To the Graduate Council:

I am submitting herewith a thesis written by Anne H. Crawford entitled "An Analysis of the Needs and Interests of the Southern Highland Handicraft Guild." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Crafts, Interior Design, and Housing.

Richard H. Daehnert
Richard Daehnert
Major Professor

We have read this thesis and recommend its acceptance:

Ray Pierotti

Sandra P. Harris

Accepted for the Council:

L. Evans Roth
Vice Chancellor
Graduate Studies and Research

Thesis
'79
.C739
ap2

AN ANALYSIS OF THE NEEDS AND INTERESTS OF THE SOUTHERN HIGHLAND HANDICRAFT GUILD

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Anne H. Crawford

June 1979

1384652

ABSTRACT

The Southern Highland Handicraft Guild (SHHG) has an impressive history of promoting, marketing and sustaining a high quality of Appalachian crafts. There exists in almost any organization changes—times of transition—and growth for meeting present and future needs. The intent of this study was to examine the needs and interests of the SHHG members as they relate to the Guild's purposes, to compare those to other craft organizations in the Southeast and to recommend possible actions which may help to insure the continued success of the Southern Highland Handicraft Guild.

At the October 1978 Craftsman's Fair in Knoxville the researcher interviewed members of the Southern Highland Handicraft Guild concerning their needs and interests with respect to the Guild. A brief questionnaire was circulated at that time and the information obtained was used in formulating a more extensive questionnaire.

In December 1978 the Guild office mailed four hundred ninety-seven questionnaires to their members. By January 29, 1979 one hundred thirty-six questionnaires had been returned. The researcher reviewed twenty-two additional questionnaires after the deadline.

The significant findings from this questionnaire included the following:

Thirty-seven percent of the respondents were sixty years of age or older.

Eighty-seven percent of the Guild respondents have had some college experience; however, only 15 percent had received craft degrees.

The educational services of the Guild were thought by a majority to be quite adequate.

Over half the respondents were in favor of SHHG members being rejuried for membership.

There were three reasons chosen by similar numbers of respondents, explaining why they chose to be a craftsperson. They were: pursuing interest of a craft learned in school, the wish to live a certain lifestyle, and to earn a living.

Shops were by far the most often used nonguild sales outlet.

Forty-eight percent seems to be representative of a significant number of craftspersons who are dissatisfied with the Guild's sales outlets.

Eighty-seven percent were in favor of the Guild having a shop at the International Energy Exposition in Knoxville in 1982.

A majority of respondents were of the opinion that specialized exhibitions at Guild shops would help improve sales. Responding Guild members generally viewed the focus of the Guild as a combination of Appalachian Heritage and contemporary stylistic format.

TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION	1
II.	PRESENTATION AND DISCUSSION OF DATA	14
	Personal Data	14
	Biographical	15
	Educational	17
	Marketing	19
	Sales	19
	Shops	22
	Fairs	25
	Services of the Guild	27
	Educational	27
	Promotion	29
	General	30
	Style	31
	Membership	32
	Interaction of Members	34
III.	SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	36
	Summary	36
	Personal data	36
	Marketing	37
	Services of the Guild	41
	General	42
	Membership	43
	Interaction of Members	44
	Conclusions	45
	Recommendations	49
BIBLIOGRAPHY		54
APPENDIX		56
VITA		66

CHAPTER I

INTRODUCTION

"The handicrafts are an integral part of the culture of the Southern Highlands, that vast and for so long isolated region of the Appalachian Mountains which begins with the Virginias and extends into Northern Georgia and Alabama" (Eaton, 1937).

In the 1880's a great deal of this craft work had disappeared; however, a revival of these handicrafts had begun at the turn of the century. This surge of activity stimulated a gradual renewing of interest which found in many places, was primarily in two cities: Berea, Kentucky and Asheville, North Carolina.[1]

Dr. William Goodill Frost, president of Berea College, was in 1893 one of the first to revive the Highland's handicrafts. After moving to the Appalachians and familiarizing himself with the area, he soon realized the importance of the homespun weaving. These goods were sometimes accepted as payments of students' school expenses.[2]

---

[1]Eaton, Allan, Handicrafts of the Southern Highlands, Russell Sage Foundation; New York, New York; 1937; p. 59.

[2]Eaton, p. 60.

He was inspired by these woven goods to preserve the handwork of the earlier periods and find a new market for the woven articles being produced. A problem of maintaining the quality of the woven coverlets was the reason for directing new attention to the actual production. Realizing the time and skill involved, and being eager to keep the quality of the work, Dr. Frost asked Mrs. Susan Hayes to organize a weaving center at the college. This allowed students to exchange their craft skills for education; "bartered for larning" it was called. Dr. Frost named this production center at Berea "fireside industries."[3]

As production of the goods increased, a need for careful instruction and preparation of teachers in the arts was realized. In 1911 Mrs. Anna Ernberg was employed to accommodate these needs of Fireside Industries. Under her direction, the weaving products of Berea achieved an eminent place among American craft work.[4] Berea College continues to produce a variety of quality craft goods which are sold in their campus shop.

During this same time a social worker in the Highlands of North Carolina, Frances L. Goodrich, was also helping develop the Appalachian craft revival. After working with the mountain people she was eager "to make less dull and monotonous the lives of her women neighbors." Miss Goodrich

---

[3]Eaton, p. 62.

[4]Eaton, p. 63.

eventually founded Allanstand Cottage Industries (ACI). Two additional purposes stated by Miss Goodrich for ACI were: "to bring money into the community and to save from extinction the old time crafts." In 1908 a permanent sales-room opened in Asheville and nine years later Allanstand Cottage Industries was incorporated.[5]

Approximately twenty years after Allanstand Cottage Industries was organized, Miss Lucy Morgan was returning to the Western Carolina mountains. Her brother had asked her to teach at his mission school with the intention of reviving the art of weaving in the community. Miss Morgan attended Berea College to learn weaving and returned with three looms. Her first pupil was paid by the yard for her weaving. When the word spread of the lady's twenty-three dollar check, the entire settlement was ready to weave.[6]

In 1923, born from this beginning, was Penland Weavers which "grew first out of a dream to revive and perpetuate the native arts and crafts of a mountain community, and secondly, out of a desire to provide for the people of this mountain community an opportunity of supplementing the products of their small farms with a little cash income."[7]

---

[5]Eaton, p. 64.

[6]Weaver, Artisans of the Appalachians; the Miller Printing Company; Asheville, North Carolina; 1967; p. 118.

[7]Weaver, p. 118.

Today, Penland School of Crafts flourishes with its summer programs. These classes have extended beyond weaving and pottery to include a wide variety of crafts.

The following year, 1924, Clementine Douglas opened the Spinning Wheel in Asheville, North Carolina. She voluntarily left Massachusetts to teach in North Carolina. It was distressing to her to find the women hoeing in the fields all day for one dollar. She believed there were easier ways to earn money, and weaving was one of them. Resulting from this concern was Clem's Spinning Wheel.[8] Miss Douglas stated, "Adapting mountain industries to these changing times is the fascinating occupation of the Spinning Wheel."[9]

During the same year Wilmer Stone opened the Weave Shop in Saluda, North Carolina. She had been weaving and experimenting with natural dyes for several years before going into business. Local weavers, who had experienced her training, sold their goods in her shop.[10]

Three area schools were also active participants in the Appalachian craft revival; these are: Pi Beta Phi Settlement School, Crossmore School, and John C. Campbell Folk School. The first of these to be organized was the Pi Beta Phi Settlement School in Gatlinburg. In 1912 Mr. Andy Huff (owner

---

[8]Weaver, p. 116.

[9]Eaton, p. 82.

[10]Eaton, p. 84.

of the Mountain View Hotel in Gatlinburg) brought the first teacher to town for the Pi Phi Settlement School. There were many little log school houses, but Pi Beta Phi was looking toward higher horizons.[11] It "strove to develop initiative and independence among the mountain people and to foster home industries which might become a means of livelihood."[12]

The Pi Beta Phi Arrowcraft Shop in Gatlinburg was opened to serve these producing craftsmen as a marketing outlet and exhibiting area, which continues to serve this purpose today. The active chapters of Pi Beta Phi have also extended the market for craft goods produced through this cottage industry by selling these goods in individual chapters.

In 1945 Arrowmont School of Crafts in Gatlinburg began offering workshops as an expansion of the original public educational development of the Pi Phi Settlement School. A wide variety of design courses are offered for undergraduate and graduate credit, including most all art media. Arrowmont's concourse gallery exhibits work of the school and guest artist/craftsmen. This school's emphasis is placed on contemporary design in contrast to the traditional work marketed through Arrowcraft.

---

[11]Maxwell, Valhalla in the Smokies; Cleveland, Ohio; 1938, p. 5.

[12]Eaton, p. 85.

The Smith-Hughes Act, 1917 legislation which provides federal funds to aid vocational education, allowed for a weaving department to be added to the Crossnore School in 1922. Located in Avery County, North Carolina, the department was established to promote vocational education. A more specific two-fold purpose was to defray older girl's school expenses and to provide money for mountain mothers.[13]

In Brasstown, North Carolina the John C. Campbell Folk School was founded partly on principles of the Danish folk schools. They regarded self-expression through handwork as a prime need for every individual. In 1927, two years after the school was established, a handicraft organization was developed, Brasstown Handicraft Association. The school presently offers courses during the year in most all craft media. Their October Fall Festival is an annual highlight featuring numerous folk activities.

