The Eastern Shore of Virginia is a 70-mile-long peninsula shaped like a crooked finger, separated from the mainland by the widest expanses of the Chesapeake Bay. Its physical remoteness has given the Shore a distinctive regional identity, and its local culture, developed in relative isolation from the rest of the state, has been tenacious and resilient.

The first permanent English settlers on the Shore arrived sometime around 1620. But until the mid-1960s, its two counties—Accomack and Northampton—were reachable only by boat or by a long circuitous land route through Eastern Maryland.

Many lifelong Virginia residents, even today, are only dimly aware of the Shore’s existence, and some maps of the state have ignored it altogether, much to the dismay and sometimes the amusement of local residents.

Amusement and dismay, because in terms of its history and distinctive cultures, its natural wealth and ecological uniqueness, this region is among the richest in Virginia.

It is also a place where the humanities are deep-rooted and thriving, and where the VFH has made a long-term commitment to regional development through the humanities—in particular through the work of the Eastern Shore Regional Humanities Council.
Virginia’s Eastern Shore has been described as a “green and tranquil land.” Its fractal coastline is defined by a network of creeks, inlets, coves, bays, and marshlands, rookeries and spawning grounds, mixed pine and hardwood forests, and savannah-like open country.

The shorelines of these protected waterways are dotted with houses, some dating from as far back as the mid-1700s, and—increasingly—with new houses and subdivisions, some of them massive even by contemporary exurban standards.

Along the deep water creeks and bays are small towns and former fishing villages, wharves, and—here and there—shucking and packing houses, some boarded up, a few still in operation: remnants of a time when large numbers of the Shore’s residents made their living on the water.

There are also new gourmet restaurants, high-end shops and condominiums, deck bars and coffee houses, and one-acre lots on the waterfront with seven-figure price-tags.

Farther inland, closer to the backbone of the peninsula, there are broad fields of wheat, soy beans, tomatoes, asparagus, and cotton, another main-line connection to the Shore’s rural past and to a time when the productivity of its farms was legendary.

In the early 1900s, Eastern Shore produce was being shipped to urban markets up and down the Eastern seaboard, from Toronto to Havana. In the single growing season of 1928, the Eastern Shore Produce Exchange, a farmers’ marketing association, shipped 23,000 railroad boxcars full of Irish potatoes.

In 1910, Accomack County had the highest per capita income of any rural county in the U.S.; and by the early 1920s Accomack and Northampton counties led the nation in crop value per acre.

Eastern Shore farmers today are beset by the same economic pressures that plague other farmers nationwide, and farmland up and down the peninsula is rapidly being converted to residential use. Most of the produce currently grown on the Shore is harvested by migrant or seasonal workers from Mexico, or Central America; the main agricultural commodity is processed poultry.

A bead-string of barrier islands runs the length of the peninsula’s sea side, from Fisherman’s Island at the southernmost tip to Assateague in the north. These islands were a Mecca for plume and sport waterfowl hunters from the end of the Civil War through the 1940s.

Today, the Shore’s barrier islands have been protected from most forms of development. Several are in pristine natural condition. Although Assateague is visited by tens of thousands of people every year, it is still a birder’s paradise, where the landscape just off the public beach looks like a mid-Atlantic maritime version of the Serengeti, and immense flocks of snow geese and other waterfowl gather during the autumn migrations.
Just across the bay from Assateague is Chincoteague, one of the “hot spots” where development pressures on the Shore are most intense. Chincoteague is in rapid transition, and the pillars of its traditional economy—commercial fishing and related maritime industries—are rapidly eroding. The town is still an important commercial fishing port, but its economy has shifted decisively toward tourism, which has been woven into the Island’s cultural life for decades.

At the other end of the Peninsula, in Cape Charles, one of the three remaining Rosenwald Schools on the Shore—landmarks in the difficult progress of African Americans seeking educational opportunity in the Jim Crow South—sits on a prime commercial parcel, shaded by large maple trees—green and tranquil—in what could well be the last months of its existence.

In short, the Eastern Shore of Virginia is a place of astounding richness and complexity that’s changing so fast it’s like watching history unfold in compressed time. It’s a place where the layers of history are still clearly visible—many of them anyway—in the landscape, the buildings, and what remains of the material past.

