Several weeks before this issue of VFH Views went to press, Mildred Jeter Loving died at her home in Milford, Virginia. Forty years earlier, she and her husband Richard had successfully challenged Virginia's anti-miscegenation laws in a landmark case known as Loving v. Virginia.

The Loving decision, handed down by the Supreme Court on June 12, 1967, removed one of the last grim pillars of legalized racial segregation in the United States. Its impact was profound.

Accordingly, Ms. Loving’s death was acknowledged in scores of newspapers, large and small, both in Virginia and throughout the country. Some eulogized her; and many took note of the impact the Loving case continues to have on how we, as Americans, understand the meaning of the Constitution’s 14th Amendment and its guarantee of “equal protection of the laws.”

And yet both Ms. Loving and her husband, who was killed in an auto accident in 1975, lived in relative obscurity. And their story—one of courage, love, and modest but steadfast commitment in the face of stubborn, deeply rooted legal and social obstacles—is still not widely known, even in Virginia.

The Lovings never sought publicity; and they took little credit for the changes they had brought about. But their story is one of the most important—and inspiring—in Virginia’s history, one that deserves to be told alongside the better-known stories of our collective past.

Continued on page 2
A few days before Mildred Loving’s death, the Robert R. Moton Museum in Farmville hosted a reception to announce a major corporate gift in support of its efforts to establish a center for the study of Civil Rights in Education.

The Museum is located in the former African American high school building, the site of a 1951 student protest against poor conditions and against blatant violations of the prevailing doctrine of "separate but equal."

The student protest led to a lawsuit challenging the separate-but-equal doctrine, in a case known as Davis v. Prince Edward County. The Davis case, in turn, was bundled together with four others from different parts of the country, including Brown v. Board of Education of Topeka, Kansas, leading to what is generally regarded as the most important Supreme Court decision of the 20th century.

Since the mid 1980s, the Virginia Foundation for the Humanities has worked extensively with the Moton Museum, and with many other organizations and scholars from throughout the state, in exploring the history and significance of what took place in Prince Edward County.

Virginia’s African American history is a story that includes the achievements of writers, artisans and builders, and of leaders in the fields of health care, politics, banking, journalism, law, education, and the arts.

This story includes the people—Barbara and Vernon Johns, The Reverend L. Francis Griffin, Oliver Hill, Spotswood Robinson, and others—who were among its central figures. It also includes the disastrous five-year closing of Prince Edward’s public schools in “Massive Resistance” to Court-ordered desegregation.

The VFH has supported films, books, scholarly conferences and public discussions, oral histories, research, exhibits, and websites—all devoted to this complex story, which—like the story of Loving v. Virginia—remains far less well known than it deserves to be.
Virginia’s African American history is also the story of communities, large and small; and of distinctly African American institutions that strengthened community. It’s a story that includes the achievements of writers, of artisans and builders, and of leaders in the fields of health care, politics, banking, journalism, law, education, and the arts.

It’s also the stories: of how they, along with the other essential aspects of a community’s identity and culture, are preserved—through music, oral traditions, and the arts of everyday life.

And finally, in recent decades it’s also been the story of history itself: of African American history being explored, acknowledged and generally accepted as part of the mainstream of Virginia history, where it has really been all along.

We believe the VFH has played an important role in this transformation.

Exploring the broader story of African American history and culture in Virginia has been one of the central commitments of the VFH since we were established in 1974. It’s a commitment that goes to the heart of our mission and purpose.

Apart from local and regional history, broadly defined, there is probably no area of the humanities in which the VFH has contributed more, invested more, or worked as consistently over the past 34 years.

And the results of this long-term commitment can be seen in, literally, hundreds of projects, including scores of publications, developed in partnership with local organizations and humanities institutions, work that has drawn both on the expertise of scholars and on the wealth of knowledge within African American communities statewide.