More than thirty years after the revival of the Southern Highland crafts had begun, these producing centers and schools united in a cooperative effort to improve their products and solve common problems. The formation of the Southern Mountain Handicraft Guild was the outcome of these efforts.[15]

---

[13]Eaton, p. 77.

[14]Eaton, p. 85.

[15]Eaton, p. 237.

Representatives of the aforementioned centers gathered at Penland, North Carolina in December 1928 to formulate guidelines for the Southern Mountain Handicraft Guild. Exactly one year later, an interested group met at the Spinning Wheel in Asheville, North Carolina to actually organize the Guild. Allen H. Eaton, representing the Russell Sage Foundation of New York City, was also present. At this meeting three types of membership were defined; individual, friends and producing center. Each producing center would have one vote through its representative.[16]

Officers for the Guild were listed in 1929 as president, vice president, secretary-treasurer and a board of directors of five members.[17]

In 1939 the Southern Mountain Handicraft Guild was presented the right and title to the Allanstand Cottage Industries by Miss Goodrich. She had developed ACI over forty years into a salesroom and supervising center which she refused to sell as a commercial organization.[18]

It was decided at the 1933 Guild meeting to substitute the word "Highland" for "Mountain," hence Southern Highland Handicraft Guild.[19]

---

[16] Ibid.

[17] Ibid.

[18] Eaton, p. 245.

[19] Eaton, p. 247.

An advisory committee from the Guild worked with the Tennessee Valley Authority to develop a means for their support of the Appalachian crafts. In 1935 a plan was presented for a handicraft cooperative. Southern Highlanders Incorporated was formed and a shop opened at Norris Dam, Tennessee. In the late 1940's Southern Highlanders merged with the SHHG extending the Guild boundaries westward beyond the Appalachians.[20]

In 1948 the SHHG held its first fair at Arrowmont School of Crafts in Gatlinburg and has since held them in other places. These fairs were initiated to motivate craftsmen to produce in the off-season. At the fairs the public was able to see the craftsmen work and was exposed to well-designed, finely crafted works.

Today, the SHHG maintains the following purposes as stated in the Certificate of Incorporation, as follows:

1. To seek cooperation among all agencies and individuals interested in conserving and developing the handicrafts of the Southern Mountains.
2. To encourage a wider appreciation of mountain crafts.
3. To raise and maintain standards of design and craftsmanship, and encourage individual expression.
4. To study costs of production, marketing, and other problems concerning crafts.

---

[20]Eaton, p. 249.

5. To give information and instructions on methods, sources of supply, and management of individual or group production.[21]

Presently, there are four types of membership available in the Guild; the three original ones and education centers. There is a total membership of four hundred ninety-seven craftsmen from the mountain counties of Kentucky, Tennessee, the Carolinas, the Virginias, Georgia, Alabama and Maryland.[22]

The active membership is composed of the individuals, production centers and education centers. The Guild's Standards Committee select these members based on the quality of their work. The committee is composed of three Guild members and two non-Guild members who are all elected by the board.[23]

After twenty-five years of voluntary management, a director was employed in 1955. A staff was also hired at this time. The SHHG board today consists of nine members, each serving a three-year term. The rotating structure of the board brings three new members each year. The four officers; president, vice president, treasurer and secretary are elected from the nine board members.[24]

The educational services of the Guild have greatly contributed to the success of this organization. These

---

[21] SHHG pamphlet. [22] Ibid.

[23] Gray, Robert. Interview, 1979.

[24] Ibid.

services include an annual Winter Workshop, the Summer Workshop, a library and various conferences. The Winter Workshop is traditionally held at Arrowmont School of Crafts for a week in January. A variety of design classes, taught by visiting instructors, are held to help members imporve their design abilities and thereby upgrade their work. The Summer Workshop classes are held in August on the campus of Frostburg State College in Frostburg, Maryland. These classes are generally oriented to craftsmen with less design experience than those attending the Summer Workshop. This workshop has begun to have a family focus, providing families with a craft vacation.

Four publications of the Guild, which are educational and promotional in nature, are "Highland Highlights," Crafts in the Southern Highlands, "Hands" (a movie) and "Appalachian Woodcrafters" (a movie). "Highland Highlights" is a monthly newsletter sent to all Guild members.[25]

The marketing services of the Guild, four retail shops, and two annual fairs operate through its merchandising subsidiary Crafts of Nine States, Inc. The Allanstand sales-room in Asheville, North Carolina is today serving as one of these outlets in addition to three other shops; Guild Gallery,

---

[25]SHHG pamphlet.

Bristol, Virginia; Parkway Craft Center, Blowing Rock, North Carolina; and Guild Crafts, Asheville, North Carolina.

The two Guild Fairs are being held in Asheville, North Carolina as of 1979. The July fair originated in Asheville and the October fair moved from Gatlinburg to Knoxville in 1976 and to Asheville for the 1979 fair.

In 1963 a survey of the Southern Highland Handicraft Guild was implemented by a University of Tennessee graduate student, Mary Ruth Smith. Most of her conclusions contained specific information about the production of crafts; however, one of them stated that craftsmen have continued to join the Guild in order to promote high standards of craft work throughout the area.[26]

There have been numerous organizations established for this and other reasons. One of these is the Kentucky Hills Industries (KHI) of Pine Knott, Kentucky. In March of 1946 Mr. and Mrs. Smith G. Ross organized KHI to provide additional income for area mountaineers. They were not only interested in improving sales of crafts, but also maintaining their Kentucky mountain heritage and lifestyle. Even though crafts provide the monetary income, gardening is strongly encouraged together with the home processing of foods. The

---

[26]Smith, Mary Ruth; "A Survey of Members, Both Center and Individual, of SHHG" (Unpublished Master's Thesis, The University of Tennessee, August 1963).

medical needs of KHI members are also attended to by the industries.[27]

Presently, thirty-four families (fifty-eight individuals) are producing members; and over three hundred friends members lend support to KHI. All fifty states are represented in the firends membership. The Board of Directors select the producing membership which generally covers a thirty-mile radius around Pine Knott. There is one producing family in New Castle, Indiana.[28]

Another area craft organization, more recently established, is the Piedmont Craftsmen, Incorporated (PCI). It was organized in 1964 in Winston-Salem, North Carolina by twelve art and craft instructors. The major objectives of these twelve were to educate the public on the quality of crafts and to show and sell members' work. After being organized, an eight-state boundary was established. PCI is composed of two hundred six exhibiting members and four hundred fifty associate members.[29]

In 1971 the Craft Shop was opened in Winston-Salem which serves as a gallery/shop; here members' work is exhibited in individual and joint shows. A marketing

---

[27]Ross, Smith G.; Come Go With Me, Kentucky Hills Industries, Inc.; Pine Knott, Kentucky; 1977; p. 28.

[28]Ross, interview.

[29]Yarborough, interview.

corporation was formed in July 1978 to manage the Craft Shop and PCI fairs. The annual November fair in Winston-Salem is another sales outlet for PCI.[30]

The PCI has always had a standards committee, which has become more strict within recent years because of the increase in quality crafts. One year PCI attempted a rejurying process but it was not continued. Their members have lifetime membership; however, a statement issued in 1979 explains a rejurying of members can occur.

The present four bylaws, stating objectives, have been updated. Those bylaws are:

1. to improve the quality of area craft work.
2. to stimulate creativeness within the area craftsmen.
3. to educate the public conerning crafts.
4. to instruct in the area of fine craftsmanship.[31]

Allan Eaton observed in 1937 that the craft revival "seems destined to extend itself far into the future." It has been this gradual renewing of interest in different parts of the mountains, quite independent of each other, which hs indeed extended a craft revival far into 1979.

---

[31]Lowery, Lida, interview.

CHAPTER II

PRESENTATION AND DISCUSSION OF DATA

A questionnaire was sent to four hundred ninety seven members of the SHHG to obtain their views concerning the Guild. The questionnaire was composed of six major divisions: personal data, marketing, services of the Guild, general, membership and interaction of members. Some of the divisions contain subdivisions. The presentation and discussion of data will follow this sequence.

One hundred thirty-six questionnaires were returned (approximately 27 percent), with one hundred twenty three containing usable responses. Ten craftsmen stated that they were no longer productive craftsmen or were not active in the Guild; therefore, they felt that they could not adequately answer the questionnaire. Some questionnaires were incomplete but the given information was tabulated.

1. PERSONAL DATA

This section contains two subdivisions, biographical and educational. The researcher was interested in obtaining personal information so that a "profile" craftsperson could be constructed. The profile member will be useful in comparing the Guild to other craft organizations.

Biographical

Within this subdivision the age groups of members and length of their membership is presented. The reasons for individual membership are also discussed.

Of the three age groups, the youngest was by far the smallest. Of the one hundred twenty-three responding craftsmen, eleven ranged in age from sixteen to twenty-nine. Sixty six (54 percent) were from thirty to fifty-nine, and forty-six (37 percent) respondents were sixty years of age or over.