Other layers of the past—parts of the Shore’s African American history, for example—are mostly invisible, still hidden unless you know where to look, in the recollections of people who heard or remember, or in the deep aquifers of local tradition—the stories and the story-tellers; or in the oldest continuous set of public records in the country, Northampton County’s, which begin in 1633.

It’s hard to imagine a more fertile field for the humanities than Virginia’s Eastern Shore.

VFH Will Co-Publish Classic Book on Decoy Carving

This summer, VFH and Tidewater Publishers in Centreville, Maryland, will co-publish Making Decoys the Century-Old Way by Grayson Chesser and Curtis Badger. This book is the classic work on decoy carving in the Eastern Shore tradition first published in 1989 by Stackpole Press. The first edition has been out-of-print for nearly a decade and is widely sought after by carvers, hunters, and decoy collectors.

Grayson Chesser embodies a tradition of decoy carving on Virginia’s Eastern Shore that reaches back to the 1800s. He is a master craftsman and waterfowl hunting guide, whose family has lived on the Shore since the mid-1800s. Grayson was also named as a Master Artist in the VFH Folklife Apprenticeship Program.

Curtis Badger is a well-known writer and photographer who has written more than a dozen books about the history and ecology of Virginia’s Eastern Shore.

The new edition will also include a Foreword by Jon Lohman, the director of the Virginia Folklife Program.

VFH is very pleased to help bring this important book back into print. It includes superb photographs and instructions on carving and painting techniques, but also insights into a tradition and way of life that are unique to the DelMarVa Peninsula. It is also beautifully written, revealing the subtle connections between carving technique—refined over many generations—and the broader history and culture of Virginia’s Eastern Shore.
The VFH and Virginia’s Eastern Shore

Continued from page 3

The Council’s membership is drawn from throughout Accomack and Northampton Counties; and it seeks to be broadly representative of the Shore’s communities, its cultural institutions, and those who are working to preserve and interpret its history and heritage.

The Council includes representatives from local museums, libraries, historical societies, schools and colleges, and arts organizations, as well as local business owners, writers and independent scholars.

As I’m writing this, Council member Frances Latimer, an Eastern Shore native, local historian, and publisher, is completing work on the first book devoted exclusively to African American historic sites in Accomack and Northampton Counties.

Her fellow Council member (and VFH Board member) Miles Barnes is working to create a comprehensive, fully searchable database of published resources on the Eastern Shore—including newspaper articles, company records and other documents, maps, and photographs covering the period from 1870-1935: one of the most innovative digital history projects of its kind ever undertaken in Virginia.

Later this summer, three members of the Council will give presentations on local history and cultural heritage to teachers in the two school systems, as part of new teacher orientation. This is seen as the first step in a broader, multiyear effort to create opportunities for Eastern Shore teachers and school children to improve their understanding of the region’s history and folklore.

In the past several years, Council members have worked collaboratively to establish an Eastern Shore Heritage Festival, to publish a cultural heritage map and guide to Virginia’s Eastern Shore, and to conduct lecture and book discussion series on Eastern Shore history and culture.

They have also worked to document the disappearing cultural traditions of Chincoteague Island through oral histories leading to the creation of a permanent local history archive; to host the exhibit Don’t Grieve After Me: The Black Experience in Virginia; and to create interpretive materials in conjunction with the “Masters of Mexican Music” tour performance in Cape Charles.

All of these activities have been supported, in part, with grants from the VFH, and the Council is currently working to produce a series of published articles and radio programs in conjunction with the 2007 anniversary.

There are places where discussions about the meaning of history, the work of tradition and local culture, regional identity, land use, growth, development, and the preservation of community in the face of rapid change are really one conversation; and that is increasingly true of Virginia’s Eastern Shore. It’s also true that the humanities are by their nature central to this larger conversation, and in most of the tributaries that lead to it.

Region can sometimes seem an artificial construct; but on the Eastern Shore, the sense of regional identity—and identification—is very strong, among relative newcomers as well as those with deep family roots on the Shore.

It can be argued that, here especially, individual communities are tied or linked together in a kind of regional destiny, a shared future that will be impoverished if connections to the past and the traditions that flow from it are broken altogether.

The VFH is working with the Eastern Shore Regional Council to create a model for regionally-focused initiatives in and through the humanities. Thanks to the dedication of Council members and the organizations they represent, this work is already well underway.