The creation of the VFH African American Heritage Program in 2000 gave a focus to this decades-long commitment, and the achievements of this Program to-date are summarized by Christina Draper in her article beginning on page 5.

But scores of grants and fellowships preceded and provided a solid foundation for the Heritage Program, along with a number of much larger-scale projects such as the 1986 version of the Don’t Grieve After Me exhibit and catalogue (developed in partnership with Hampton University) and the Piedmont Blues Guitarists Tour, an early contribution by the Virginia Folklife Program to the understanding and appreciation of African American musical traditions in the state.

Likewise, in almost every other program area of the VFH—from the radio series “With Good Reason” to Encyclopedia Virginia, from Folklife to the Virginia Festival of the Book, from Fellowships to the work of the VFH regional councils—exploring African American history and culture in the state has been among our highest priorities.

Much important work remains to be done. But at times, especially in recent years, observing the many regional and community-based efforts to explore Virginia’s African American history and heritage taking place throughout Virginia has been like watching an orchard coming into bloom.

This has been both an inspiration and a challenge: to make the most of the opportunities presented to us.

The humanities have an important role to play in exploring Virginia’s African American history and the cultures of African American communities, past and present. The Foundation’s commitment to this part of our essential mission remains strong after nearly 35 years of working in the orchard. And we welcome new partnerships and new opportunities to continue this work in the months, years, and decades ahead.
African American History-Related Grants and Fellowships

BY DAVID BEARINGER

Over the past twenty years, VFH has awarded hundreds of grants and scores of research fellowships focusing on African American history and culture in Virginia.

In 2001, Virginia Tech history professor (and two-time VFH Fellow) Peter Wallenstein published his book about the history of the Loving case, entitled *Tell the Court I Love My Wife*: *Race, Marriage, and Law—An American History*. Research for this book was completed while Professor Wallenstein was a Fellow at VFH in the 1990s.

A grant awarded in April 2008 to the Robert R. Moton Museum is supporting two public lecture-discussion programs featuring the authors of recent books that deal explicitly with the subject of civil rights in education—former Virginia Governor Linwood Holton and John Stokes, who was one of the leaders of the 1951 student protest and a plaintiff in the Davis case.

Two other recent grants, both awarded in March 2008, suggest the range of African American history-related projects VFH has supported.

In these and many other projects supported by VFH grants and fellowships, the primary goals are to bring little-known aspects of Virginia’s complex history to light, and to make this history accessible to the widest possible audience.

Laurel Grove School

In the late 1990s, Laurel Grove Colored School, the last remaining African American school building in Fairfax County, narrowly escaped “redevelopment,” along with its adjoining Baptist Church and Cemetery. A group of concerned citizens formed the Laurel Grove School Association and raised funds to restore the one-room schoolhouse. An interdisciplinary group of historians, teachers, museum curators, and members of the local community conducted archival research and oral histories, restored the classroom space to reflect its appearance and use in the 1920s, developed a fourth-grade curriculum to teach the history of slavery, the Civil War, Reconstruction, and life under Jim Crow segregation, and created a museum that is now a site on Virginia’s African American Heritage Trail. Significant portions of this work—the oral history interviews and research to develop a series of eleven individual lesson plans—were supported by two grants from the VFH, both awarded in 2002.

The new VFH grant builds on these earlier efforts. Seven of the original lessons are being revised and updated, primary sources are being digitized, local teachers will participate in a five-day institute to fine-tune the lessons for classroom use, and the results will be field-tested at the elementary, middle, and high-school levels, in Fairfax and five other localities—Frederick, Fauquier, Culpeper, and Loudoun Counties and the City of Alexandria. The entire effort is an exemplary partnership between the School Association, local residents, curriculum experts, teachers, and scholars at the Center for History and New Media at George Mason University.

Improving the way African American history is taught in the public schools and providing teachers with access to high-quality teaching resources is one of the most effective ways to bring Virginia’s “untold stories” into the mainstream of Virginia history.

