

Kathy Evans & Margaret Bruning

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Interviewer: Emily Hilliard

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Kathy Evans (b. July 8, 1962, Morgantown, WV) of Bruceton Mills and Margaret Bruning of Elkins are participants in the 2020-2021 West Virginia Folklife Apprenticeship Program, in an apprenticeship titled, “Sheep to Shawl: The Art of Raising Sheep and Creating Fiber Arts.” Evans is a fifth-generation farmer and co-owner with her husband Reid of Evans Knob Farm in Preston County where she cultivates Certified Naturally Grown vegetables and raises sheep and poultry. She teaches and exhibits her fiber arts both in West Virginia and across the country and has been featured in *Modern Farmer* and *Morgantown Magazine*. Bruning grew up on a goat farm in upstate New York and has been a lifelong fiber artist. She and her husband David raise sheep at their homestead in Randolph County.

Read a profile of Evans and Bruning on the West Virginia Folklife blog:

<https://wvfolklife.org/2020/11/04/2020-folklife-apprenticeship-feature-kathy-evans-margaret-bruning-sheep-to-shawl/>

Evans Knob Farm website: <https://www.evansknobfarm.com/>

Poe Run Craft and Provisions: <http://www.poerun.org/>

KE: Kathy Evans

MB: Margaret Bruning

EH: Emily Hilliard

EvansBruning.AudioInt.10.27.20

EH: Alright so why don't each of you tell me about your family background and how you got involved in this tradition?

KE: You want to go first Margaret?

MB: Oh sure. Well, I come from an Italian-American family from New York and my mother moved to this country when she was 16. She was born here and then lived overseas with her parents, my grandparents, and then moved back when she was 16. And so like most immigrants my mother was very eager to become American and so she did all kinds of things--was very entrepreneurial while raising 8 children. She later became an RN and an intrepid farmer and fibers artist. I grew up primarily on Long Island and spent a lot of time in Manhattan with family going to the world's best museums and really having an incredible introduction to the arts and contemporary art and all kinds of media including some of my favorite things like tapestries and the unicorn tapestries and going to museums like the Metropolitan Museum of Art and the Museum of Natural History.

Anyway fast forward, we grew up, I grew up with dairy goats. My mother started a small dairy goat business and we had us a little herd of goats and then horses and I really learned the farming way of life from my parents even though my dad was an engineer. And my mother being an RN, we had a small dairy goat farm in rural upstate New York. And I left to go to college and I spent 20 years in Phoenix and 5 years in Los Angeles and really continued to work in craft arts with my mother and my 2 sisters. My mother had a, she continued her interest in farming and switched to sheep when she wanted to knit a sweater. Our family story which is a true thing is that my mom wanted to learn to knit a sweater, so she bought a flock of sheep. (laughs)

EH: (laughs)

MB: She went all in on everything! It was go big or go home with my mother. Really truly fearless. And so she was no longer making goat's milk cheese, she was making wool. And I continued working alongside her and never really learning how to do these things on my own--raising sheep and knitting and spinning or all of that. My mother was an original member of the Troy Waterfront Farmers' Market in upstate New York which is right next to Albany, the state capital. And my mother and my sisters Elizabeth, Beth, and my sister Jessica at one point really were the vendors for Caprendoose Hills, that's my mom's farm name. And I was kind of an auxiliary while living in Arizona, an auxiliary member. I would bring wool and roving and yarn back with me across the country and I needle felted and crocheted and knitted and sent stuff back and brought stuff back to, for them to sell at the market. So while having a full career in arts administration I did these other things. And the funny thing is my life and my work and my trajectory came to a very clear meaning for me when I moved to West Virginia. You see, I had been a public art administrator for some 25 years in Los Angeles County and Scottsdale, Arizona, where I you know, cultivated the careers of artists and did community-based work and large scale monumental work. We worked with artists and architects and a lot of community-based work. And as you might know, public art is really about telling the story of a people and where they've been and where they think they are now and who they want to be. And so I came here and realized West Virginia is very much still in the making and I had this incredible opportunity to meet Kathy and her husband Reid at Evans Knob Farm through the WWOOFing Program, which is an international program for people who want to learn about working on organic farms. So it's a volunteer opportunity for learning and in exchange you get some

room and board and you work for farmers. And how I came to that is my husband David and I left Los Angeles about 5 years ago to change our lives. We wanted to do something different. So we traveled the country in our teardrop trailer and we saw all kinds of places all around the country. We stayed mostly in primitive areas. But as we got further east, it was harder and harder to find primitive areas. So we were staying in state parks and national parks and camp grounds and we worked on farms. And we showed up at Evans Knob Farm and Kathy, what was it, I think maybe August or October 2017?