BY JOHN LOHMAN

Coal

The VFH recently awarded a grant to Lonesome Pine Office on Youth, located in Big Stone Gap in Wise County, to support a 2-CD music collection entitled The Music of Coal.

In 1883, Norfolk & Western Railroad shipped the first rail-carried coal from southwest Virginia. The westbound N & W spread steadily and soon linked up with the eastbound Louisville & Nashville line at a new Virginia town called Norton, located in the center of Wise County. Since then, the area’s rich supplies of bituminous coal have been shipped out by rail and via the piers of Hampton Roads as high-grade coking coal for the steel industry and steam coal for industrial and domestic use.

There are few occupational traditions that have inspired more songs than coal. Clearly, there is something uniquely evocative about an occupation that demands its workers to leave their homes while it is still dark, descend into a deep, lightless hole in the ground, only to return to the surface again under another blanket of darkness. Many of the songs on the CD, such as Merle Travis’s “Dark as a Dungeon,” or Aunt Molly Jackson’s “Hard Times in the Coal Mines,” speak to this aspect of miners’ lives.

Of course, it wasn’t only the daily conditions in the mines that provided rich material for song, but the difficult working conditions generally, including insufficient pay and benefits, as well as the devastating health hazards that were associated with mining, all of which became the subject of musical compositions. The classic “Sixteen Tons,” for example, speaks of the crippling debt that many miners found they owed the coal companies, with the classic line, “I owe my soul to the company store.” There are many songs in this collection that tell of tragic mining accidents, of which there were many, particularly during coal’s boom in the earlier part of the 20th century, and songs like Reverend Joe Freeman’s “There’ll Be No Black Lung in Heaven” speak to the long-term hazards miners have faced.

The producers of this CD sifted through, literally, hundreds of musical compositions that sing of life and work in the coal mines, as well as in the many “coal camps,” company-owned towns that quickly emerged throughout the region to house the miners and their families. Many of the miners came from other parts of the South as well as throughout the country and abroad, and the coal towns were, in fact, remarkably diverse culturally, and became centers for a tremendous amount of cross-cultural interaction.

Much of this cultural blending took place in the form of music, and one product of this dynamic cultural setting was 82-year-old blues musician Nat Reese, whose Save a Seat for Me will be the next release in the Virginia Folklife Program’s Crooked Road CD Series. Reese was born in Salem, Virginia, but soon moved with his family to the coal camps of Southwest Virginia. He learned to play the blues from the itinerant African American blues musicians who came through the area to play in the black-operated “chitlin’ houses,” and his rich, distinctive voice powerfully evokes this life-experience.

To order your copy of Save a Seat for Me, and to learn more about the Crooked Road CD Series, visit our website: virginiafolklife.org.

The Music of Coal compilation will be available in July. For further information, visit the Lonesome Pine Office on Youth website: lpoy.org.

From “Sixteen Tons”

Some people say a man is made outta mud
A poor man’s made outta muscle and blood
A mind that’s a-weak and a back that’s strong

You load sixteen tons, what do you get?
Another day older and deeper in debt
Saint Peter don’t you call me ‘cause I can’t go
I owe my soul to the company store

I was born one mornin’ when the sun didn’t shine
I picked up my shovel and I walked to the mine
I loaded sixteen tons of number nine coal
And the straw boss said “Well, a-bless my soul”

— Made famous by Tennessee Ernie Ford
Lyrics by Merle Travis

Continued on page 6
The VFH recently awarded grant funds to support the Lonesome Pine Office on Youth’s publication of a 500-page hardcover book on the history of 18 coal camps in Wise County. Students traveled to Delaware for a research trip with Lonesome Pine Office on Youth staff as well as UVa College at Wise teaching fellow in history Brian McKnight. With Good Reason radio host Sarah McConnell interviewed McKnight this spring about how the research has contributed to his understanding of Virginia’s coal towns.

Sarah McConnell: How many coal camps or coal towns did we have in Virginia?

Brian McKnight: In its heyday I’d say there may have been as many as 1,000. They could be very small. They could be only 20 or 30 houses.

SM: I’m using coal camps and coal towns interchangeably. Are those terms the same?

BM: No. As a matter of fact, that’s a thing that many of the folks we interviewed are very serious about, because a “camp” suggests a temporary structure. There’s also a stigma with a lot of these people that when they went to local schools, they were called “camp kids,” which was a derogatory term for them. For them, they considered themselves products of a town and equal to those of non-coal towns.