Mapping Local Knowledge:

Danville, Va. 1945-1975

In the summer of 1963, Danville, Virginia, was the scene of civil rights protests, violence, and subsequent legal and political challenges to the underpinnings of Jim Crow segregation. Local resistance to change was so pronounced that the *New York Times* called it “the most unyielding, ingenious, legalistic, and effective of any city in the South.” The Southern Christian Leadership Conference, the Student Nonviolent Coordinating Committee, and the NAACP all dispatched state and national leaders to assist the Danville protestors. Still, the jails overflowed; and the impact of the violence and its legal aftermath continues to be felt. But until very recently, the history and legacy of these protests and their importance within the broader context of the Civil Rights Movement remained largely unexplored.

In 1998-99, Emma Edmonds, a native of Halifax County and a former Executive Editor of *Atlanta Magazine* researched the history of the 1963 events in Danville and the racial history of the surrounding region, beginning a long-term effort that has resulted in more than thirty in-depth interviews with current and former residents of Danville and Halifax County, black and white, as well as a traveling exhibit based on the research and interviews.

VFH funds awarded this past March are supporting the creation of an online version of the physical exhibit and additional research and interviews. This work is being done in partnership with the University of Virginia’s Center for Digital History, which is also serving as the grantee. The project also complements other current efforts by the VFH in Southside Virginia, including a Teaching American History grant which focuses in part on the history of civil rights in this region.

Danville’s is an important story within the broader context of the Civil Rights Movement, but one that is largely unknown today, even within the community itself, and one that has not been explored in depth by other scholars.
Virginia’s African American Heritage Program: Documenting Almost 400 Years of History

BY CHRISTINA DRAPER

For more than 30 years, the VFH has been working in the field of African American history and heritage to share the untold stories of communities throughout the Commonwealth. In 2000, the VFH strengthened its focus by establishing the Virginia African American Heritage Program to spotlight the extraordinary sacrifice and astonishing accomplishments of African American communities in Virginia. During the past eight years, the Virginia African American Heritage Program has:

- increased public understanding of African American history and heritage
- supported research and documentation of African American historic sites
- strengthened institutions that interpret Virginia’s African American history, and
- provided a solid intellectual foundation for African American tourism in every region of Virginia.

What is unique about this program? Initially, the program focused on the promotion of heritage tourism, which was achieved by the creation of the VAAHP Database. This database has become a resource supporting both tourism and education, documenting over 500 African American sites and including multi-media sound and graphics, as well as lesson plans, listings of historic tours, online exhibitions and other resources.

A mini-grant program was also established in 2000, as part of the Heritage Program, to encourage organizations to develop and strengthen components of their interpretive African American materials and programs. Targeted mini-grant initiatives have included the African-American Heritage Trail Project, community discussions on the impact of the Brown decision, and projects relating to Virginia’s Rosenwald Schools.

The VFH and the VAAHP share a commitment to supporting the work of scholars and institutions that remember, interpret, and celebrate the African American experience. In 2004, the symposium “A Half Century After Brown v. Board of Education: To Remember and To Act” was organized, focusing on the communities in Virginia which experienced public school closings in response to desegregation. Following a keynote address by Virginia Congressman Robert “Bobby” Scott, this event included workshops, book and film discussions, and a guided walking tour of Farmville and Prince Edward County, where participants learned more about the 1951 Moton School strike, which became a catalyst for the national Civil Rights movement.

In June 2004, the VAAHP embarked on a two-year community history project in Martinsville, Virginia, which highlighted the ways the humanities can be used for community development by encouraging citizens to examine their own history. Oral histories, public forums, lectures, and exhibitions were produced. The publication of the first documented history of this important African American business district, entitled Fayette Street: A Hundred Year History of African American Life in Martinsville, Virginia, led to the area’s designation as a national historic district and the erection of a Virginia Department of Historic Resources historical marker.

