



Fabric of the New South City: Cotton, Textiles and the Threads that Bind Us

by Barbara Biesak Wesselman, 2013 CTI Fellow
Northwest School of the Arts

This curriculum unit is recommended for:
Apparel Development, United States History grades 9-12

Keywords: Cotton, Textiles, Textile Mills, Levine Museum of the New South, Child Labor, New South, Slavery, Civil War, Ella May Wiggins, D.A. Tompkins, Eli Whitney, Loray Mill Strike

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit that is a journey into southern history, culture and its development centered around the textile industry, the rise and fall of the cotton crop, textile mills and the people whose lives were effected. I believe there are economic, historical, and political lessons that our youth should have the opportunity to understand and discuss as part of an integrated approach to connecting the arts to our state's history. Understanding where things came from and the journey of their evolution is fascinating. The threads of the New South weave a story of slavery, race, war, technology, mill life, and the rise and fall of an economy and its people by a fluffy white plant, cotton. Those fibers came to exemplify man's greed and dominant humanity. Ultimately the New South rebirth came about through the banking industry and technology while textile production followed cheap labor to different parts of the world. Forever a part of our culture and history, the challenge is to find ways to bring textiles back on our economic radar through innovations, design and new technology.

I plan to teach this unit during the coming year in to (100) students in (Apparel I and Apparel II courses grades 9-12)

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Introduction

I believe there are economic, historical, and political lessons that our youth should have the opportunity to understand and discuss as part of an integrated approach while connecting the arts to our state's history. My students will tell you, I am a textile freak. I love ancient textiles, modern textiles, and most things in between (I say most because I have yet to find any beauty in polyester double knit from the 1970s). Understanding where things came from and the journey of their evolution is fascinating. Cotton. The first time I saw a cotton field was on a trip to the Outer Banks of North Carolina. As we approached I thought, "How horrible, all of this litter," only to find, to my delight that it was cotton! Before that, I had only seen pictures on the front of a postcard. I thought of cotton as a southern commodity. Cotton and slavery kept the South running, plantations growing. I thought that the Civil War was mainly about southern plantation owners wanting to keep a low cost labor force under their control.

Using the Levine Museum of the New South's "Cotton Fields to Skyscrapers" exhibit and working with historian Shep McKinley (UNC Charlotte), I was able to explore Charlotte's transition to the New South city during the century after 1870. This unit will use the city's history to gain a better understanding of present-day Charlotte-Mecklenburg and surrounding areas and the role cotton and textiles played in the city's identity.¹

The story of cotton in America is a dramatic economic tale whose fundamental importance in the nation's history has been largely ignored.² It can be argued that the Constitution of the United States may be a very different document if cotton's future importance had been realized at the time it was written. The cotton crop bonded African Americans to slavery. Even once freed, African Americans worked the fields until mechanized harvesting of the crop was possible. It took a northern migration of African Americans to finally set apart the crop and the man.

I teach at the public magnet program Northwest School of the Arts in Charlotte, North Carolina. Dance, music, visual arts and theatre arts are our majors. Apparel and Costume design are my areas of speciality. My experience over twelve years has included countless costumes and theatre productions, four "fashion Tours of New York City," twelve runway shows and a show at The Bechtler Museum of Modern Art where my students designed and built garments inspired by a selected piece from the museum's collection (the culmination of my first Charlotte Teachers Institute Unit-The Influence of Modernism on Fashion-2010).

My school has an audition process. The school population is: 43.7% economically disadvantaged, 71.4 % limited English proficiency, 46.4% Black, 41% White, 5.3% Hispanic, 5% Multi-cultural, 2.2% Asian and .4% American Indian. My particular program attracts 92% female. This diverse student population is composed of local

Charlotteans and new arrivals to the city, most of whom have no idea about the history of our city, the story of the textiles we work with, or the role those textiles have played in the development of Charlotte.