KE: It was somewhere, it was closer to October because you helped with the garlic planting.

MB: Oh, wow! (laughs)

KE: Yeah!

MB: Wow, yeah! Anyway, so I saw in Kathy someone who reminds me of my mother. And I'll stop here in case you have further questions or you want to hear from Kathy now.

EH: Yeah, that's a very cool story. I was curious how the sheep-to-shawl concept came about, but it sounds like something you inherited!

MB: Yeah! In a lot of ways, yes.

EH: Kathy, why don't you tell me about your family background and how you got involved in raising sheep and fiber arts?

KE: Well, I grew up on my grandparent's dairy farm in [internet skips] county. My mother passed away when I was 7 months old and eventually my dad and I moved back in with his mom and step-dad and just grew up on that farm. They always had a garden and they had of course dairy cows and we raised probably 90% of our food. It was a very rare thing to go into the grocery store. So I learned a lot of things about gardening and preserving food and all that kinds of stuff from my grandparents. My grandmother was an avid needle person. She loved making quilts and she crocheted and was constantly making those really beautiful lace doilies and she would make dishcloths and just all kinds of things. So she instilled the love of that type of an art in me. My husband and I, we got married in 1978 and moved immediately onto his family farm that's been in the Evans family, we're the 4th generation to farm it. And so we had our family. He worked at IBM and I was pretty much a stay-at-home mom, continued to garden, continued to crochet and tried to learn to knit but I was having (laughs) issues. I just couldn't quite make the 2 needles work together. It was a mess all the time. But the kids grew up to the point where they wanted to join 4-H and their cousins showed sheep at the Fayette County, Pennsylvania livestock fair and show and they really wanted to do sheep. So we got our first sheep probably in '92 or '93, something like that. And when they were old enough to show in our own county fair, we were at the Buckwheat Festival one year, and we met a lady, Kelly Smith that she was raising Romney sheep at the time, and she was the farm chairman. And she had brought some of her Romney sheep to show in the purebred show. And our middle daughter Becky came up missing one day and we were looking everywhere for this child. We could not find her. And finally Kelly yelled across the barn, "Hey, I found her." Becky had crawled into a pen of Kelly's with her sheep named Suzie Q and the 2 of them were curled up together asleep in that pen. So Suzie Q came home with us and that was the beginning of our wool adventure. Kelly--she had an extra spinning wheel that she showed me the basics and said here, take it home and play with it and figure it out. And a lot of the stuff has been self-taught from there to here. I've asked, I've gone to all kinds of fiber shows in Asheville, North Carolina and Winston-Salem, North Carolina and Rhinebeck, New York, the Maryland Sheep and Wool Festival, out to Wooster, Ohio, just all over the place and when you go to things like that you pick up little tidbits and a lot of the vendors are willing to walk you through how this new toy, I call them toys, how they work. And sometimes they'll even let you try 'em out at the show and

you can figure out if this is something you want to add to your collection or not. So that's pretty much how I got into it. It wasn't like handed down through the family history because my side of the family never had sheep, but Reid's side did. He and his mother had a flock of Suffolk sheep, which are a neat breed. So he knew the basics on how to take care of the sheep and their requirements and all that kind of stuff, but he didn't know what to do with the wool. So he bought me my own spinning wheel for Christmas one year and then the next year he bought me a knitting machine and now I've got a fiber studio full of all kinds of things to use from looms to carders and pickers, knitting machines, I've got 2 spinning wheels in here now and it, some days you can barely walk through it like today. I'm kinda glad we aren't doing video because the studio is a disaster area!

12:08

EH: And so then did you pick up weaving?