Figure 1 gives the number of years respondents have belonged to SHHG. The distribution is logical with the exception of charter members. That is, the number of craftsmen decreases as the number of years of membership increases, with the exception of the founding members. This may signify a dedication to the Guild of charter members.

The researcher questioned Guild members about factors influencing their decision to become a craftsperson. Thirty-eight (21 percent) indicated that their decision was based on a desire to pursue an interest in, or practice a craft learned in school. Sixteen craftsmen (9 percent) indicated they were continuing a family tradition of producing a particular craft. The wish to live a certain lifestyle was

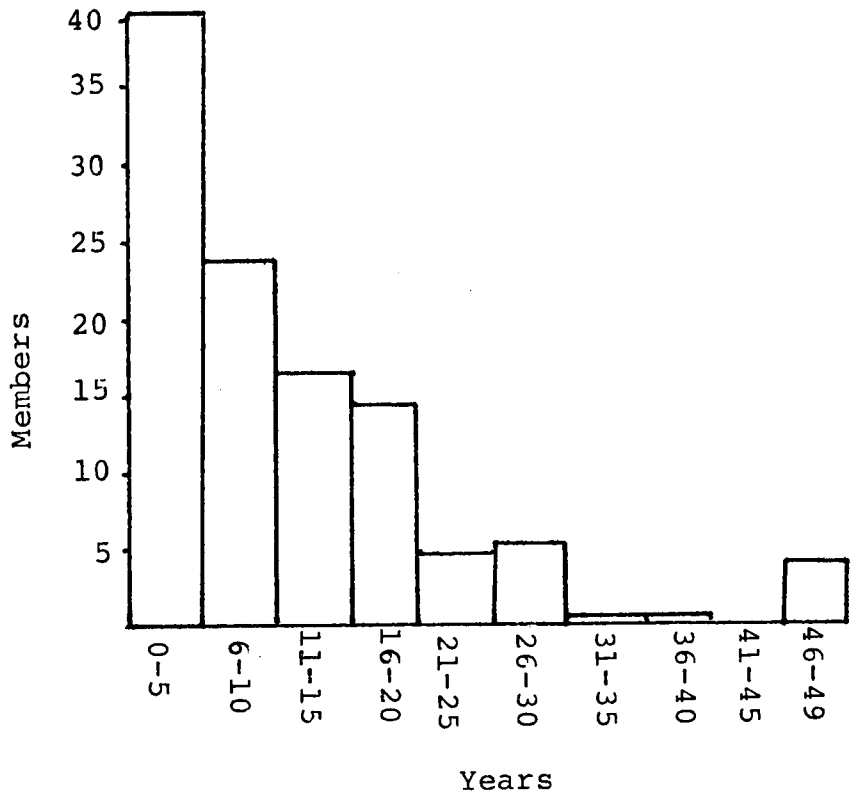


Figure 1. Number of years respondents have been members of SHHG.

a factor for thirty-three members (18 percent). Thirty-four (19 percent) respondents indicated that earning a living was a basis for becoming a craftsperson. The open-ended answer received the most responses with fifty-eight (45 percent). Factors listed by these craftsmen were: curiosity about past dye-making, supplementation of the family income, for good iron work as an architect, pursuit of a self-taught craft, prestige of membership, exploration of a craft learned as a child, love of doll-making, desire to weave, retirement activity, and pursuit of a hobby.

Twenty respondents indicated that for generations they were continuing a family tradition in the pursuit of their craft. A breakdown is given in Figure 2. In addition, two

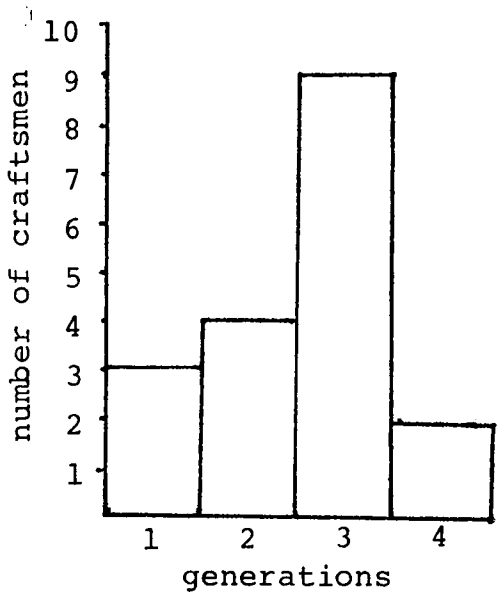


Figure 2. Number of generations members' families have been producing a particular craft.

members stated that their craft had been in their family for "several generations"; and two responded with "as far as they can trace."

Educational

The various educational levels of respondents is included in the following data. The number of craftspeople who had received formal training in crafts is given within this division, as well as where degrees were received.

Almost 90 percent of the responding craftspeople had attended college, but fewer members had studied crafts. An even smaller number actually obtained degrees in crafts.

Four respondents (3 percent) indicated their highest level of schooling to be junior high school. High school was given by eleven (10 percent). Fifty-one (45 percent) showed they had attended undergraduate school, and forty-eight (42 percent) had some graduate school experience.

A formal study of crafts was included in forty-eight (40 percent) member's education; seventy (60 percent) stated that crafts was not included. Seventeen respondents (15 percent) have received a degree in crafts; ninety-four (85 percent) stated they had not.

The seventeen colleges and universities attended by Guild members are mainly located in the eastern section of the United States.

Eight craftsmen have studied at the University of Tennessee and three at Alfred College. The remaining schools listed were Cooper Union Art School, NYC Specialist School, Clemson, Columbia Teacher's College, Wayne State, Kansas City Art Institute, Glenville State, Universal School of Handicrafts NYC, North Carolina State, Western Carolina, University at Cullowhee, Indiana University, Peabody, University of Oklahoma, Rhode Island School of Design, and University of Florida.

2. MARKETING

The researcher made inquiries concerning sales, shops and fairs; which comprise the three subdivisions of marketing.

Sales

In this subdivision, SHHG members were asked what percentage of their income is derived from Guild sales and from other sales. The additional outlets used by respondents were identified. The members were questioned about the adequacy of SHHG's sales outlets and possible additions. Opinions concerning implementation of a professional marketing study are also presented.

A majority of respondents derive less than 25 percent of their income from Guild sales, and the number of craftsmen continues to decrease as the percentage of income increases. Figure 3 shows this trend. The figure also illustrates percentages of Guild members' income which is derived from other sales.

A breakdown of the other outlets for sales used by Guild members is shown in the following table.

	Shops	Other Guilds	Sales Representatives	Interior Designers	Architects
Yes	67	39	8	17	10
No	18	21	35	29	32

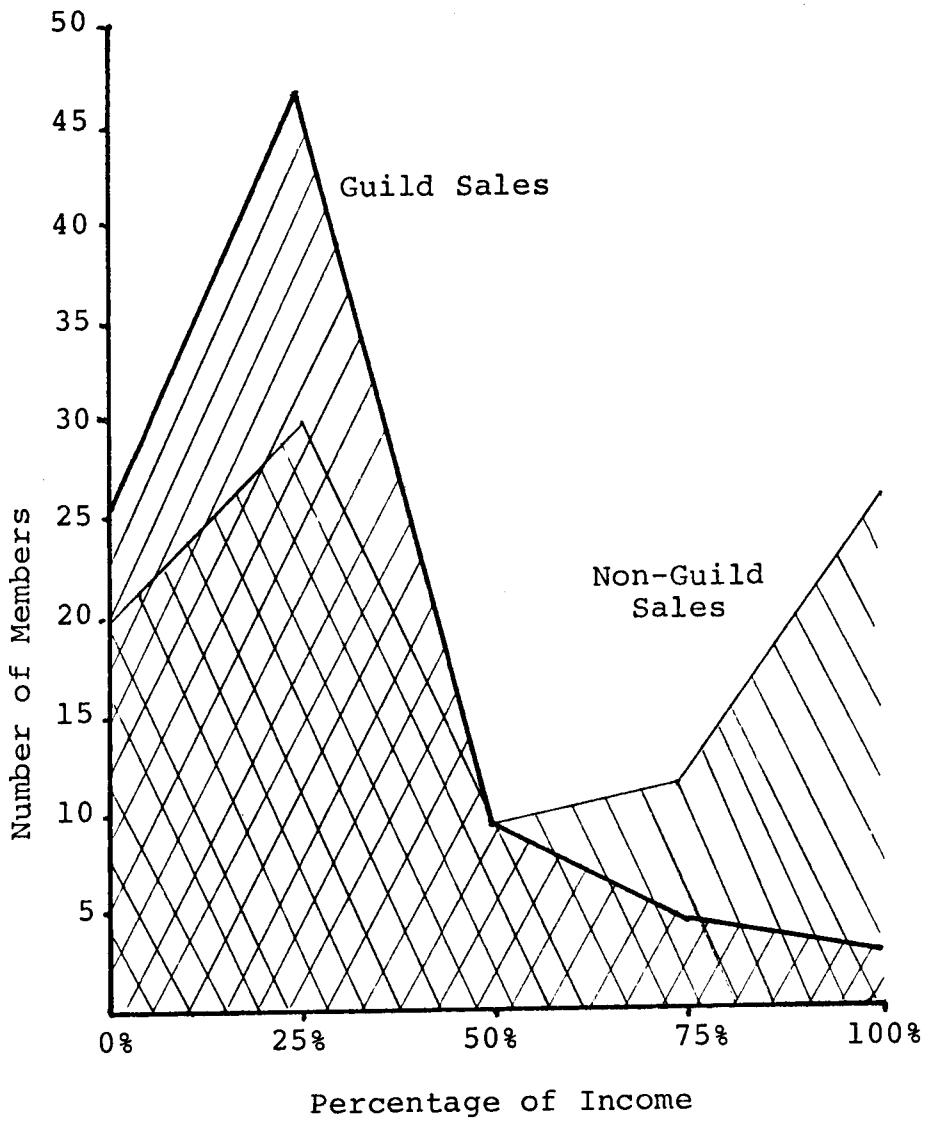


Figure 3. Percentages of SHHG members' income derived from Guild sales and non-Guild sales.