SM: Can you tell us a little about the sequence of labor pools that worked for the coal companies?

BM: Very early on, the Europeans arrived first. By and large, they had experience with coal mining, particularly the Irish and those from Eastern Europe. In the 1910s and 1920s, you see less immigration in and you see more blacks from the Deep South coming north. Now, granted, they’re still dealing with the Jim Crow South, but they come in to these coal towns and they’re working with what we can call the highest level of technology in America at the time. Curiously, as the 1940s and 1950s roll along and America becomes a economically stronger nation, these African Americans who came out of Mississippi and Alabama end up migrating earlier than native-born whites in the coal areas into jobs in Detroit and Dayton. They end up coming back south in retirement because the cost of living is so cheap. So you kind of see American history work in a big grand circle with migration and labor.

SM: You and your students interviewed about 30 people who lived in the towns. What did they tell you about their lives?

BM: They generally remember these places as good places to live—very close knit communities. They remember them as having all the amenities. My aunt likes to tell the story that when she met her husband, he lived in a coal town. She grew up on a farm that was some distance from the road. When they got married and they moved into the coal town she thought she had died and gone to heaven. With her coming off a farm where she and her family were essentially self-sufficient, those things were invaluable.

SM: Did people who lived there have free time, or was it all work and washboarding?

BM: You had long shifts, but there were always afternoons, there were always at least Sundays and often half-days Saturdays. Baseball was a huge sport in these coal towns. In some of my research I found where touring teams, like the Brooklyn Dodgers, most notably—and I think the Philadelphia Athletics—actually came to big Stone Gap, Virginia, and played a couple of coal town teams in the early 1920s in exhibition games. So that give you an idea of how big this was.

SM: So, what do you hope will come of the oral history project, the book, and the CDs of music of coal towns that are in the works?

BM: The book is going to rely on photographic history, but we’ve also included newspaper, traditional narrative history, and quotes from oral history. There will be a variety of voices presented by the book.
Let your imagination take you to that dance floor on a hot summer night in June 1939. Folks take the floor “until their feet swell too large for their shoes, they sweat their collars down, every muscle fibre cries ‘enough’ and the sun ushers in a new day.” In the midst of the revelers, you are dancing the night away at the June German Ball.

This glimpse into merrymaking at the height of the Great Depression is preserved for us, thanks to a 1939 edition of the *Journal and Guide*, a weekly African American newspaper published in Norfolk. By 1900, many places in Virginia had ‘germans’ or formal dances, including Charlottesville and Richmond. However, the June German Ball in Martinsville was more than a dance; it was a cultural ritual.

Today, the June German Balls are remembered as among the most celebrated events ever held on Fayette Street, the center of African American business and social life in Martinsville. The Ball was the brainchild of Dr. Dana O. Baldwin, a local African American physician, and his brothers. Held on Baldwin’s block, this eagerly anticipated, annual event lasted until the 1960s. The excitement began in 1938, when the June German Ball featured Jimmie Lunceford and his special June German Band with continuous music by Juke Scales. Who would have thought that through its more than 30-year history, Cab Calloway, Duke Ellington, Chuck Webb, Ella Fitzgerald, Ike and Tina Turner, Chuck Berry, Little Richard, Fats Domino, and Otis Redding would grace the stage of a city in the foothills of Virginia? These artists brought with them the clapping, stomping, and foot-tapping of the folks’ ancestors, and they let the good times roll.

The June German Ball will bring the joyous sounds of swing to the stage again this year. However, not only will the Ball represent the resurgence of an institution, it will serve as the sign of the close of the partnership between the Virginia Foundation for the Humanities (VFH) and the Fayette Area Historical Initiative (FAHI). During the past two years, the partnership, made possible through a grant by the Harvest Foundation and the National Public Welfare Foundation, has been examining and interpreting the Fayette Street experience through a variety of public programs, lectures, and exhibitions.

This year’s June German Ball will be just one symbol of the culmination of the project in Martinsville. An exhibition entitled *Fayette Street: A Hundred Years of African American Life in Martinsville 1905-2005* will be presented along with an accompanying 120-page book. Each brings joy to the many hard-working people who have brought this project to its full and final realization.

