County, Virginia now West Virginia. Supporting the thesis that the Virginia record book artist was either "Scots-Irish, Irish, or English is the fact that the written text in all of his known work is in the English idiom, precise in spelling and phrasing. The English or Roman letter style and character of the script does not relate to the more elaborate broken gothic lettering used by many fraktur artists Fig. William Hill, whose ministerial service at Winchester extended from to , also conducted a school and was considered a likely artist candidate until an examination of his handwritten autobiography showed him to have been a poor, if not sloppy, penman. The names of a few other ministers who were part-time schoolmasters as well also have been researched with equally disappointing results. The anonymity of the artist makes it difficult to pinpoint his dates of activity, but a tentative span of to can be suggested at this time. This is derived from the October 20, death date cited for

Margaret Hobday and an inscription reading "Mr. There is no apparent chronological development evident in the style or quality of execution of these booklets. The rich variety of embellishments used by this unknown decorator defies strict classification because the discovery of other works by him will undoubtedly reveal additional fanciful interpretations of his basic motifs. Unlike many record decorators of roughly the same period, whose design elements were often repeated time and again with little difference in detail, this artist consciously made an effort to give each book a distinctive, individualistic look by varying details or combining motifs in a new way Figs. His penchant for diversity is therefore one of the most important identifying features of his work. Close study of the illustrations accompanying this article will give some notion of the complexity of this characteristic, but the reader should bear in mind that only random portions of just six of the fourteen known partial or complete booklets are shown. Within a single motif category, such as "birds," for example, over thirty variations have been recorded. Traced outlines of such small elements were compiled by category for comparative study in the course of research for this article. A random selection of these is included in Figures 4, 5, and 6, with notations on the particular record books in which they appear. The general categories for small motifs include birds, flowers and leaves of various sorts, butterflies, and calligraphic flourishes in capital letters. A number of large devices favored by the decorator appear regularly with little deviation in detail. One which is consistently found is a rippling, occasionally scalloped-edged curtain, just inside and next to several types of outer geometric, rectangular borders see Figs. This curtain invariably frames textual passages and complex central compositions of flowers, birds, trees and the like. An impressive three-story building topped by multiple cupolas with Masonic symbols adorning the doorway as well as the central tower and the sky above fills the full front pages of three books and three-quarters of the front page of the Miller family book see Fig. The building presumably represents the Temple of Solomon, and coupled with other traditional symbols " ladder, trowel, sun, moon, seven stars, open Bible, square and compasses, spade, anchor and what may be a pot of incense " probably indicates that the original owner was a member of the Masonic Order. Bushy, close-leaved trees, occasionally with two smaller leafy branches issuing from the lower or midsection of the trunk, are seen in a majority of the record books with no obvious symbolic inference see Fig. The common six-sided coffin, either in solid black or in a hatched pattern, is one of the few clearly symbolic images used by the artist. Without exception, the coffin is accompanied by an appropriate verse and is framed by a stylized rippling curtain within a rectangular box of geometric borders. Large, elaborate peacocks illustrate pages in the Laing and Tomlin family books see Fig. Because they are so strikingly sophisticated, one wonders if these were not inspired by or copied from a printed source. With respect to technique, it is important to note that all of the decorated pages known for this artist were executed primarily, if not solely, with pen and ink. No brushwork is evident in any of the pieces. Shade, form, and color all were achieved basically with penwork, using colored inks for outline, the hatched and cross-hatched lines combined infrequently with solid inked areas. One of the most interesting aspects of the records examined are the color schemes used. These vary slightly, but generally fall into two groups " a black, reddish brown, and blue scheme and a black, blue, red, green, and yellow scheme. Since the type of inks or liquids used have not been determined, it is difficult to ascertain how much the true colors have migrated or faded. However, two booklets which have not experienced extensive light exposure over the last hundred years match each of the two types described with minimal differences in color hue. Two facing pages from the Bannan family record book, Courtesy Kennedy Galleries, Inc. When one begins to assemble all of the various elements and characteristics outlined and described heretofore, an equally characteristic pattern for individual pages and page sequence becomes immediately recognizable. As before, however, the diversity achieved in arranging the elements seems to be endless. A few generally repetitive features include: The page sequence in these books seems to be basically chronological by birth date for the children. All of the text pages alternate with purely decorative ones Figs. There is one exception to this arrangement which occurs in the book for the Rhodes family where three blank pages for "Death" and "Marriage" are provided Figs. It should again be noted that a number of the booklets attributed to this artist are thought to be incomplete and, in one instance, only two decorative nontextual pages survive. Furthermore, some of the books have been taken apart and their original sequence cannot always be determined. Though equally unsolved, a final consideration in studying this group