KE: Yes. I actually took a weaving class at the MAC in Morgantown, Morgantown Art Center years ago and LOVED it, but didn't have the money to buy a loom at the time. A few years ago a very dear friend of mine, she was a rug weaver and she had a loom that she needed to sell because of some health issues that she was going through and she just needed to stop weaving, so I got her loom. She taught me how to weave a rug and again, it was one of those things--this is the basics on how it works--and she helped me thread the loom for the first time and we loaded it into my truck and brought it home. So, yeah. So literally it's, I fly by the seat of my pants. When I want to learn something, I just sit down and figure it out or go to YouTube or ask questions at a fiber show or something.

EH: Why don't you explain the scope of the sheep-to-shawl apprenticeship? Everyone who I tell about this is just totally fascinated. It's a very cool concept.

KE: Well I want Margaret to feel comfortable and feel like she could handle whatever situation comes up when it comes to raising her sheep. And she knows that I'm available day or night by phone call or text message, however she needs to get ahold of me, if she's having an issue with her sheep. We've walked through a couple of really rough spots, haven't we Margaret?

MB: Yeah. (laughs)

KE: Once we were very successful, and the other time we lost. But that too goes with learning from sheep-to-shawl, that not everything is going to be a success. There will be failures, but you get up, dust yourself off, you learn from it and you go on. So I want her to have the knowledge and the power to go, to raise her sheep to be able to [internet cuts out] to be able to prepare the wool and have a finished product that she's not only proud of but something that she can turn around and sell to help make a living off of her farm. And I think that's where her heart's at is she wants to do right by the sheep but she also wants to be able to bring a little income in.

EH: Margaret, do you have anything to add to that?

15:01

MB: No, I think that is a really great summary. I might just add that in retrospect, this is actually a lifelong apprenticeship! (laughs)

KE: (laughs)

EH: (laughs) Yeah.

MB: This does not happen in one year! Because there are, because sheep-to-shawl as we call it here is very seasonal and there are cycles involved. So there are certain things that happen at certain times of year, and they may or may not happen this year. So I really can see learning for a long, long time. (laughs) Especially as I get into the nuances of not just raising the sheep and troubleshooting that, but the other half of this, which is processing the fiber and producing. It's so rich with possibility that you know zooming in on what's most applicable here is part of the challenge.

EH: Right, mmhm.

MB: You know, what makes this particular wool is not what makes sense with a different kind of wool.

EH: Mmhm.

MB: (laughs)

EH: Tell me what your sessions have been like so far.

KE: Oh gosh, the first one, we met at Margaret's place and we walked through her area where she keeps her sheep and she was telling me about how she rotated them and feeding practices and just the husbandry part of it. We went through that. And what was the next one, Margaret?

MB: I...well I came to you and we sheared some sheep.

KE: Oh yeah, we did.

MB: And I can't remember if before or after that was lambing. (laughs)

KE: (laughs) It's kind of all run together!

MB: Yeah I know. Lambing was over the phone. I mean I'd have to back and look at my notes. And after that I came up and we did some weaving. So with the shearing we skirted wool and got it into the wash and then most recently we were weaving and dressing the loom.

KE: Yeah. There have been multiple phone calls and text messages in between all of that too. You know because of COVID we can't, well because of COVID and because of the distance between the 2 of us, we're like 2 and a half hours apart, so because of all that sometimes a text message or a phone call are our best way to connect and work through some issues.

EH: Yeah I was gonna ask about how COVID has impacted the apprenticeship.

KE: Yeah, it has because you know we just don't--we're both being very careful trying to limit our exposure to you know the possibility of getting it but still at the same time be available for each other and it just makes it kinda hard because last summer I wouldn't have thought twice about calling Margaret on a Sunday morning and saying "Hey, how 'bout I come down today and we do something with your loom?" But it just makes it a little more difficult this time because you really gotta plan things out.

EH: Right, mmhm.

MB: Also, Emily, we were planning on, I had planned on a couple overnights and you know, in the spirit of limiting exposure I haven't really felt comfortable to do the overnight and you know, stay in their

home. Or I mean I've contemplated coming up and bringing my tent (laughs) which is not out of the question. But anyway, so that's affected it.