In 2006, the VAAHP partnered with the Legacy Museum of Lynchburg to create a network of African American museums located in central Virginia. This two-year project was funded by the Institute of Museum and Library Services as part of the first-ever awards for the Museum Grants for African American History and Culture. Six museums from Appomattox, Halifax, Lynchburg, and Roanoke have since regularly attended professional development workshops and group meetings designed to build institutional capacity. This regional project is seen as the first step in a longer-term effort to create a statewide network of African American history museums.

In preparation for the 2007 commemoration of the founding of Virginia, the African American Heritage program produced Don’t Grieve After Me: The Black Experience in Virginia from 1619–2005. Co-published with Hampton University, this work contributes to the understanding of the African American experience in Virginia since 1619.

The exhibit has been placed in numerous museums and educational institutions throughout the state; and the book is arguably the best, most complete introduction to the history of African Americans in Virginia. Each narrative explores themes in African American history, including migration patterns and the establishment of black Virginian culture; family, community, and religious life; the contributions of blacks to Virginia society through skilled and professional work; and the social and educational achievements and struggles of black Virginians.

And these are just a few of the successful projects of the African American Heritage Program at the VFH that have contributed to positive change in the Commonwealth. The AAHF is also currently planning for the 400th anniversary of the arrival of Africans in Virginia, in 2019. These projects and publications will fuel change in the way we view ourselves, our communities, and our history.
Master-Apprentice Spotlight

Family Ties & Fried Apple Pies

BY CAROLYN CADES

The Virginia Foundation for the Humanities has announced the recipients of the 2008 Virginia Folklife Apprenticeship awards. During the apprenticeship period, the master artist and apprentice enter into a mutually enriching relationship which is both cultural and personal, connecting to lessons and memories from the past and shared visions for the future.

One pair already honing their craft are sisters Frances Davis and Annie Elaine James. Davis, the “Fried Apple Pie Lady,” has been offering her delicious fried-dough pies at church fairs and festivals around the state, including last year’s National Folk Festival in Richmond and the Blue Ridge Folklife Festival at Ferrum College.

Growing up on a farm as the oldest child in a large family, Davis learned how to cook and bake from her mother. By the age of 12, she had taken over all the cooking for her family, as well as childcare for her five siblings too young to work in the fields. Now retired from her job as a Special Education teacher in the Franklin County public schools, she is known all around the county for her lovingly-prepared homemade cakes and pies, prepared “on commission” for friends, special occasions, church fund-raisers, and festivals.

In her kitchen in Rocky Mount, Virginia, Davis is teaching her sister (younger by 18 years) to make pastries and desserts. While James is an experienced cook, her days of pound cakes and biscuits “out of a box” are over as she learns to bake from scratch. “The sisters make a good team and have a good time together,” Davis says. “When I grew up, my whole life as a child—well, I didn’t have a life as a child, because I had a big responsibility. Even today, I feel it is very important for every female and every male to be able to care for themselves. You cannot buy everything you want over the counter and still be able to make ends meet. If [the next generation] knew how to cook, they would be able to take a little money and provide for themselves and their families...When you come to my house, you know you’re not going to go hungry. My daddy taught me that you plant your food, you harvest your food—and then you go to the store to get what you want.”

The first five years of the Folklife Apprenticeship Program are chronicled in In Good Keeping: Virginia’s Folklife Apprenticeships. Written by Jon Lohman, with 224 pages of evocative photographs of Virginia Master Folk artists and their apprentices, In Good Keeping celebrates a wide variety of folk traditions both old and new to Virginia. Visit the Virginia Folklife Program’s website at virginiafolklife.org to order your copy!
A Traveling Instrument Comes Around

BY CAROLYN CADES

WHAT DO THE AMERICAN BANJO AND THE MALIAN N’GONI HAVE IN COMMON?