In comparison to other types of sales outlets, shops far outnumber the alternatives. Other guilds as outlets are significant in that 32 percent of the respondents indicated they use them. Sales represenatives, interior designers and architects are not often used as sales outlets for Guild members. Thirteen respondents listed additional sales outlets which include; commission work for special clients, retailing from personal studies, exhibitions, national competitions, Atlanta Merchandise Mart, galleries, individuals, and art centers. One person stated that the SHHG was geared toward marketing mass-produced items and that there were fewer outlets for one-of-a-kind, larger works.

Forty-seven members (52 percent) indicated that the Guild's sales outlets were adequate for their marketing needs; forty-three (48 percent) said that they were inadequate. Even though a majority of those polled responded positively, 48 percent of unsatisfied craftsmen reveals a significant number of respondents.

The craftspeople were questioned about additional sales outlets that they thought could be useful for the Guild. The largest number of respondents for this question, twenty-seven (40 percent) indicated more Guild shops would be beneficial. Seventeen (26 percent) said that a sales representative using commission selling could be an added dimension for sales. The American Craft Enterprise Market

was thought to be a possible sales outlet by thirteen respondents (20 percent); nine members (14 percent) were in favor of additional fairs. Another suggestion from a respondent was use of a sophisticated mail-order catalogue.

The last sales-oriented question posed to craftsmen dealt with implementing a marketing study by a professional marketing specialist. Even though forty-seven (57 percent) were in favor of such a study, there were individual concerns expressed. One stated, "Real craftsmen are never going to get rich." Another considered practical selling experience as a prerequisite for one who would conduct such a study. The final comment stated that each craft is a totally different situation with which to deal.

Shops

Respondents' opinions concerning the adequacy of the number, sales and promotion of the Guild shops are given below. Suggestions for improving sales at the shops are also included. The researcher inquired about the possibility of a new Guild shop and its location.

Ninety (76 percent) Guild members indicated they had visited at least one of the Guild shops within the last two years. Twenty-nine (24 percent) had not visited any of the shops.

Fewer respondents answered the succeeding question which dealt with the adequacy of the number of shops.

Forty-two (56 percent) considered the number of shops to be adequate while thirty-three (44 percent) did not. Several individuals commented that a marketing study would determine the need for another Guild shop.

The adequacy of promotion and sales of Guild shops was evaluated, receiving the following data.

		Allanstand	Guild Crafts	Guild Gallery	Parkway Craft Center
Sales	Yes	33	37	27	39
	No	16	11	12	6
Promotion	Yes	19	21	15	21
	No	14	14	13	11

Sales were viewed as more adequate than promotion for all of the Guild's shops, although promotion maintained positive responses.

When asked if members thought the Guild could improve sales at the shops, fifty-three indicated specialized exhibits may do so; two did not. Fewer members responded to the remaining ideas. Twenty thought shop and window displays could be improved while sixteen did not. Responses were split exactly, seventeen to seventeen, concerning improvements in shops' management. Twenty-two respondents listed individual suggestions for improving Guild shop sales which include: heavy advertising, encouragement for full membership to exhibit, articles in major national magazines, lowering Guild's commission, have larger

one-of-a-kind pieces, know more of the craftsmen, demonstrations, enlarge inventory, be more lively, incorporate more contemporary work and newspaper articles.

SHHG members were asked their opinions concerning a new Guild shop. Fifty-seven considered another shop to be a good outlet for sales, four did not. Fifty-five members indicated that they thought another shop could serve as a continual informant about SHHG; four did not. Thirty-six Guild members thought that another shop would not be repetitious of fairs while four did consider it to be repetitious. Thirty-two members did not think that a new Guild shop would be an unnecessary cost, but sixteen did consider it an unnecessary cost.

Guild members most often selected Nashville as a possibility for a shop site. Full results are shown below.

Berea KY	Charleston W VA	Lexington KY	Nashville TN	Knoxville TN	Roanoke VA
6	4	8	24	10	15

Twenty-eight craftsmen listed additional cities which included Gatlinburg (9) Atlanta (9) Washington, D. C. (4) Pigeon Forge (2); Boone, North Carolina; Savannah; Jacksonville; Miami; Jonesboro, Tennessee; Abingdon, Virginia; Charlotte; Chattanooga; and Highlands, North Carolina.

An 87 percent majority, one of the largest obtained on any question, was in favor of having a Guild shop at

the 1982 International Energy Exposition in Knoxville. Twelve respondents (13 percent) were not in favor.

Fairs

Participation of respondents in the Guild Fairs from 1975-1978 is given in the following data. Their opinions, of adequacy of promotion, location, facilities, parking, and attendance of the fairs are given.

More respondents indicated they had not participated in the 1978 Guild fairs than had participated. Fifty-two (44 percent) did participate in the 1978 Asheville fair and sixty-five (56 percent) did not. Fewer respondents indicated participation in the Knoxville Fair. Forty-nine (44 percent) participated while sixty-three (56 percent) did not.

There was a greater decrease in fair participation from 1977 to 1978 than from any two of the preceding three years. See the following table for data.

	1977	1976	1975	Totals
Yes	61	62	65	188
No	49	51	47	147

The Guild members were asked their opinions concerning promotion, location, facilities, and parking at the 1978 Guild Fairs. Promotion and location for the Knoxville fair were the only categories receiving overall negative responses. Complete results are shown on the following page.

		Promotion	Location	Facilities	Parking
Asheville	Yes	48	65	64	52
	No	12	1	3	13
Knoxville	Yes	28	26	47	46
	No	32	35	15	15

There were three suggestions for improving attendance at the Guild Fairs, which received similar percentages; and the fourth one received less than half the larger percentages. Fifty-four (25 percent) members thought that a warm, enthusiastic and festive atmosphere would help improve fair attendance. Sixty respondents (28 percent) thought that one entrance fee for an entire fair would help increase attendance, and fifty-three (25 percent) were of the opinion that a decrease in the entrance fee would help increase attendance. Twenty-five (12 percent) thought a variety of activities including dancing, singing, and mime would be effective.

Twenty-two (11 percent) respondents listed additional factors they thought would help increase attendance at the Guild Fairs. They are as follows: fair should be in a tourist area, not Knoxville; should allow entrance fee to apply toward first purchase; should promote more local advertising; should move the October fair back to Gatlinburg; should include more native crafts; should provide television coverage before the fair opens; should use Saturday not Monday in Asheville Fair; should improve quality of exhibits; should establish a better group price; should include more

demonstrations; should provide overall better promotion; should change location; should allow membership to set up their own booth; should exclude the visitation of school groups.

3. SERVICES OF THE GUILD

The two service areas of the Guild included on the questionnaire were educational and promotional. The educational questions dealt with usage and adequacy of these services. The promotional questions covered adequacy and possible improvements.

Educational

The researcher asked SHHG members their opinions on the adequacy of the Guild's slides, movies, library, and workshops. Within this section, respondents also indicated additional educational services which the Guild could consider. Inquiries were made dealing with the origin of the craft they produce and whether or not this type information should be presented at the Guild Fairs.

An overwhelming majority considered the educational services of the Guild to be adequate, as shown below.

	Slides	Movies	Library	Workshops
Yes	57	49	57	66
No	6	10	4	12

More craftsmen indicated they had used these services within the past five years, than the past one or ten years.

Thirty-five said that they had used the educational services within the past five years, twenty used them during the past year, and eighteen over the past ten years.

Questions dealing with more specific aspects of the Guild's educational services received fewer responses; however, the majority was again positive. Here, workshops received the most responses. The following table reveals complete data.

	Slides		Movies		Library		Workshops	
	Yes	No	Yes	No	Yes	No	Yes	No
Up to date	15	3	16	4	22	2	33	1
Responsive	14	2	14	1	16	1	26	2
Appropriate	16	1	18	0	20	1	31	0
Inadequate	3	9	2	13	3	13	3	18

A wide variety of ideas was listed by twenty-five members as possibilities for the Guild's educational program. They were as follows: have more workshops without college credit, more localized workshops, regional meetings, courses or help in marketing, wider variety of courses offered at workshops, more emphasis on education of public of traditions and standards of crafts, programs in schools and parks, available experts for craftsmen's technical problems, critique of craftsmen's work, crochet and knitting, step-by-step instructional model of each craft at fairs, television demonstrations of craftsmen at work, local seminars in particular media, tours of craftsmen's studios in peak tourist season and workshops on display.