EH: For both of you, I was going to ask what role this tradition plays in your everyday life? I think it sounds like it's very immersive for both of you but could you each speak to that?

19:48

KE: Go ahead Margaret.

MB: Sure, well in my everyday life I interact with these animals daily and as Kathy said, we have a portable fencing that we use for our sheep, and being that we're at a partially off-grid homestead and mountainside, I'm constantly strategizing about where they go next and how to prep for that. I mean I literally have to go in with a mower and a weedeater and possibly my chainsaw and loppers to clear a line for a fence. And additionally how to get water to them, whether we're harvesting water off a roof or hauling water in or carrying buckets. I mean it's really, really intensive. So I, and I've learned with you know, with the lambs and feeding them while housing them with the ewes, it's that much more intensive, and up until recently I was feeding twice a day. And you know this spring we had 3 bottle lambs for various reasons and so it was incredibly intensive. They were in our house for 2 weeks (laughs), which is not uncommon. I grew up with my mother bringing goats, little kids and lambs into the house, so that's not a surprise to me at all. But in terms of the sheep-to-shawl in my everyday life additionally, I have been really trying to figure out how best to house wool because of limited space that we have, literally, physically for storage. But also you know, my everyday community--COVID has really impacted that, as you well know. It's been super hard to not be spending time weekly with my friends at the Mountain Weaver's Guild here in Elkins. You know, we were meeting once a month but also weaving together weekly on Mondays and we have a series of demonstrations that we do at community events during the summer and fall like the Beverly Heritage Days and the Forest Festival and Augusta Heritage Festival and I've really, really been missing the community of spending time with those ladies because as you know, just being around each other and watching them handle their fiber and their spinning wheel or their loom and what they're setting up, it's so inspiring and also motivating. (laughs) And I learn so much just by watching them. And that's been really hard and incredibly isolating to be without them and that's why I was so excited about the animal husbandry part of this internship because I don't know any people raising sheep here in Elkins. And I feel so comfortable with Kathy that you know, I've been through so much with her that it just feels natural to want to be around Kathy. And you can't learn this stuff by snippets here and there and watching YouTube videos here and there. You can learn but what I really want more is for that person's vibe and passion and stick-to-itiveness to rub off on me! Because I'm learning it the way they did which is the hard knocks. [internet cuts out] And when you aspire to be like someone and learn the foundation of their craft and these traditions, it's done together in community. And so you know, I'm really looking forward to doing more of that again and figuring out how in this new normal we do it, whether we're spinning together outdoors, which I've done with my mother and my sisters, and I will be doing it here too. So and as far as the community events, you know I come from a professional tradition where pop-up happenings are not uncommon in the art world anyway. [Internet skips] and community events and I would like to bring that to the weaver's guild and say, you know we need to figure out how to do this stuff in public in a safe way. In a way that promotes safe face mask wearing and social distancing but we can still glean each other and not be holed up.

EH: Yeah.

MB: Because I gotta admit, isolating comes naturally to us here on this homestead! (laughs) That was not the problem. But the prolonged isolation and disconnect you know, from our community, you know members of the Mountain Weavers Guild don't have computers. We're not Skyping and Zooming and

doing video conference. And you know, our internet service is notoriously unreliable. So figuring out how to be in community again is super important to me and I think our cultural community.

EH: Yeah, yeah I mean especially, I know Marion Harless is a member and you know, women like her who are older and live alone, that's really important to be able to gather.

26:07

MB: Yep.

EH: What about you, Kathy? What do you have to add about the role of this tradition in your everyday life?

KE: Oh my goodness. (laughs) It's more than (sighs) it's more than a way of life, it is life. You know, you get up every morning and the first thing you need to is go check on your animals to make sure everybody's up and moving and fine and well and eating and you know gaining weight or maintaining weight. You know that everybody seems healthy and happy. You know, life revolves around your animals. When we have a WWOOFer come, they quite often ask, well what is, what's the routine for the day, or what's your daily routine? And I just laugh at 'em because there is no per se routine. It is, the first thing you get up in the morning and you check on the animals and the rest of the day is dependent on what you find with the animals in the morning. So it's just, yeah, it is life. And if I'm not dealing with the animals, I'm working in the gardens which that's the other part of Evans Knob. You know, we do 3 acres of organic vegetables that we sell at the Morgantown Farmers' Market, but along with the vegetables, we also do the wool products and cow's milk soaps and all that kind of stuff. So every day is, right now as we're talking, I am working on a felted sheep. So any free time that I have if I'm not dealing with animals or working in the gardens, I am doing something in the studio, whether it's needle felting or weaving or knitting or whatever. You know, it's just life. That's how it is.