On April 17 in Charlottesville, VFH resident fellow Cecelia Conway, Professor of English and Appalachian Studies at Appalachian State University, was prepared to answer this and other questions about the African roots of the instrument we now know as the banjo. Conway’s video lecture, which included film clips and recordings of traditional musicians in Africa and the Chesapeake, was enlivened by the presence of two folk artists schooled in the traditions of their respective musical cultures.

Cheick Hamala Diabate of Mali is a griot, a storyteller, and transmitter of cultural memory, and master of the n’goni. In West African tradition, a griot—a French word for various master musicians—is a hereditary poet, praise singer, and wandering musician, a repository of oral tradition, whose repertoire may include satire, political commentary, and wise counsel. Diabate, now a resident of northern Virginia, is a composer and descendent of a long line of Malian jeli (griots), who has played the n’goni, a four-stringed lute, as well as the n’tamani (“talking drum”) since childhood. Diabate has played at the Smithsonian Folklife Festival and the Kennedy Center, and was honored with a Grammy nomination for his most recent CD.

James Leva, based in Lexington, Virginia, is a skilled performer on the fiddle, guitar, and clawhammer banjo, as well as a gifted singer and songwriter who has been practicing the art of Southern Appalachian traditional music since the 1970s. Apprenticed to old-time fiddler Tommy Jarrell, banjo player Fred Cockerham, and balladeer Doug Wallin, Leva has mastered the techniques and traditions of mountain music, transmitting the beauty and depth of the music he learned first hand. He teaches fiddle, banjo, and singing, and plays at numerous music festivals in the U.S. and in France, currently performing and recording with his band Purgatory Mountain.

Master musicians Diabate and Leva played for an enthusiastic audience, illustrating the rich connections between the American banjo, its gourd “banjar” ancestor, and other stringed lute instruments of Africa—like the n’goni (half-spiked lute) and the akonting (spiked lute).

According to Conway, the five-string banjo has come to symbolize the music of Appalachia, popularized by the bluegrass-style playing of Ralph Stanley and the old-time singing and playing of the Blue Ridge. However, the banjo arrived in Maryland before 1740, carried by enslaved Africans. Early references cite the banjar or bandor (pronounced ban-jor) as an African instrument, a “large gourd, or pumpkin” “with a long neck attached to it,” “strung with catgut,” “somewhat in the manner of the violin.” (All references from Cecelia Conway, African Banjo Echoes in Appalachia, Knoxville: University of Tennessee Press, 1995.)

In the Chesapeake region of the American South, Africans kidnapped from West Africa developed vibrant African American traditions incorporating the playing of the gourd banjar with the singing of improvisatory songs, which expressed their deepest fears and hopes. Appearing especially in Maryland and Virginia, the instrument was “strung with two or more hemp, horsehair, or gut long strings and a short-drone thumb string”; it had a sound chamber covered with a membrane, a long neck, and was played in clawhammer fashion, accompanied by improvised songs.

Thomas Jefferson described the Chesapeake Gourd Banjar from Africa at Monticello in 1781. By 1840, white Virginian musician Joel Sweeney of Appomattox learned to play the gourd banjo from blacks and popularized, if not invented, the new 5-string banjo. Over the years, the African roots of the banjo and its songs developed into the American traditions of minstrelsy and old-time string bands, ragtime, blues, country music, bluegrass, rock and roll, hip-hop and rap.

In a set played together, Diabate and Leva joined n’goni and banjo in an improvisation embodying the richness that can arise from the meeting and mingling of two vital traditional art forms—bringing to life Conway’s theme of the ongoing vitality of cultural exchange. The strong musical heritage of Africa and of the British Isles came full circle on a warm spring evening in Virginia.