Seventy-two of one hundred respondents indicated they knew when, how and why their craft originated in the Appalachian area; while twenty-eight did not know. Fewer craftspeople were in favor of researching and presenting historical material about their craft at the fairs. The members were divided forty in favor, to thirty-seven not in favor. However, fifty-seven members (69 percent) are of the opinion that the craftsmen should research historical information concerning their craft; and twenty-six (31 percent) did not think the SHHG members should be responsible.

Promotion

In this section the respondents gave their opinions on the adequacy of promotion for SHHG shops, applying to the Guild, and the Guild's educational services. Possible improvements were also listed.

A majority of respondents viewed the promotion of four areas of the SHHG as adequate. The Guild Shops received the fewest positive responses, still maintaining a majority, which is shown in the following table.

	SHHG Shops	Methods for Applying to SHHG	Requirements for Membership	Educational Services
Yes	50	57	61	53
No	26	20	19	26

Suggested improvements for promotion, from twenty-five respondents ranged from general to specific recommendations. They included: presenting educational services to new members; more publicity in Knoxville and Gatlinburg papers before events; advertise special features in magazines; closer rapport between shops and shop individual suppliers; printing flyers for motels, hotels, and restaurants; featuring one individual in all shops for one week (for all craftsmen); have means of informing at state welcome centers and tourist bureaus; shops appealing to tourist; inform fair participants about Preview Opening weeks in advance; constant news releases and public relations material for news media; having personal representatives; distributing information through the University Cooperative Extension Office; new merchandising for shops; appeal to artist and craftsmen in the area; and provide scholarships.

4. GENERAL

The researcher, in this section, was interested in learning how members of a large diversified craft guild viewed the Guild. Questions concerning the focus of the Guild comprise part of the general section. The subdivision of style deals with the format of individuals' work.

By far, more craftspeople viewed the focus of the Guild as a combination of contemporary and Appalachian Heritage.

Twenty-one (18 percent) considered the focus to be Appalachian Heritage, and a smaller percentage of six members viewed the focus as contemporary. The following table shows the range of the focus on a scale of one to five, the results of which are not totally consistent with the preceding information. On the scale, more indicated a contemporary focus than traditional.

Traditional				Contemporary
1	2	3	4	5
4	22	42	19	8

Eighty-seven members (81 percent) thought that it would be beneficial to increase participation of traditional mountain craftspeople in SHHG functions; twenty-one (19 percent) did not. An honorary membership for those craftsmen was not viewed favorably, fifty-seven (53 percent) to fifty (47 percent).

Style

Guild members classified the format of their work as either traditional or contemporary. They also stated the number of new items designed with the last several years and if this new designing could improve their work.

The responses were very closely split concerning the format of members' work. Slightly more craftspeople considered their work to be traditional rather than contemporary, sixty-four traditional and sixty-two

contemporary. Eighty-five respondents (59 percent) indicated they produce one-of-a-kind objects and sixty (41 percent) produce on a multiple production scale. Figure 4 shows the number of items SHHG members have produced within the last year, three years and seven years.

Comparatively few craftsmen expressed whether or not they think new designs would improve their work; twenty-three (68 percent) thought it would and eleven (32 percent) did not.

5. MEMBERSHIP

In this brief section, Guild members were questioned on membership jurying procedures.

One hundred and six (88 percent) SHHG members indicated they were familiar with the current jurying procedures for SHHG membership, while fourteen (12 percent) indicated they were not familiar. A smaller majority, seventy-three members (70 percent), were in favor of the Standards Committee being composed of three Guild members and two nonmembers, as it exists today. Thirty-five (49 percent) indicated that they thought the Standards Committee should be formed totally from the Guild membership and six (8 percent) did not. Twenty-five members (35 percent) were in favor of the Standards Committee being composed of people outside the Appalachian area, five (7 percent) were not.

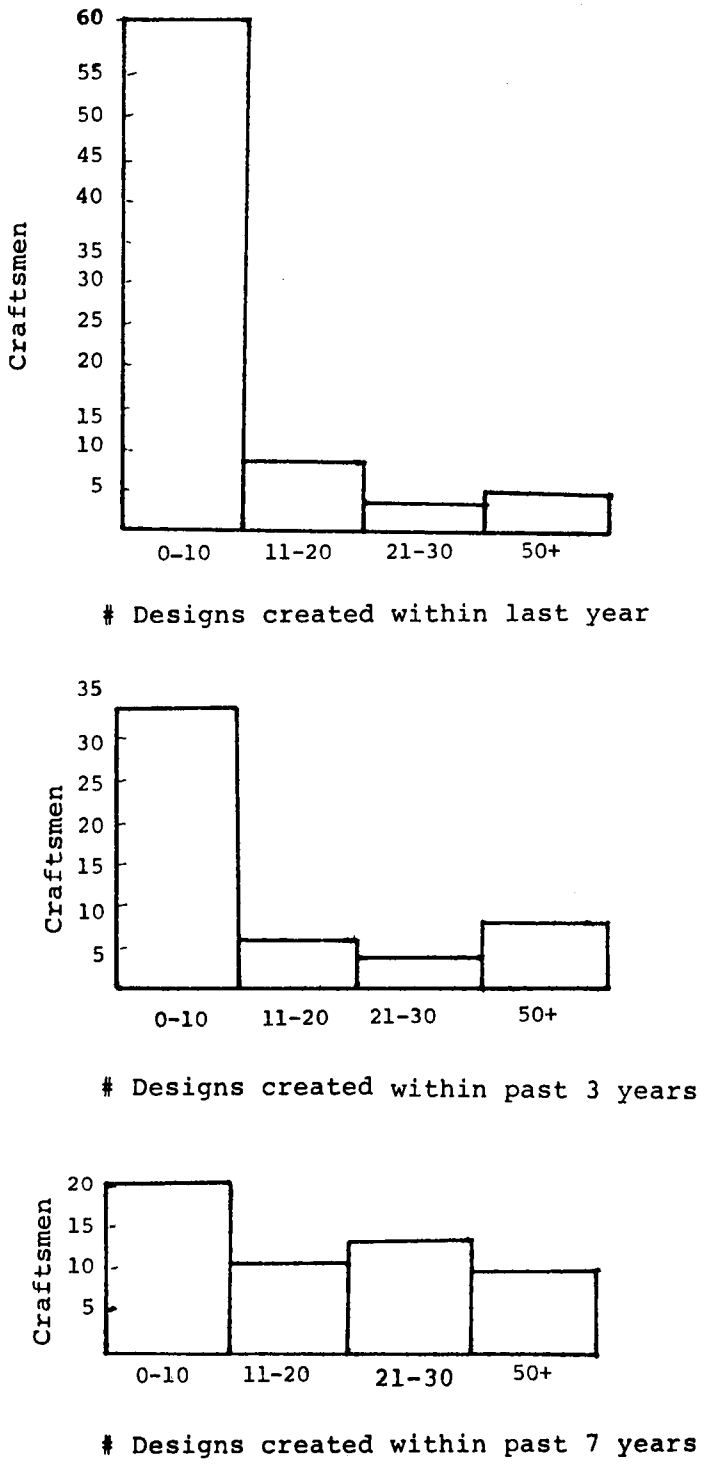


Figure 4. Number of designs created within the last year, three years, and seven years.

Fifty-eight of the hundred responding craftsmen thought SHHG members should be rejuried and forty-two did not. A majority of those in favor, thirty-four members, thought rejurying should occur every five years. Eleven were in favor of every three years and four thought every year.

6. INTERACTION OF MEMBERS

The intention of this section was to learn how frequently members see each other in a working situation; and to determine if members are in favor of more Guild social activities. The following table indicates the frequency of Guild members' interaction.

Never	13
Annually	5
Rarely	24
Biannually	16
Occasionally	23
Often	15
Monthly	4
Weekly	1
Every Day	2

Fifty percent of the responding craftsmen had attended a Guild annual meeting within the last three years. A smaller percentage, twenty-two members (18 percent) had attended a SHHG Winter Workshop within the last three years. Ninety-seven (82 percent) had not attended a Winter Workshop.

Sixty-seven of the responding members (71 percent) indicated they would like to be better acquainted with

members in a social sense, and twenty-eight (29 percent) were not interested. A smaller majority, forty-four (62 percent), thought that the SHHG should sponsor these activities; twenty-seven (38 percent) did not.

Twenty-five respondents suggested activities which the Guild might sponsor for its members. They are as follows: rap sessions at fairs, regional meetings, exhibitions with receptions, quarterly meetings, fall meeting in November, annual potluck dinner regionally.

Fifty-three (64 percent) indicated they would like to have more opportunities to discuss craft-related problems with SHHG members, and thirty (36 percent) were not interested. interested. Thirty-five respondents (42 percent) suggested the following opportunities for discussing craft-related problems: regional meetings, quarterly self-help meetings, question and answer column in regular mailing, rap session at fairs, weekend workshops, every few months have a one-day seminar/symposium, and annual marketing workshop.