EH: Mmhm. Right. What do you see as the impact of this apprenticeship? And that could be personally in your community, or both.

28:31

KE: Well I would hope that especially with Margaret and I being in different areas, that we can inspire other people to take an interest in the fiber arts and to feel like they can express their creative ability with whatever aspect that they want to explore that okay, your handspun yarn may not look like my handspun yarn, but your handspun yarn is really cool and I bet it would look really pretty knitted or woven into whatever. You know, I don't want this art to die because there are just so many incredible possibilities and it's inspiring to watch people do different things with it that you never thought were possible. And you're like wow, that is amazing.

29:35

EH: Right, right. What about you Kathy?

KE: That was Kathy.

EH: Oh sorry! (laughs) I thought I was doing a good job telling your voices apart.

KE: (laughs) It's Margaret's turn!

MB: What I hope will be the long term impact of this apprenticeship for me and my community, for sure is I, for me personally, would like to really I guess further expand my knowledge bank and my skills and create, come up with ways that I'm creating unique West Virginia-style stuff.

30:40

West Virginia-style products that might be available or, you know, but moreover, I agree with Kathy on for me this is about continuing a tradition that far goes precedes me and continues past me. I see what I'm doing as a tribute to the handicraft of so many other people and traditions that I'm just like a carrier of the torch of a cultural tradition for West Virginia you know? And the West Virginia narrative. I hope that I contribute to our sustainability of sheep-to-shawl and fiber arts and folk traditions like this and that I can inspire others. One of the things we're going to do is I've asked Emily Prentice to create a zine. So in addition to a video that will be globally accessible, and photo books that we'll have for our own studios, and I'd like to figure out where else to place these photo books whether it's at the weaver's guild or with you, but we're also gonna create a zine and a zine is an artist-style booklet, very accessible, often they're photocopied, younger generation kind of interest, in a way of conveying information, often not mainstream information, but something that the makers are very passionate about. And I hope the zine gets into the hands of people that I don't even know and a younger generation that is intrigued in some way and hopefully at the end of all this, I've created kind of a footprint that shares knowledge but also inspires other.

EH: Yeah, so I have 2 questions from that. What does "West Virginia-style" products mean to you?

MB: (laughs) You know I've thought a lot about this because I can consider myself an outsider and probably will be considered that for my whole life here (laughs).

KE: You're not an outsider! You're one of the family!

MB: Thank you. (laughs) and I need to correct myself. Kathy, we first came and WWOOFed for you guys and volunteered at your farm in October 2016.

KE: Aha!

MB: I was a whole year off.

KE: Okay.

MB: So what does West Virginia-style? I consider myself a cultural observer, that's one of the skills I developed in my former career and I see West Virginia-style as being a place of grit and determination and loyalty and incredible resourcefulness. A little bit of quirkiness.

KE: How 'bout a lot?

MB: And yes! Incredibly unique. And there's a lot below the surface of West Virginia that we don't know as West Virginians, but also that we don't actually convey. It doesn't convey to the outside world. And the more we tell our stories and our unique story about individual perseverance and individual creativity, I think the more we learn about ourselves, but the more we can also share with the world! That West Virginia is a place not just of incredible American history, but history in the making. West Virginia's not made and totally complete now, it's very much a place still in the making. We're not a tourist destination, a traditional tourist destination by any means, and we're a little rough around the edges. And when I moved here somebody said, well you just have to embrace the funk! (laughs)

EH: (laughs)

KE: (laughs)

MB: And she comes from a long-time West Virginia family. And I don't think that's objectionable at all. We moved here because this place is quirky and funky and not made and we're not rubbing elbows with tons of tourists looking for the next \$20 hamburger and t-shirt. People come to West Virginia because it's beautiful and the people are unique and our cultural traditions are incredibly rich and there's a lot of self-taughtness. You know, self-taught, Kathy's self-taught, and we're all kind of scraping together knowledge together to figure things out.