Winter-Spring 2008 Fellows Seminars

Other VFH Fellows seminars sponsored by the Foundation this spring included: “Legends of the Beat Generation,” by Hilary Holliday, Professor of English at the University of Massachusetts at Lowell; “Jobs and Freedom: The Black Revolt of 1963 and the Contested Meanings of the March on Washington,” by Tom Jackson, Associate Professor of History at the University of North Carolina, Greensboro; and “Jewish Theater During the Holocaust: Art in Extreme Situations,” by Viktoria Sukovata, Associate Professor of Philosophy and Cultural Studies at Kharkiv National University in Ukraine.
Fourteen’s a Crowd
VABook! 2008 Draws Attention

The 14th annual Virginia Festival of the Book in March was among the best-attended in Festival history—23,580 in attendance—with crowds surging to 900 for a single event.

The VFH was pleased to see its five day celebration of books and literacy doing exactly what it is meant to do: bringing readers together with authors to discuss the topics that touch and inform our lives.

Author Greg Mortenson (Three Cups of Tea) and his message of building positive dialogue in the Middle East one school at a time drew the UVa Culbreth Theatre (600 seats); those turned away would have to wait a day to see him at Blue Ridge Mountain Sports, where an ever-growing crowd of 400 were on hand. (Audio is now available at vabook.org.)

The signs for high interest were there since September, when response for the Luncheon with Jan Karon, author of the Mitford series, was so great that a second event—a tea with the author—was added to the schedule.

During the Festival, M*A*S*H-star and memoirist Mike Farrell (Just Call Me Mike) brought out more than 500 fans and supporters to the Paramount Theater. Among the authors in that audience was Festival participant Evans Hopkins (a note from Mike Farrell while Evans was in prison helped him turn his life around, and toward writing). There was even a surprise visit and question from a dear friend from M*A*S*H who happened to be in town...Alan Alda.

Arlene Alda (Here a Face There a Face) made a splash at the youth StoryFest event and at schools—more than 8,000 area students were visited by an author during the week.

Hundreds turned out for participating book-world luminaries including Margaret Coel, Claudia Emerson, Nathan Englander, James W. Hall, Homer Hickam, David Ignatius, Charles Simic, Colm Toibín, Natasha Trethewey, Adriana Trigiani, Jacqueline Winspear, and Charles Wright. The week of more than 225 events closed with another crowd-pleaser, bestseller Walter Mosley, discussing “The Literary Life.”

Festival organizers were pleased with another great year, saluting the work of the many volunteers and partners who make the event possible. The 15th anniversary Virginia Festival of the Book will come to Charlottesville March 18-22, 2009. Go online to vabook.org for details.
"The story of Seabiscuit and the people in his life not only kept me fascinated for a summer, but also inspired me to get through my own trying times," wrote Courtney Harnett of King George, Virginia. Courtney was the state Level III winner of the 2007-08 Letters About Literature competition. Her letter to Laura Hillenbrand, author of Seabiscuit, went on to become a national Honorable Mention, and $1,000 was given in her honor to the L.E. Smoot Memorial Library.

Placing first at Level I, Zack Rieman wrote to Gerald Morris, author of The Squire, His Knight, and His Lady, noting that the book helped him to learn "the importance of guarding my honor and character and behaving morally straight." Zack is part of the McLean Home School Group.

Brian Desgroisellier of Fluvanna Middle School received first place at Level II with his letter to Andy McNab, author of Traitor. Brian wrote in his letter that "my attitude has completely changed toward reading and life itself."

All three were honored at the March 28 Opening Ceremony of the Virginia Festival of the Book and each received a $100 check and a $50 Target gift card. Letters About Literature is sponsored in Virginia by the Virginia Foundation’s Center for the Book. Nationally, it is sponsored by the Center for the Book in the Library of Congress and Target Stores.

Guidelines and an entry form for the 2008-09 Letters About Literature competition will be available at virginiafoundation.org/bookcenter in early September.
Edgar Allan Poe is not always Edgar Allan Poe, hyphenation can turn political, and reenacting sometimes involves vexing philosophical paradoxes.