CHAPTER III

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

1. SUMMARY

The researcher sought the opinions concerning the SHHG from four hundred ninety-seven members. The questionnaire was composed of six major divisions; personal data, marketing, services of the Guild, general, membership, and interaction of members; some of which contained subdivisions. The summary will follow this format.

Personal Data

In the two subdivisions of biographical and educational, the researcher was interested in obtaining personal information so that a "profile" craftsperson could be constructed.

Biographical. The number of respondents (37 percent) sixty years old or older seems to be significant. Only eleven respondents were under thirty years of age.

The number of years respondents have been SHHG members is generally inversely related to the number of respondents. There is a major exception; the charter members exceed the number of members for any of the preceding twenty years. (See Figure 1, page 16.)

There were three reasons given by respondents for becoming a craftsperson and these received similar number of responses—they were to earn a living, to live a certain lifestyle, and to pursue the interest of a craft learned in school.

Another reason, continuing a family tradition of producing a particular craft, received half as many responses as any of the previous three. The open-ended answer received the most responses with 45 percent.

Educational. The data in this section reveal the SHHG as a highly educated group. A relatively large portion, 42 percent, of the responding craftsmen have had some graduate school experience. A larger percentage, 45 percent, had attended undergraduate school. An extremely small segment, 3 percent, had not gone beyond junior high school.

Even though a large proportion had graduate school experience, the majority of them (60 percent) did not study crafts. Only 15 percent of the respondents had received a degree in field of crafts.

Of the seventeen schools listed, which Guild members had attended, four were not in the eastern section of the United States.

Marketing

The researcher made inquiries concerning sales, shops and fairs; which comprise the three subdivisions of marketing.

Sales. Nonguild sales of craftsmens' work accounts for higher percentages of their income, than Guild sales do. In Guild sales, there was a seven-fold decrease from 25 percent to 50 percent; that is, one-seventh as many craftsmen receive 50 percent of their income through the Guild as do those who receive 25 percent. (See Figure 3, page 20.)

Shops are by far the most often used nonGuild outlet, with 48 percent. The category of "other guilds" obtained a significant percentage, thirty-two. Interior designers, architects and sales representatives are less often used as sales outlets. The total of these three is less than the 32 percent for "other guilds." Additional outlets listed were: commission work for special clients, retailing from personal studio, exhibits, national competitions, Atlanta Merchandise Mart, galleries, individuals, and art centers.

Only a slight majority of respondents considered the Guild's sales outlets as adequate. There was a difference of four respondents who considered the Guild outlets adequate and inadequate for their sales.

When the craftspeople were asked about possible additional sales outlets for the Guild, "more shops" received the highest number of responses. The next two possibilities, a sales representative and the American Craft Enterprise

Market, each received about half as many responses. Only 14 percent were in favor of additional fairs. One member suggested having a "sophisticated mail order catalogue."

A majority (57 percent) was in favor of a professional marketing specialist implementing a study. Three personal comments pertaining to this study include: "Real craftsmen are never going to get rich," "practical selling experience should be a prerequisite for the one conducting the study," and "each craft is a totally different situation with which to deal."

Shops. An extremely large segment, ninety respondents, indicated they had visited at least one Guild shop within the last two years. A smaller number of craftspeople answered the questions which dealt with the adequacy and number of shops.

A majority of Guild members considered the number of shops within the Guild to be adequate. Several individuals commented that a marketing study would determine the need for another Guild shop.

The Parkway Craft Center received the largest number of positive responses pertaining to its adequacy in the area of sales; Guild Crafts was second highest. Guild Crafts and Parkway Craft Center received the same number of positive responses in the area of adequacy of promotion.

The remainder of the shops also received majorities of positive responses, but with smaller margins.

An overwhelming 97 percent thought that specialized exhibitions may improve sales at the shops. The opinions were more evely balanced concerning shop and window displays and management of the shops. Individual suggestions listed by members included: heavy advertising, encouragement for full membership to exhibit, articles in major national magazines, lowering of guild's commission, have larger one-of-a-kind pieces, know more of the craftsmen, demonstrations, enlarge inventory, be more lively, incorporate more contemporary work, and newspaper articles.

Fairs. The same percentage of respondents (56 percent) indicated they did not participate in the 1978 Asheville and Knoxville fairs. There was a greater decrease in the fair participation from 1977 to 1978 than from any of the preceding three years. Each year experienced a slight decrease.

Respondents considered the location, facilities, parking, and promotion to be adequate, in order, for the Asheville fairs. The facilities and parking received a smaller positive majority for the Knoxville fair. The craftspeople did not consider the promotion and location for the Knoxville fairs to be adequate.

There were three suggestions for improving attendance at the Guild Fairs which received similar percentages; a more warm, ethusiastic and festive atmosphere; one entrance fee for an entire fair; and a variety of activities including dance, song, and mime. Twenty-two respondents listed additional factors which could possible increase attendance at the Guild Fairs. (Complete listing on page 26.)

Services of the Guild

Educational and promotion were the two service areas in which the researcher made inquiries. The educational questions dealt with usage and adequacy of these services. The promotion questions covered adequacy and possible improvements.

Educational. An overwhelming majority considered the educational services of the Guild to be adequate. More craftsmen indicated they had used these services within the past five years, than the past one or ten years.

When more specific aspects of the Guild were delved into, fewer craftspeople responded. However, the four areas of slides, movies, library and workshops maintained positive responses.

A large number of ideas were suggested by twenty-five respondents as possibilities for the Guild's educational program. (See page 28 for details.)

Seventy-two percent of the respondents indicated they knew when, how and why their craft originated in the Appalachian area. A small majority (52 percent) were in favor of researching and presenting historical material about their craft at the fairs. However, over two-thirds think that the researching should be done by Guild members.

Promotion. A majority of respondents viewed the promotion of four areas of the SHHG as adequate. These areas included SHHG shops, methods of applying to SHHG, requirements for membership, and educational services. Even though these areas were viewed to be adequate, twenty-five respondents listed suggestions for improvement. Some of these included; the shops appealing to tourists, informing the public at state welcome centers, and constant news releases.

General

In this section the researcher was interested in learning how members of a large, diversified craft guild viewed the Guild. Questions concerning the focus of the Guild comprise part of the general section. The subdivision of style deals with the format of individuals' work.

By far, more craftspeople viewed the focus of the Guild as a combination of contemporary and Appalachian Heritage. Over three-quarters of the respondents were of this opinion.

Appalachian Heritage received more than three times as many responses as contemporary.

The vast majority of those viewing the focus as a combination, did not feel contemporary outweighted Appalachian Heritage or vice versa.

Four-fifths of the respondents thought that it would be beneficial to increase participation of traditional mountain craftspeople in SHHG functions. A slight majority was opposed to an honorary membership for those craftspeople.

Style. The responses were very closely split concerning the format of members' work. Two more craftspeople considered their work to be traditional rather than contemporary. More than four-fifths of the respondents indicated they produce one-of-a-kind craft objects and the remainder produce on a multiple scale.

Membership

In this brief section, Guild members were questioned on membership jurying procedures.

Eighty-eight percent of the respondents was familiar with the current jurying procedures for SHHG membership. Seventy percent was pleased with the method of choosing the jury.

A majority of 58 percent thought that SHHG members should be rejuried. Every five years, as opposed to every

three years or one year, was the most often selected time period for rejurying to occur.

Interaction of Members

The intention of this section was to learn how frequently members see each other in a working situation; and to determine if members are in favor of more Guild social activities.

One-eighth of the respondents "never" see other Guild members in a working situation. "Occasionally," "rare" and biannually are the frequencies with which two-thirds of the SHHG have interaction within a working situation.

Fifty percent of the responding craftspeople had attended a Guild annual meeting within the last three years. The Winter Workshops were attended by a much smaller segment of the membership. Less than one-fifth had been in attendance.

More than two-thirds of the respondents indicated they were interested in better acquainting themselves with SHHG members, in a social sense. Fewer members stated whether or not they thought the Guild should sponsor these activities. A majority of these were in favor.

Regional meetings was a written-in suggestion from eight members. The remaining suggestions which were listed by twenty-five respondents are on page 35.

Almost two-thirds of the responding members would like to have more opportunities to discuss craft-related problems with other SHHG members. Suggested opportunities listed by thirty-five respondents are on page 35.

2. CONCLUSIONS

In the SHHG survey 37 percent of the respondents were sixty years of age or older. This number appears to be large in view of the fact that in 1976 14.8 percent of the United States population was projected to be in this age range.[1] The Kentucky Hills Industries total membership of sixty years and older was only 7 percent. It is possible that the responding Guild members were not representative of the total membership's age divisions.

Fifteen percent of the Guild respondents indicated they are continuing a family tradition, which has existed for generations, by producing their craft. The Kentucky Hills Industry has a smaller percent (5 percent) even though they are a strictly traditional organization.