is the possible influence they or their maker may have had on other record decorators working in the Winchester area, notably the elusive "Stoney Creek Artist" whose fraktur ranks among the most colorful for the Valley. His career seems to have paralleled that of the family record book artist and within his work are found a few similar designs, chiefly a butterfly, a multilobed flower, and a fleur-de-lis. The illustrator for the Howsmon book, mentioned earlier, also seems to have based his frontispiece building and other small motifs on those by the artist discussed here. Hopefully, with the continued generous help of scholars and private citizens who own such materials, we will someday be able to offer a more definitive statement. The specifics of all marriage and birth dates of parents, where known and recorded by the artist, are given. Listed are family members recorded by the artist. The arrangement of the listings is by chronological date of approximate circa, c. March 15, , m. April 5, Children were:

## Chapter 2 : List of museums in Virginia - Wikipedia

*Folk art in stone, southwest Virginia, [Klaus German Wust] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Virginia is the home of great musical talent. Which do you know and love? Carbon Leaf - This Richmond based quintet band is known for their alt-country, folk-infused indie rock. He was one of the key founders to revitalize the neo-soul movement during the 90s hip-hop age. Missy Elliott - songwriter, producer, arranger, talent scout, record mogul - was born in Portsmouth and continues to live in the Hampton Roads region of Virginia. She is considered the top female hip-hop artist of all time. Grohl spent his childhood growing up in Springfield and Alexandria. GWAR - Formed in Richmond, Virginia this heavy metal band can be distinctively identified on stage for their barbaric warrior costumes. Since their formation in , they have released thirteen studio albums, two live albums and sold over , records. This singer and songwriter is known for his associations with the Grateful Dead and touring with Phil Lesh and The Dead. Meet him at the Wayne C. Henderson Festival every June. Bruce Hornsby - Residing in Williamsburg , Hornsby continues to reach new audiences with his avant-garde pieces. Lamb of God - This heavy metal band from Richmond has released eight studio albums and received multiple Grammy nominations. Rene Marie - Songwriter and jazz vocalist is a native of Fredericksburg. This distinctive honor has only been awarded to less than 85 other jazz recordings in music history. They became very popular with the college crowd at the University of Virginia. The band continues to live in Albemarle County but is touring and recording most of the time. Kevin Michael "Toby" McKeehan - tobyMac hails from Fairfax and was first known for being one of the dc Talk trio that rose to prominent Christian music fame. He has worked closely with fellow Virginian Missy Elliott. Their music is a mixing bowl of old-time, folk and alt-country. Sparklehorse - Indie rock band led singer Mark Linkous is a native of Richmond. Visit the Ralph Stanley Museum and learn more about this legend! The Statler Brothers - They paved the way for group performers in country music. Although they retired from touring in , they still perform and enjoy meeting their fans at The Statler Brothers Gift Shop in Staunton. Chris Brown - This Tappahannock Chesapeake Bay native had overnight success when his first album included what would be a 1 single in the U.

**Chapter 3 : Folk Art in Stone-Southwest Virginia by Klaus Wust (, Paperback) | eBay**

*Shenandoah History, Paperback. Good. Staplebound Softcover, light foxing and few small stains to covers. Prince sticker on rear cover. Contents clean and tight. Unpaginated, 39 b&w photos plus maps and b&w illus. Stone headstones. George Romero co-wrote and directed Night of the Living Dead in.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Western Tradition ; Bradford L. Hip-Hop Arguably, cultural elements from the South have been present in the hip-hop subculture since it began in the s. The South that has nurtured hip-hop is a product of the African diaspora and the African American diaspora to the northern states in the early decades of the 20th century. The region has seen the emergence of numerous southern styles of hip-hop. Being a DJ in its simplest form meant playing records of the most danceable tunes to keep the dancers on the floor. Toasts and boasts are evident in several African American song traditions. HIP-HOP Toasts are rhymed narratives of [anti]heroic events, celebrating the exploits of tough-guy characters such as the baaadman Stackolee: Say, boys What do you think of that? Stackolee killed his best friend Bout a five-dollar Stetson hat. Oh bad man Stackolee. Southern hip-hop MCs recast such exaggerations of wealth, roughness, and sexual prowess in raps of criminal or ghetto-fabulous badness. Snuck up behind him, had his hands in his pocket Took my pistol outâ€”unlocked it Pulled the hammer back and cocked it And left his shit all on the carpet I seen a [murder, murder]. The rapper brags about personal attributes and material possessions by way of verbal skill. In hip-hop, MCs personalize these folk narratives and narrate them in the first person. MC battles were the proving ground for rival MCs; they draw their structure, in large part, from the verbal dueling of the dozens a practice also known as capping, cracking, and snapping. Dating from as early as in Texas, the dozens are ritual insults typically traded between men. The insults can be either direct or indirect with the latter often pointed at women who are special to the men involved in the dueling. You are not currently authenticated. View freely available titles:

### Chapter 4 : Local Attractions - Welcome to Valilee Farms: A Southwest Virginia farmhouse rental

*Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.*

None at this park. Click here to learn more about wedding offerings here. Two lifts provide access to the first floor and basement. On request, however, staff will make available to disabled guests a restroom in the adjacent carriage house, which is closed to the public. Visitors in wheelchairs may visit the grounds, most of which are grassy and flat. Although motorized vehicles are not permitted on the trails, those using electric wheelchairs and electric scooters that meet the federal definition for wheelchairs are allowed there. The Gathering in the Gap Music Festival: Saturday of Memorial Day weekend. The festival is held to celebrate the rich tradition of old-time and bluegrass music found in Southwest Virginia. Activities include competitions, workshops, jams and performances by regional and national musicians. Click here for up-to-date information about the festival. The museum displays rotating and outreach exhibits throughout the year. Archival services, including a new virtual exhibit room, also are available. Visit the Friends of the Museum website for more information about museum programs and services. Email or call for a calendar of events. The museum was bequeathed to the commonwealth in by C. The museum was officially dedicated by the state in It features a collection comprised of more than 25, pieces, about one third of which is on display at any given time. The museum chronicles the exploration and development of the region during the pioneer period of the s and the coal boom of the s. It offers activities for kids, scout and school programs, workshops, an annual Festival of Trees program, a quilt show, a music festival and outdoor exhibits. The museum sells archival supplies and offers the opportunity to have pictures of collection pieces copied, as well as copies of reference files. A gift shop at the museum features Victorian-era and pioneer items, local crafts, a large selection of books and Virginia State Parks products. The Victorian Parlor there is available for rent for business and social occasions. The museum tells the story of the s coal boom and chronicles early exploration and settlement of the region. By the mids, settlers looking for a fresh start were traveling south out of Pennsylvania and Maryland into the valley of Virginia. The flow of immigrants into and through southwestern Virginia increased dramatically. Braving the unknown and constantly facing the threat of Indian attacks, pioneer settlers were almost totally dependent on the land, their own skills and the contents of their wagon for their every need. Displays of tools, household furnishings, quilts and early commerce tell the story of these hardy pioneers. As a Citizens Support Organization CSO , it identifies and promotes activities to conserve, enhance, and interpret cultural and historic resources of the museum. Click here to learn more about the group and its activities. The plans are updated at least once every 10 years thereafter. Three public meetings are held during the initial development of each plan.

### Chapter 5 : Home | The Folk Art Society of America

*Books by Klaus Wust, Folk Art in Stone-Southwest Virginia, The Virginia Germans, Saint Adventures of the Virginia Frontier.*

### Chapter 6 : Project MUSE - The New Encyclopedia of Southern Culture

*Klaus Wust is the author of The Virginia Germans ( avg rating, 2 ratings, 1 review, published ), Folk Art in Stone-Southwest Virginia ( avg r.*

### Chapter 7 : Howsmon Fractur Book

*Folk Art Society of America, Richmond, Virginia. 3, likes Â· 53 talking about this Â· 5 were here. The Folk Art Society of America, founded in , has.*

**Chapter 8 : Association for Gravestone Studies – Special Collections and University Archives**

*Founded in 1963, the Association for Gravestone Studies (AGS) is an international organization dedicated to furthering the study and preservation of gravestones. Based in Greenfield, Mass., the Association promotes the study of gravestones from historical and artistic perspectives.*

**Chapter 9 : Virginia Musicians - Virginia Is For Lovers**

*Location adjacent to amphitheatre that stages the musical adaptation of John Fox Jr.'s novel, "Trail of the Lonesome Pine". At the turn of the century, the house was owned by the Duff family who also owned a hotel across the street.*