BY BRENDAN WOLFE

These and other issues are the subject of Encyclopedia Virginia’s new eponymous blog. Debuting on March 24, the site brings to the Internet a sampling of what already makes the project so exciting—a curiosity for all things Virginian, an obsession with history and culture, and a respect for the rigors of scholarship.

According to the blog’s first post, EV plans to use the site for a variety of purposes:

- to explain what EV is doing and what it’s good for;
- to illuminate some of the encyclopedia’s editorial processes;
- to tell readers about what other historical work is happening in Virginia;
- to link EV’s efforts with those of the VFH;
- to tease readers with samples of the encyclopedia in progress;
- to ooh and aah over some of the history being uncovered;
- to connect that history to the people who lived it; and
- to provide an opportunity for readers to join in on the conversation.

And a smart and lively conversation it has already become. A short post on April 22 explained how the encyclopedia relies on the Library of Congress for the last word on a writer’s name or the beginning and ending dates of wars. This prompted a great comment from Kati Singel of the National Park Service about why 1861 is the official start date of the Civil War and not, say, 1859 when John Brown raided Harper’s Ferry. In the end, though, she agreed with EV that “history, of all things, is a moving target.”

Another post from April 15 considered the ups and downs of Civil War reenacting. “There’s a mystical element to reenacting,” EV Associate Editor (and former reenactor) Brendan Wolfe wrote, “but I don’t get it. These guys—the hardcore ones, anyway—know their history chapter and verse. But it’s micro-history. They know their shirt buttons. The real answers—whatever those are—can’t be found in shirt buttons I don’t think.”

This prompted a strong, personal, and thoughtful reaction from a reenactor and military veteran who agreed that there are limitations to the hobby. In the end, though, such events show the world that “we still have pride in our history and we haven’t forgotten the cruelty of war.”

Media Editor Matt Gaventa has used the blog to demonstrate how photographs can create new scholarship. He even uncovered a famous image of Edgar Allan Poe that is not actually of Edgar Allan Poe. “It all reads like a very disappointing episode of Antiques Roadshow,” he wrote on April 29. “Some days, you find a rare Poe daguerreotype on the cheap, and some days you find out you have a fake.”

History is a moving target and so is Poe. And keeping up with it all will be the challenge of the Encyclopedia Virginia blog.

Virginia Indian Heritage: New Edition and Teachers’ Institute

The Virginia Indian Heritage Program is pleased to announce the publication of The Virginia Indian Heritage Trail, Second Edition. With funds provided by Virginia Tourism Corporation, VFH has published 30,000 copies of the new edition, which features additional recommended sites, colorful new maps, an updated calendar of public events, and a new section on Virginia Indian archaeology by Jeffrey Hartman, Associate Professor of Anthropology at the University of Virginia. The new guidebooks will be distributed to Virginia Welcome Centers, to public libraries, and at various events and presentations throughout the Commonwealth. Last year, we distributed 40,000 copies of the first edition, and the book won an award from Scenic Virginia. It is the first tourism-related publication to ever receive such an award.

This summer, the Virginia Indian Heritage Program will sponsor its second annual teachers’ institute for teachers of grades K-12, at the College of William and Mary. Working through a new partnership arrangement with the College’s School of Education, teachers’ knowledge will be formally assessed before and after the four-day institute. They will hear from Virginia Indian leaders and academic authorities on such topics as regional ecology, Virginia Indian archaeology, the legends and reality concerning the life of Pocahontas, and issues facing contemporary tribes. They will visit the Mattaponi Reservation, established in the mid-1600s, with a tribal tour guide, and they will receive numerous new materials designed to address the newly revised Virginia Standards of Learning in the Social Sciences. Last year’s attendees will reunite at the Monacan tribal headquarters in Amherst to visit the tribal museum and its one-room log schoolhouse, circa 1870, which is now a National Historic Landmark. They will meet to report on how they implemented what they learned in their classrooms, and how their acquired knowledge is being passed on to their students.
Carolyn Cades Engel joined the VFH in February 2008 as Program Associate for the Virginia Folklife and African American Heritage Programs. Carolyn provides all logistical support for the Folklife Apprenticeship Program and Showcase, advises potential grantees, and has already traveled on outreach trips to Highland County, Abingdon, Ferrum, and Farmville. Carolyn previously served as Assistant Director for Administration at Rare Book School at the University of Virginia. Carolyn moved to Charlottesville from Philadelphia, PA, in 2004 and said she was quickly “drawn to the VFH because of its connections in the community and creativity that is publicly visible.” Carolyn is married to Daniel Engel, a microbiologist who plays Klezmer fiddle with the UVa band “Simcha!” Carolyn has a BA in English literature from Wesleyan University in Connecticut.