A rather phenomenal 87 percent of the Guild respondents have had some college experience; however, only 15 percent had received craft degrees. This is quite an increase over 47 percent in 1963 who had received a bachelor's or more advanced degree. Within the Kentucky Hills Industries,

---

[1]Lowery, Lida, interview.

approximately 7 percent had had some college experience; and the largest number, 84 percent, had a high school education or less. According to the Piedmont Craftsmen, Inc.'s director, an estimated 75 percent of their new members have a Master of Fine Arts degree.

The educational services of the Guild were thought to be quite adequate by a majority.

Over half of the Guild respondents were in favor of members being rejuried. Every five years was the most often chosen time segment between which rejurying would occur. This issue has been a changing one within PCI. Originally, they did not rejury but tried it one year. This proved to be an unfavorable process so it was abandoned. Just this year (1979), a statement was issued explaining that members can be rejuried.[2]

There were three reasons chosen by similar numbers of respondents, which explain why they chose to be a crafts-person. They are to pursue the interest of a craft learned in school, to live a certain lifestyle, and to earn a living. In 1963, craftsmen indicated they most often became members of the SHHG in order to promote high standards of craftsmanship.[3] Today there seems to be a stronger emphasis on the monetary aspects of being a SHHG craftsman.

---

[2]Census Bureau Current Population Report, p. 8.

[3]Lowery, Lida, interview.

In the Kentucky Hills Industries, all members received approximately one-half of their income from their craft work.[4] This contrasts with a majority of SHHG respondents receiving less than one-quarter of their income from Guild sales.

Shops were by far the most often used nonGuild sales outlet, according to the survey respondents. This is a change from the response sixteen years ago. They stated that fairs were the most often used nonGuild outlet.

Even though forty-eight is not a majority, it does seem to represent a significant number of craftsmen who are dissatisfied with the Guild's sales outlets. When compared to a variety of additional Guild sales outlets, 40 percent of the respondents chose shops. A much larger number, 90 percent, thought that an additional shop would be a good outlet for sales, when not comparing with other possibilities.

Nashville was the most often chosen site for a new shop. However, 87 percent were in favor of the Guild having a shop in Knoxville at Energy Expo 82. This shop would be in business for six months, the duration of Expo.

A majority of respondents were of the opinion that specialized exhibitions at Guild shops would help improve sales. It should be noted that the members of Piedmont

---

[4]Smith, p. 11.

Craftsmen, Inc., participate in specialized individual and group exhibits at the Craft Shop. This allows for members' work to be exposed to the fifty to sixty sales representatives who visit the shop annually.[5]

The Kentucky Hills Industries has found their catalogue to be an excellent sales vehicle for retail and wholesale business. This actually is responsible for more of their business than their shop in Pine Knott. Presently, they are able to fill less than half of their orders.[6]

Even though the majority of Guild respondents indicated they were satisfied with the SHHG's promotional work, twenty-five members listed suggestions for improvement.

Responding Guild members generally viewed the focus of the Guild as a combination of Appalachian Heritage and contemporary. Of the twenty-one who considered the focus of the Guild to be Appalachian Heritage, sixteen also considered their personal craft work to be traditional. In contrast, of the six who considered the Guild to be contemporary, only one also viewed his personal work as contemporary.

The research questions if a correlation can be made between how clearly the focus of an organization is projected and the satisfaction of its members.

---

[5]Ross, interview.

[6]Lowery, interview.

The Kentucky Hills Indstries is strictly traditional and has twice as many orders as the craftsmen can fill. Their original purposes are clearly defined and appropriate for their members.

The Piedmont Craftsmen, Inc., is generally a contemporary organization with the Craft Shop serving the dual purposes of shop and gallery. As the PCI is faced with problems, craftsmen express their ideas and opinions and action is taken to create a solution.

The SHHG, being a combination of traditional and contemporary focuse, has both extremes of styles with which to work. This creates a complex situation. It seems that if the Guild can stronly make known its purposes and intentions, then craftsmen would be able to see more clearly how they can or cannot be a part of the Guild.

3. RECOMMENDATIONS

Based on the survey data and other research, the researcher extends these recommendations to the SHHG for consideration in developing the Guild's effectiveness.

I. Examine the present existence of the Guild to formulate a clear image of the organization. If the SHHG is going to maintain its diversification, it should not try to mold all craftsmen into one homogeneous group. The differences could be recognized and positive aspects of each accentuated. A strong historical documentation and

presentation of the Guild's members and their work could accompany development of an effective market for the contemporary craftsmen.

After these issues have been clarified, then measures could be taken to meet the purposes of the Guild, for which it was established.

II. Evaluate the purposes of the SHHG to determine new, more effective means by which they can be fulfilled. The researcher extends suggestions for meeting each of the Guild's purposes.

1. To seek cooperation among all agencies and individuals interested in conserving and developing the handicrafts of the Southern Mountains.

Appeal could be made to banks or national corporations which have branches in the Appalachian area for financial support. These funds could be used in developing the Guild's library, implementing a professional marketing study or developing a members' slide register. Companies producing supplies used by members may be interested in funding a traveling show or theme exhibit of Guild members' work.

The Tennessee Valley Authority may be helpful in continuing the Guild's documentation of older Appalachian craftsmen with their video technology, as well as financial support.

2. Encourage a wider appreciation of mountain crafts. Developing an understanding of mountain crafts seems to be a prerequisite for encouraging appreciation. As appeal to the public at the Guild Fairs, well-designed graphic explanations could accompany the demonstrations. These structures could be movable and used at other times, such as in the Blue Ridge Center, other park facilities, or guild shops.

For the segments of craft production which cannot be demonstrated at a fair, movies or video means could be used as an explanatory vehicle.

3. To raise and maintain standards of design and craftsmanship and encourage individual expression.

It seems that continually raising standards of design and craftsmanship will ultimately lead to or has lead to a diversified group. In order to maintain some consistency of quality through the years, a rejurying of members would be in order and directly supportive of this purpose. The rejurying could occur every five years.

Today, standards of craftsmanship and individual expression being weighed against each other can result in conflict. The researcher sees craftsmanship being judged in relation to the design of the object. A craftsperson can be highly skilled and choose to relax his craftsmanship in exchange for conveying an idea or concept. An example

would be Peter Voulkos' work. Classification of this purpose should be pursued.

4. Study costs of production, marketing and other problems concerning crafts.

Annual regional meetings could be reestablished to discuss problems of members' craft work. This type meeting would likely encourage improved attendance and would allow for interaction of smaller groups than the Guild as a whole. A compilation of results from these meetings could determine more precisely what kinds of studies should be implemented.

It is recommended that a marketing study be initiated which would determine if Crafts of Nine States, Incorporated should open a permanent new shop, maintain the existing shops, expand the existing shops, or reorganize the existing ones to more accurately represent the Guild.

A Guild shop at Expo 82 is also recommended even though Knoxville is not a likely location for a permanent shop. An international level of design will be present at Expo 82; therefore, the appeal of the Guild shop in this level would be in order. A contemporary presentation of mountain crafts as well as contemporary crafts could be accomplished just as museums present in new ways their artifacts.

5. Give information and instructions on methods, sources of supply and management of group or individual production.

Continue to offer the various educational services of the Guild, which respondents considered to be adequate.

BIBLIOGRAPHY

BIBLIOGRAPHY

Census Bureau Current Population Report, "Demographic Aspects of the Aging and Older Population in the United States." 1976.

Eaton, Allen. Handicrafts of the Southern Highlands, Russell Sage Foundation, New York, N. Y., 1937.

Gentry, James. Telephone and personal interview, 1979. Asheville, North Carolina.

Glenn, E. Max. Appalachia in Transition, The Bethany Press; St. Louis, Missouri, 1970.

Gray, Robert. Telephone interview, 1979. Asheville, North Carolina.

Hooper, Jane. Appalachia: Where Yesterday Is Today, University of Tennessee, 1965.

Lowery, Lida. Personal interview; 1979, Winston-Salem, North Carolina.

Maxwell, Phillip Herbert. Valhalla in the Smokies; Cleveland, Ohio, 1938.

Ross, Smith G. Telephone interview; Pine Knott, Kentucky, 1979.

Smith, Mary Ruth. "A Survey of Members, Both Center and Individual, of the Southern Highland Handicraft Guild," (Unpublished Master's Thesis, the University of Tennessee, August, 1963).

Southern Highland Handicraft Guild, Pamphlet.

Weaver, Barnley and Emma. Crafts in the Southern Highlands, Southern Highland Handicraft Guild, Asheville, North Carolina, 1975.

Weaver, Emma; Dupuy, Edward L. Artisans of the Appalachians; The Miller Printing Company, Asheville, North Carolina, 1967.

Yarborough, Chris. Personal interview; Winston-Salem, North Carolina, 1979.

APPENDIX

APPENDIX

Anne Crawford, a graduate student in crafts at the University of Tennessee, will be asking Southern Highland Handicraft Guild members to be participating in her thesis research. The purpose of the research project is to obtain background information about guild members; to determine how the guild meets its members needs and can develop to meet new challenges; and to determine how SHHG members perceive their style of work in comparison to others.

The following questionnaire is a preliminary one which will facilitate her developing a more extensive questionnaire. Your participation will be greatly appreciated.