EH: Yeah.

MB: And there is a huge appeal in that. Yeah.

36:10

EH: Yeah, that's very cool. Yeah, also with the zine, everyone on the apprenticeship grant panel was very excited about that. And fortunately it's something that can reach people even during COVID. A lot of other apprenticeships were planning these public presentations and that's fitting for these more performance arts apprenticeships, but it's cool that the zine can travel and be shared even as we're social distancing. And again, I'd love to make a copy, make it available online, or some of the excerpts from the zine available online so it can reach more people to.

MB: Great!

EH: You've kind of talked about this, but what is your hope for the future of this tradition, sheep husbandry to fiber arts?

MB: Well I'm really excited because I see huge potential. As I've been getting to know the local sheep community--and I should mention as a novice shearer, I have sheared somebody else's sheep and of course pre-emptively apologized, because that's a huge skill! But I really, really enjoy getting to know other people with sheep and I foresee besides the local wool pool that's done here, a lot of people with sheep are raising meat animals, which is fantastic and they shear these animals and ship the wool off through a pool, which is fantastic. But I would like to develop a local collective. I think there's huge potential. There seems to be a few sheep here and there, like my friend with the 2 sheep that I sheared, she couldn't find somebody else to do it, but I'd love to put together a local fiber flock collective in which we're creating specially-blended wool that is marketed to people in the area, because I know spinners and weavers and needle felters who would love to buy local product, local wool and roving and yarn to work with, and they can't find it and they're ordering it online. So how to get Kathy's wool products in the hands of local people here and regionally as well, to really create a sharing collective, is important. Because maybe we only have a few sheep each of us, and it takes a minimum 50 pounds to take it to even a small scale spinnery to have it processed. But my 15 pounds and someone else's 15 pounds and someone else's, it starts to add up and now we can really create a product that we are together stronger in numbers with our fiber, and our knowledge. And...

EH: That's a good idea.

MB: An we're doing it with other things, whether it's with milk or meat or commercially processed wool, so I don't see why it couldn't happen here with specially blended wool for fiber artists.

EH: Yeah, right.

39:54

MB: And can I add one thing?

EH: Yeah definitely.

MB: I am not new to farming as I've mentioned, but it took me, you know, I lived away from home for a couple decades, so this is all coming back to me, right? And last year we sent off 3 lambs to market, so as market lambs, what that means is they're going to the butcher and they become someone's next meal. And so I was like no problem! Thought I was down with that. And this year after raising 10 lambs, most of which are gone off to market, it shifted things for me. And I think one of the most important things with an apprenticeship like this is that one continues and allows time for themselves to really cultivate what is their niche, and I've been really thinking about what is my niche? As someone who is raising sheep and someone who loves to work with the fibers. And I'm not so sure that raising market animals is my niche. I love them too much! (laughs) And so I've really had to buck up and really channel seasoned farmers like my mom and like Kathy (laughs) as I figure out what do I do with these orphan lambs that in traditional circumstances would have been left to die, right? And how do I spend time clearing the woods for these animals and doing their fencing daily and feeding them and you know, how do I balance that with steeling myself against the challenges of sending a cute little animal off to be processed. It's so new. So I'm learning what my niche is, right? And how to balance that with the economic reality of needing to buy hay and feed for them, and [internet cuts out] income to at least pay for themselves, but I would like to actually not just break even. And I know that for me, guess what? I can earn more money growing garlic and processing that into value-added products than I can raising lamb for market, or probably also fibers. So that's something I'm feeling out now in terms of my time and energy, but also balancing out for my love of the animals and handling processing wool and dyeing wool and spinning. I know I'm not ever gonna knit a sweater (laughs). So, that's what this apprenticeship is really affording me is the--I'm gonna, I don't use this word lightly. The quote "luxury" of having a dedicated track and path to explore the various aspects of this tradition, sheep-to-shawl, and finding out really where my niches are personally and as an artist.

EH: Mmhm, yeah that's really great. I'm glad it's been able to help you explore that.