Cary Ferguson became the newest member of the VFH Staff in April 2008 as part-time Fiscal Assistant. Cary supports all VFH programs by working closely with Gail Shirley-Warren to prepare deposits, process payments, and reconcile accounts. Originally from Clifton Forge, Cary enjoys working at the VFH because it allows her to return to the field of accounting while still being at home when her eight-year-old son Owen gets home from school. Cary and her husband Dean have been married for fourteen years and also have a four-year-old daughter Sara. Cary previously worked as a medical transcriptionist for Martha Jefferson Hospital and has a degree in Accounting from Piedmont Virginia Community College in Charlottesville, VA.

Catherine Moore has joined the VFH’s new history-focused public radio program BackStory as a part-time research assistant. Catherine works closely with Producers Tony Field and Rachel Quimby to book potential guests, schedule callers, and research background materials for the program’s weekly themes. Catherine recently relocated to Charlottesville from Missoula, Montana, where she received her M.F.A. in Creative Writing from the University of Montana at Missoula. Her masters thesis project, “Wishing Trains,” explored the relationship between the railroad and Montana’s lands and people through sound, photography, film, poetry, and nonfiction. Catherine taught courses in composition and poetry while in graduate school and has interned at humanities-related organizations around the country, including the West Virginia Division of Culture and History, the Massachusetts Cultural Council, and the George Edward Woodberry Poetry Archive.

VFH E-Newsletter Online
Great Source for News and Announcements

The VFH E-Newsletter was launched this year to deliver useful and timely news on VFH programs and partners. Activities, deadlines, upcoming events, and news reach our constituents monthly (except during those months when the VFH Views is published).

The e-newsletter is an easy-to-use news roundup with a vibrant and compelling format.

“The e-newsletter is on our website,” explains VFH Webmaster Trey Mitchell, who designed the product. “Audiences can view the e-newsletter there or sign up for delivery to their e-mail addresses. This newsletter was started to help our audiences stay up to date on activities that are happening now.”

To view and/or sign up for the new VFH E-Newsletter, visit virginiafoundation.org and select “Reports and Newsletters.”

Online Giving

What’s quick, easy, cheap, accessible, and secure? Online giving to the VFH, of course!

When you make a contribution via computer, you save the time, trouble, and expense of writing a check. You can make your contribution at any time—you don’t have to wait for a request letter or a giving envelope.

Online security is an issue for everyone these days; that’s why VFH uses PayPal to process online contributions. PayPal is a secure website with data encryption and other online safety tools to safeguard your identity and prevent fraud. You’re not required to open a PayPal account, even though that is a safe and convenient way to use your credit card online.

So how do I take advantage of this simple, low-cost method of philanthropy, you may ask? Simple: Go to the VFH website (virginiafoundation.org) and click the “Support VFH” button. You can designate your gift for a specific program or support the Annual Unrestricted fund. When you do, you’ll know that you’ve safely supported the VFH programs you love.
Let us know...

- Address changed
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Please check appropriate message above and make changes to the mailing information (to the right). Corrections can be mailed directly to the VFH address above.

Letters About Literature
2009 Competition

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