Please answer questions and feel free to elaborate.

1. Was your decision to be a craftsperson based upon
   a) continuing a family tradition of a particular craft
   b) desire to produce a craft learned in school
   c) pursuing interest of a craft learned outside of school
   d) desire to live a certain lifestyle
   e) other:

2. How long have you been producing crafts?

3. How long have you been a SHHG member?

4. Which of these concerns do you consider to be most important to be dealt with by the SHHG? Number 1-5; 1 least important through 5 most important.

   _____ Informing the public about the SHHG

   _____ Public image of guild craftpeople

   _____ Increase in marketing opportunities

   _____ Increase in educational opportunities.

5. Do you consider your craft work a) traditional or b) contemporary? Why?

6. Do you think that knowing more about how fellow guild members work would increase your understanding and appreciation of their craft?

December 18, 1978

Dear Guild Member:

Some of you may remember me and my questions from the Knoxville fair in October. For those of you I was unable to meet at the fair, I am a Crafts graduate student at the University of Tennessee. As partial fulfillment of the requirements for a master's degree, I'll be writing a thesis on the interests and needs of the Southern Highland Handicraft Guild Members. I'm asking the SHHG members to participate in my research by completing the enclosed questionnaire and returning it by January 29. Also enclosed is a stamped, self-addressed envelope.

If there are any questions concerning this project and your involvement, please contact:

Anne Crawford
4804 E. Summit Circle
Knoxville, Tennessee 37919
(615) 584-5136

You are not required to participate in this project and may withdraw without penalty at any time.

I understand the nature of this study and agree to participate under the stated conditions.

Signature _____

You cooperation will be greatly appreciated!

Sincerely,

Anne Crawford

QUESTIONNAIRE

PERSONAL DATA

Biographical

1. Your age: 1) 16-29 2) 30-59 3) 60 and over

2. How long have you or your group been a member of the SHHG? _____

3. Was your decision to be a crafts person based upon
   a) continuing a family tradition of a particular craft?
   b) purusing interest of a craft learned in school?
   c) the desire to produce a craft learned in school?
   d) the desire to live a certain lifestyle?
   e) earning a living?
   f) other? _____

4. If you are continuing a family tradition in producing crafts, how many generations has this existed in your family? _____

Educational

1. What was your highest level of schooling?
   ____ 1. junior high school
   ____ 2. high school
   ____ 3. undergraduate school
   ____ 4. graduate school

2. Did your formal training include study in crafts?
   yes no

3. Did you earn a degree in the area of crafts?
   yes no

4. If so, from what school did you receive this degree?
   _____

MARKETING

Sales

1. What percentage of your income is derived from SHHG sales of your work? _____

2. What percentage of your income is derived from other sales of your craft work? _____

3. If you have additional outlets to the SHHG for sales are they

yes no 1) Shops?_____
yes no 2) Other guilds? _____
yes no 3) Sales representative?_____
yes no 4) Interior Designers? _____
yes no 5) Architects? _____

4. Do you consider the SHHG outlets for sales to be adequate for your marketing needs?

yes no

5. If not, what additional sales outlets do you think the SHHG could use?

_____ 1) additional fiars
_____ 2) more shops
_____ 3) American Craft Enterprises Market
_____ 4) Commission selling through a sales representative

6. Would you like to see a marketing study implemented by a professional marketing specialist? yes no

Shops

1. Have you visited any of the SHHG shops within the last 2 years? yes no

2. If so, do you think the present SHHG shops are adequate in number? yes no

3. Do you consider the following shops adequate in

	Sales?		Promotion?	
Allanstand, Asheville, N.C.	yes	no	yes	no
Guild Crafts, Asheville, N.C.	yes	no	yes	no
Guild Gallery, Bristol, Va.	yes	no	yes	no
Parkway Craft Center, Blowing Rock, N.C.	yes	no	yes	no

4. To improve sales at the SHHG shops could the guild

yes no 1) improve shop and window displays?
yes no 2) improve the shops' management?
yes no 3) have specialized exhibitions?
yes no 4) other?_____

5. Do you think that another SHHG shop would be

yes no 1) repetitious of fairs?
yes no 2) good outlet for sales
yes no 3) continual informant about the SHHG for that area?
yes no 4) an unnecessary cost?

6. If you are in favor of the SHHG opening another shop, where would you like for it to be?
   _____ 1) Berea, Kentucky
   _____ 2) Charleston, West Virginia
   _____ 3) Lexington, Kentucky
   _____ 4) Nashville, Tennessee
   _____ 5) Knoxville, Tennessee
   _____ 6) Roanoke, Virginia
   _____ 7) other _____

7. Do you think the SHHG should have a shop at the International Energy Exhibition in Knoxville in 1982?
   yes no

Fairs

1. Did you participate in the 1978 SHHG fair in Asheville? yes no
   in Knoxville? yes no

2. Did you participate in the fairs in 1977? yes no
   in 1976? yes no
   in 1975? yes no

3. Did you consider the following to be adequate at the 1978

	Asheville fair		Knoxville fair	
a) promotion	yes	no	yes	no
b) location	yes	no	yes	no
c) facilities	yes	no	yes	no
d) parking	yes	no	yes	no

4. Which of the following do you think would help increase the attendnace at the fairs?
   _____ a) a more warm, enthusiastic and festive atmosphere
   _____ b) a variety of activities including dancing, singing, mime
   _____ c) one entrance fee for entire length of fair
   _____ d) decrease in the entrance fee
   _____ e) other _____

SERVICES OF THE GUILD

Educational

1. Do you consider the following education services of the SHHG to be adequate?
   yes no 1) Slides
   yes no 2) Movies
   yes no 3) Library
   yes no 4) Workshops

2. Have you used these services within the
   _____ a) last year?
   _____ b) last 5 years?
   _____ c) last 10 years?

3. If so, do you consider these services to be

Slides		Movies		Library		Workshop		
Yes	No	Yes	No	Yes	No	Yes	No	1) up to date?
Yes	No	Yes	No	Yes	No	Yes	No	2) responsive?
Yes	No	Yes	No	Yes	No	Yes	No	3) appropriate?
Yes	No	Yes	No	Yes	No	Yes	No	4) inadeqate? _____

4. What other educational services do you think the SHHG could offer? _____

5. Do you know when, how and why your craft originated in the Appalachian area?
   yes no

6. Do you think that this should be researched and presented with your booth at the fairs?
   yes no

7. If so, do you think each member should be responsible for researching the craft he is producing?
   yes no

Promotion

1. Do you consider the following to be adequately promoted by the SHHG?
   yes no 1) SHHG Shops
   yes no 2) method used for applying to the SHHG
   yes no 3) requirements for membership
   yes no 4) educational services

2. How do you think the promotion for any of these could be improved? _____

General

1. Do you see the focus of the SHHG being a) Appalachian Heritage, (b) contemporary trends or c) a combination?
   a b c

2. If it is a combination, how would you rank the focus on a scale of 1-5?
   1 traditional 2 3 4 5 contemporary

3. Do you think that it would be beneficial to have more traditional mountain crafts people participate in SHHG functions? yes no

4. If so, are you in favor of an honorary membership for those mountain crafts people who may not meet the membership standards? yes no

Style

1. Do you consider the format of your work to be
   a) traditional or b) contemporary? a b

2. Do you produce a) one-of-a-kind craft objects or is your work done on a b) multiple production scale? a b

3. How many new items have you designed in the
   last year?_____
   last 3 years? _____
   last 7 years? _____

4. If no new items have been designed, do you think that new designing would improve your work? yes no

MEMBERSHIP

1. Are you familiar with the current jurying procedures for SHHG membership? yes no

2. Are you in favor of the jury being composed of 3 guild members and 2 non-member jurors? yes no

3. If not, do you think the entire jury should be
   yes no a) formed from within the guild?
   yes no b) composed of people outside the Appalachian area?

4. Do you think SHHG members should be rejurored? yes no
   ____ a) every year?
   ____ b) every 3 years?
   ____ c) every 5 years?

INTERACTION OF MEMBERS

1. How frequently do you see SHHG members in a working situation? _____

2. Have you attended the Winter Workshop in the past 3 years?
   yes no
   annual meeting: yes no

3. Would you like to better acquainted with SHHG members in a social sense? yes no

4. If so, do you think that the SHHG should sponsor such activities? yes no
   What kind? _____

5. Would you like to have more opportunities to discuss craft related problems with other SHHG members?
   yes no

6. If so, how often and what kind of meetings?
   _____

   _____

VITA

Anne Howell Crawford was born in Tylertown, Mississippi on August 6, 1953. She attended Tylertown Elementary School and was graduated from Tylertown High School in May 1971. The following September she entered Mississippi College where she studied for one year. She transferred to Louisiana State University and received a Bachelor of Science degree in Home Economics Education/General Science minor, in May 1975. In the Fall of 1975, she entered the University of Tennessee where she worked toward a Master's degree. January through July of 1977 she traveled in Europe, after which she resumed graduate school. She received the Master's degree in June 1979.

The author is a member of the American Crafts Council, Handweavers Guild of America, Tennessee Association for Public and Continuing Adult Education, and Phi Upsilon Omicron.