While the Ball in 1938 was held from 10 p.m. to 4 a.m., the Ball today should prove to be a little easier on the feet. It is believed, however, that the event will live up to its reputation. We invite you to “sweat your collar down” and join us the weekend of June 16th as we celebrate the June German Ball. To learn more about the weekend of events and to see a slide show from last year’s Ball, go to aheritageva.org and click on “FAHI Festival.”
The twelfth annual Virginia Festival of the Book shot up this year to a new record attendance: 26,433. “If you were in Charlottesville, you felt it,” said Program Director Nancy Damon. The city brimmed with excitement from readings, panels and performances including those by Michael Connelly, Rita Dove, Barbara Ehrenreich, John Hope Franklin, Amy Goodman, Jane Hirshfield, Barbara Kingsolver, John McCutcheon, Gregory Orr, Mary Doria Russell, Art Spiegelman, and Judith Viorst, just to name a few.

Several programs had an attendance of 500 or more: “Making History: John Hope Franklin and Rita Dove,” “Festival Luncheon: Judith Viorst,” “Independent Media: Amy Goodman,” and “Words and Music: John McCutcheon and Barbara Kingsolver, hosted by David Baldacci.” The McCutcheon-Kingsolver benefit for the VFH Center for the Book raised $48,000 and became the largest audience for a book festival event: 824 people were on hand in the Paramount Theater to enjoy poetry, music, and a cameo appearance by Virginia Poet Laureate Rita Dove.

Among the lively discussions in 2006 was one on the constituency of today’s reading audience, led by Ron Hogan (Beatrice.com).
“If a book isn’t good enough for an adult,” said author Russell Freedman, “it is not good enough for a kid.”

Freedman presented the prestigious May Hill Arbuthnot Honor Lecture in Williamsburg on April 28. Each year, an individual of distinction in the field of children’s literature is chosen to write and deliver a lecture that will make a significant contribution to the world of children’s literature. His presentation, “The Past Isn’t Past: How History Speaks and What It Says to the Next Generation,” was hosted by the Williamsburg Regional Library, with support from the Library of Virginia and the Virginia Foundation Center for the Book. The lecture award is administered by the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA).

Freedman has written more than 50 books for children and young adults and garnered more than 20 awards including the Newbery Award, the highest honor in children’s literature. Convinced that children’s aversion to history is a result of the way it is taught, Freedman’s books try to make people from the past real; to breathe life into past events. Rigorous in his research, Freedman quotes from diaries and letters to help create a sense of reality and immediacy.

Sponsorship of this lecture was one of many ways the Virginia Foundation’s Center for the Book has decided to commemorate the 2007 anniversary of the founding of Virginia and to reflect on the beginnings of our country’s vision of representative government, religious liberty, free enterprise, and democratic traditions.

For more information on the Center for the Book, go to virginiafoundation.org/bookcenter.

A New Way to Support the Humanities

The Virginia Foundation for the Humanities, in cooperation with the UVA Bookstores, is pleased to offer a unique way for you to support the humanities in Virginia. You can now shop for music CDs, documentary film productions, books and more in our new online store. By shopping in the VFH store you will be helping to fund media productions, publications, and exhibits that reach a large public audience.

Visit virginiafoundation.org and click on VFH Store to purchase your own copy of CDs from The Crooked Road Music Series, books such as Don’t Grieve After Me—The Black Experience in Virginia, or limited edition letterpress broadsides from the Virginia Arts of the Book Center featuring poetry by Rita Dove. These items make great gifts and you will have the satisfaction of knowing your gift helped support the humanities in Virginia.
On a sunny morning in late April, Caroline (Carol) Talbot was busy gathering ivy from her backyard for centerpieces at the League of Women Voters luncheon and conference in just three hours. As she washed the vines she breezily discussed preparations for this conference and event that she had orchestrated. “Service and volunteering have always been priorities in my life,” Talbot said.

Over the course of her lifetime, Talbot has served on the board of many nonprofit organizations across Virginia, including the College of William and Mary’s Board of Visitors, the Greater Williamsburg United Way, the Williamsburg Democratic Party, and the VFH.

Talbot, who served two terms as a VFH board member beginning in the late 1980s, recalled fondly a compelling story of a librarian from the Eastern Shore who came back to thank the board for a VFH mini-grant that she had used to start a book club in her area. “This story made me see the humanities in a way that I had not seen them before,” Talbot explained. “I knew then we were reaching rural communities and people that wouldn’t be touched without help from the VFH.”

