

Jon Lohman

The three root cultures of Virginia, which are the focus of this program, extend throughout the commonwealth and combine with many others to create the vibrant traditions of contemporary Virginia. From the old-time music gatherings of Galax to the ceremonial Hmong dances of Arlington, from the intricately hand-stitched quilts of the Shenandoah to the duck decoys of the Eastern Shore, the forms of folklife in Virginia are as diverse as the communities that create them.

Since its inception in 1989, the Virginia Folklife Program, a public program of the Virginia Foundation for the Humanities, has worked to document, present, and support Virginia's diverse traditional folkways by producing and supporting educational materials and public programs. In the first years of the program, Garry Barrow conducted numerous ethnographic fieldwork surveys that helped to capture the stories of everyday people living extraordinary lives and that yielded such cultural treasures as the Buckingham Lining Bar Gang and the Northern Neck Chantey Singers. The Folklife Program also worked with communities like the Monacan Indian Tribe to document their cultural traditions, and it launched the highly successful Piedmont Guitarists Tour, which featured Virginia blues masters John Jackson, John Cephas, Daniel Womack, and others.

In 2001, Jon Lohman assumed the directorship of the Folklife Program, which has continued to document Virginia's rich cultural folkways through audio and video documentation, exhibit design, public programming, and project development. From all the various initiatives of the Folklife Program, the Virginia Folklife Apprenticeship Program stands out as the program's cornerstone. Now in its fifth year, the program pairs experienced master artists with apprentices for a one-on-one, nine-month learning experience.

Apprenticeships have included fiddle making, crab-trap building, and even automobile pinstriping. The program has been generously supported by the National Endowment for the Arts.

During the apprenticeship period, the master artist and apprentice enter into a mutually enriching relationship, both cultural and personal; they connect lessons and memories from the past with shared visions for the future. Through this intimate one-on-one experience, the apprentice is able to access the subtle nuances of the particular traditional form—those elusive qualities of the craft that have invested it with cultural resonance and traditional resilience.

The Folklife Apprenticeship Program helps ensure that Virginia's treasured folkways not only continue, but also receive new life and vibrancy, engaging new learners and reinvigorating master practitioners. This photo essay introduces a number of participants in the program, which truly allows the past to be passed on to the present in Virginia.

*Jon Lohman is Director of the Virginia Folklife Program, at the Virginia Foundation for the Humanities. He earned a Ph.D. in folklore and folklife from the University of Pennsylvania. As the Virginia state folklorist, he works to document, present, and support Virginia's rich folkways through audio and video documentation, exhibit design, public programming, and project development. Jon works closely with Ferrum College's Blue Ridge Institute, and other organizations and communities. He has produced numerous recordings, including the Paschall Brothers' On the Right Road Now, for Smithsonian Folkways Recordings, and bluegrass, old-time, and gospel releases for the Foundation's own Crooked Road Series.*



#### MILDRED MOORE

The Pamunkey Indian potters created their distinctive blackware pottery long before their first contact with Europeans in 1607. Born and raised on the Pamunkey Indian Reservation, **Mildred Moore** learned the art of traditional Powhatan Blackware as a child from the Elder Woman at the pottery school. Mildred is now one of the few elder women still practicing this important tradition. She teaches her apprentice to make the pottery using the hand-coil method, which does not require a pottery wheel. The women dig their clay from the same vein in the Pamunkey River as their ancestors did.

#### THORNTON AND MARTHA SPENCER

Grayson County master fiddler **Thornton Spencer** learned to play in the 1940s from his brother-in-law, the revered fiddle maker and player Albert Hash. Thornton's daughter, **Martha Spencer**, has been immersed in old-time music her entire life. Already a gifted multi-instrumentalist, Martha has used her apprenticeship opportunity to focus on the nuances of the fiddle.



#### FLORY JAGODA

**Flory Jagoda**, "the keeper of the flame" of a once thriving Sephardic Jewish song tradition, mentored singer **Susan Gaeta**. Flory's songs, passed down in her family since they fled the Spanish Inquisition in 1492, were learned from her *nona* (grandmother) as a child in pre-World War II Sarajevo. She sings all of her ballads in Ladino, or Judeo-Spanish, a language that dates back centuries. Sadly, Flory is the lone member of her acclaimed singing family to survive the Holocaust. She has almost single-handedly kept the Sephardic ballad tradition alive. In 2002, Flory was awarded a National Heritage Fellowship.

#### JOHN CEPHAS

The most distinctive feature of the Piedmont guitar style is its fingerpicking method in which the thumb lays down a rhythmic bass-line against which one or two fingers pluck out the melody of the tune. **John Cephas**, of Bowling Green, Virginia, is considered the world's foremost Piedmont bluesman. John learned to play guitar from family members and neighbors in Caroline County at the many "county breakdowns" and house parties that were a staple of social life in the region. His collaborations with harmonica master Phil Wiggins have been delighting audiences throughout the world for decades. In 1989 John was awarded a National Heritage Fellowship, the highest honor the United States government bestows upon a traditional artist.





### JOHN D. CLARY

According to legend, Brunswick stew began as a communal meal prepared for a hunting expedition on the banks of the Nottoway River in 1828. Cooking Brunswick stew has since become a time-honored tradition—a staple at community gatherings, a source of regional pride, the focus of spirited competition, and a true Virginia culinary art. When he joined the Lawrenceville Volunteer Fire Department in the fall of 1973, **John D. Clary** began cooking Brunswick stew under the watchful eye of Stewmaster McGuire Thomas. John eventually ascended to the level of Stewmaster in 1988. He continues to cook for the Fire Department, the local Lions Club, the Virginia Tech Athletic Department, and the Capitol and State Fair in Richmond, where he met his apprentice, **Chiles Cridlin**.

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### PENNY STILLWELL

Canning was the only way to preserve jams, jellies, relishes, and pickles before refrigeration. Master canners such as **Penny Stillwell** have elevated canning to an art form. Since she was six years old, canning has been nothing short of a way of life for Penny. She cans everything from beets to okra, from apple butter to roasted tomatoes. Penny used her apprenticeship to teach her daughter many of her unrecorded recipes and share some of her most cherished canning secrets.

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### OLEN GARDNER AND ROSS MATHEWS

**Olen Gardner** was exposed to a host of instrument makers as a child and has been developing his craft ever since. Olen constructs bluegrass and old-time banjos, as well as guitars and the occasional violin. Olen is a fine banjoist in his right and worked with Charlie Monroe in the early 1950s. A former tool maker, Olen has developed numerous tools specifically designed for the construction and repair of stringed instruments. For the past two years, Olen has been mentoring **Ross Mathews** in the art of fine instrument repair and construction.

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### GRAYSON CHESSER

Eastern Shore native **Grayson Chesser** learned to carve from legendary Chincoteague Island carvers Miles Hancock and "Cigar" Daisy and has gone on to become one of carving's true living legends. Grayson's family roots on the Eastern Shore date back to the mid-1600s. Like his forbearers, he is deeply immersed in the maritime traditions of the area, as a carver, hunting guide, and conservationist. Always eloquent, Chesser sums up the feelings of most of the Apprenticeship Program participants in the following statement:

*"...All I ever wanted to be was a decoy carver. I learned at the feet of master carvers, and now most of them are passed and gone. There's nothing I can give back to those guys now, but I always thought that maybe if I can teach someone, then that could sort of be my way of repaying them. So this apprenticeship is really a continuation of what those guys have done for me."*