MB: Me too!

EH: Kathy, what is your hope for the future of this tradition?

KE: Uh...I don't even know how to put it into words. I want farmers to be able to shepherd, I want them to be able to make a living at this. And you know, just try to figure out any way possible for it to be a profitable thing like Margaret said. You've got to find your niche, you've got to find what works for you and what doesn't work for you, and by the way Margaret, it never gets easy. You put 'em on the truck and you turn around and wipe the tears away and walk away. You know? Even after doing this for oh gosh, we started with our first sheep in '94 so we're coming up on 30 years of doing this and there are still days when I take that lamb to the processor, unload it and just turn around and walk away because I can't allow myself to think. But I also have to face the harsh realities that I can't keep every one of them and that we do have to make money in order to pay for their feed and to pay for any vet care that needs to be done and all the multitude of other things that have to happen. And I guess I would just like to see more people understand the value of sheep and the good things that can come from 'em and you talk to a lot of farmers

and nobody wants to get involved in sheep because they all think it's just money down the drain. You know, they're not worthy of being considered as a farm animal, as livestock.

EH: Yeah. Well, do either of you have anything you'd like to add? Anything I haven't asked about?

KE: I can't think of anything.

MB: Yeah, I don't think so.

EH: Well thank you both, you're very eloquent in describing these traditions and the impact and I'm excited to actually meet you in person (laughs) next week.

KE: Thank you.

EH: And I'm glad you've been able to meet and adapt the apprenticeship under these strange circumstances. Yeah, normally we would have a showcase where we would bring apprenticeship pairs to the Humanities Council to do a demonstration. I think at this point it's on hold. I would like to still be able to do it in person and we could do it anytime and before March 2022, so we do have some flexibility but we also might just try to do it virtually but I would really like to do it in person if we can, so I'll keep you posted on that as plans progress. And then...

MB: Did you say, I'm sorry, that would be before March 2022?

EH: Yeah, so normally you know, we would do it next year, early in 2021, but we actually have enough time in the grant that we could do it as late as March 2022. But you know we may also get to the point and I would consult with all the apprenticeship pairs on this that we just want to do some kind of virtual program and not put it off. So that's kinda where we are right now.

MB: I would really encourage you to not put it off because man, 2022--my brain is gonna be wiped clean! (laughs)

EH: Well I mean hopefully we would have a vaccine by then, I mean before then, but who knows. I mean, we would opt to do it sooner rather than later as long as it was safe to do so.

MB: But I can adapt to virtually if need be.

KE: Yeah, we can.

EH: Yeah.

KE: Margaret and I are the picture of adaptability.

EH: Yeah, I can tell! (laughs)

MB: Oh boy! (laughs)

EH: Yeah, the animals that require attention daily. But yeah, okay, I mean that's good to know and I'll probably at some point I'll be in touch with the apprenticeship pairs, but we actually have 1 apprenticeship, the seed saving apprenticeship, that hasn't started this year at all. They're starting early next year with planning for the planting of seeds, so they put it off entirely. But anyway, we will figure it out and I think we'll be able to come up with something that works for everyone. And then, yeah, so I will

see you on Monday at 1 and Kathy, should I just use the address that you gave us in your application, or are there directions that would better guide me than Google Maps could?

KE: Google Maps is usually pretty good, but there have been times that it has led you astray, so I will send you, I'll send you directions from--I'm assuming you're coming--where are you coming from?

EH: I'm coming from Charleston.

KE: Okay, so you'll be coming up 79. Once you get into Morgantown, you're gonna hit 68 east and you'll take the Bruceton Mills Exit and then I'll email you directions from there.

EH: Okay, great.

KE: Okay.

EH: Well thank you both so much. I really love this apprenticeship and look forward to learning more.

KE: Sorry I held things up for a bit. I was digging sweet potatoes. (laughs)

EH: Oh! No problem (laughs)

MB: Thank you, Emily. Appreciate it.

KE: Thanks Emily.

EH: Take care.

KE: Take care.

EH: Alright, bye.

MB: Bye, Kathy, see you soon.

KE: Bye.

50:47

END OF TAPE
END OF INTERVIEW