Talbot continues to be a dedicated donor. “I believe in the mission of this organization,” she emphasized. “I spent five years in a rural community. I understand the importance of reading programs and the type of humanities experiences that the VFH provides across Virginia.”

Talbot remains active in Williamsburg. She enjoys politics, gardening, and is an avid reader and book club member. She is also involved with William and Mary’s senior learning center. She is the mother of four and the grandmother of eight.

We at VFH are grateful for Talbot’s longtime commitment of financial support to the VFH and for making a commitment of her time and talent to many worthy causes. Kudos, Carol, for all you do!

VFH and Hampton University Launch New Edition of Don’t Grieve After Me: The Black Experience in Virginia 1619-2005

On Sunday, April 2, 2006, a reception was held on the historic campus of Hampton University to celebrate the launch of Don’t Grieve After Me: The Black Experience in Virginia 1619-2005. Co-published with Hampton University (HU), this work contributes to the understanding of the African American experience in Virginia over nearly 400 years. Essayists Tommy Bogger (pictured, seated at right), Director of Archives at Norfolk State University; Sarah Hughes, Associate Professor of History at Hampton University (retired); and Michael Hucles (pictured, standing), Associate Professor of History at Old Dominion University gave short synopses of their contributions to the work. Members of the Hampton University choir performed and representatives from HU and VFH shared their enthusiasm with attendees recalling the more than 20-year working relationship that has resulted in both this work and the first publication completed in 1986.
Gift Annuities

A gift annuity is a simple contract by which the donor transfers assets to the UVa Foundation for the benefit of VFH, which in return provides life income to the donor and up to one other family member or loved one. Depending upon age, you may receive a significantly higher income from a gift annuity than from a certificate of deposit. There are two types of gift annuities: charitable gift annuities and deferred gift annuities.

A Charitable Gift Annuity

A charitable gift annuity may be established with a small investment ($5,000 minimum). It can be funded with either appreciated securities or cash. The donor receives an immediate income tax deduction and may also bypass or defer capital gains tax. In addition, a portion of the income may be tax-free.

A Deferred Gift Annuity

A deferred gift annuity has the same benefits and requirements as a charitable gift annuity. The only difference is that a donor selects a future date (one year or more) to begin income payments. In addition to an immediate tax deduction, benefits include increased income and a tax deduction due to deferral of income.

Humanities Advocacy Day on Capitol Hill

BY LYNDA MYERS

Humanities Advocates once again made their voices heard in March and April when 15 friends traveled to Washington to meet with Virginia’s Congressional delegation.

VFH President Rob Vaughan and Director of Development Sheryl Hayes worked with two groups of advocates to talk about how the humanities, State Councils, and the National Endowment for the Humanities (NEH) contribute to the educational and cultural life of our Commonwealth and the country. Advocates shared the impact of humanities funding on their work, the communities in which they live, and the people of each congressional district. Both groups urged lawmakers to increase the NEH budget by $15 million and reinstate funding for the National Historical Publications and Records Commission, which provides grant funding for historical papers collections.

Participants included Charlene Bickford, The Papers of the First Federal Congress, George Washington University; Phil Chase, The Papers of George Washington, University of Virginia; Theodore Crackel, Professor and Editor in Chief, The Papers of George Washington; Nikki Graves, Tinner Hill Heritage Foundation; Steve Herrick, Director of External Relations, American Academy of Religion; Penelope Kaiserian, Director, University of Virginia Press; Deborah Lee, Friends of Thomas Balch Library; Paulette Moore, Shenandoah University; Roy Rosenzweig, Director, Center for History and New Media, George Mason University; and Althea Brooks and Diane Oaks, VFH staffers.

To all of our advocates, we offer our thanks. Your support has been invaluable to sustaining and increasing funding to the humanities on both the state and national levels. We invite everyone to join in future advocacy efforts by visiting your delegate, senator, or representative, or by writing letters of support. Tips, fact-sheets, and general information can be found on our website: virginiafoundation.org.
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The Virginia Folklife Program plots Virginia’s musical heritage from the Blue Ridge Mountains to the cornfields of Southwest Virginia. Visit virginiavolklife.org to learn more about the Crooked Road CD Series and purchase CDs online.