Objectives / Rationale

Today some people question whether younger generations understand how hard their parents and grandparents worked to make ends meet and build their communities.³ Students should have the opportunity to know their textile heritage. "It's always important to know where we came from," historian Thomas W. Hanchett said. Hanchett is the staff historian at the Levine Museum of the New South, author and authority on Charlotte and surrounding areas. "It's important to celebrate the hard work and vision that created the world we're in now, to realize that it didn't just happen [on its own]."⁴ The history of the South is like weaving strands of thread into a textile. Race, slavery, child labor, strikes, mills, mill villages, North versus South, agriculture, and manufacturing all make up that textile. That textile has become the New South.

Researching and writing this curriculum unit has been a journey into southern history, culture, and development centered around the textile industry, the rise and fall of the cotton crop, textile mills, and the people whose lives were effected. After the Civil War, Charlotte, North Carolina and the surrounding areas were devastated. The war was not fought in this area, however the impact on the southern economy was certainly felt. Textile mills brought life to the area. Everything was tied to the mill. North Carolina had 2 textile mills in 1820. By 1900 there were over 177 textile mills.⁵ In the century after the 1880s, jobs, though not high wage or high skill, were abundant on all levels. Slowly at first then more dramatically, that all changed.

When I started teaching Apparel and Costume design in Charlotte, North Carolina (1998) I knew quite a few people who had jobs in the textile industry. The students I teach today do not remember Pillowtex closing in 2003. "Five plants closed, eliminating 4,000 jobs" read a headline in the local newspaper. It was one of the last big textile mills in the area. Entire towns shut down. Between 1997 and 2002 almost 100,000 textile jobs were lost in this state.⁶ This idea is lost on our youth, but they need to understand it and its importance in this state's history.⁷ The North American Free Trade Agreement (NAFTA) in 1994 caused most of America's textile companies to move overseas to reduce their labor costs. In 2005, a 100 year old trade embargo with China was lifted which completed the economic collapse of basic manufacturing jobs in the southern United States cotton and textile industry.

Apparel and Costume Design use textiles. The threads that are woven together create a foundation. References to phenomena that make up the fabric of history are usually metaphorical, but in the case of cotton, the fiber truly did help weave the fabric of American history. Cotton was essential to our nation's economic development; its

cultivation in the fields and factories was a source of political, racial, and class debate that helped shape our country.⁸

Background / Research / Strategy

Archaeological data suggests crude textile products found in India date as far back as the eighth century BC. Remnant cloth produced by Native Americans and ancient civilizations in South America predates European settlements by 3000 years or more. North America became a major supplier of raw cotton by the early 1800s. Hindu people's use of muslin and calico fabrics piqued interest in cotton in the ancient Middle East. Cotton textile use then moved on to Greece, Egypt, Rome, and finally Europe in 700AD. In the 1700s textile manufacturing took hold in Britain due to weaving and yarn manufacturing. The United States would come to dominate in the production of the fiber in the global economy. The oldest cotton fragment was discovered in a cave in Mexico, close to 7000 years old.⁹

A textile is a flexible material consisting of a network of natural or artificial fibers – and you cannot live without it. Textiles have an impact on every moment of your life in ways you may never have imagined. The clothing we wear, the clean water we drink, the sports we play, the cars we drive, and the roads we drive on are all possible through the innovation in textiles. Textile innovation and entrepreneurship have shaped the course of this country and continue to do so today.¹⁰

Cotton is arguably the most important textile fiber in history.¹¹ Cotton became more crucial to the South after the Civil War as cotton growing spread and cotton mills were built. Cotton production in the United States began in New England. Cotton was grown and harvested in the South, shipped to textile mills in the North then resold to the South. World War I and large military contracts created huge profits for cotton farmers and mill owners. Owners became greedy, workers grew tired, and when the military contracts ended many mills fell into hard times.

The textile industry floundered in depression years before the Great Depression started. World War II saw the mills flourishing, then the decline started. Companies began moving around the world following cheap labor. As machinery and technology advanced more jobs were eliminated. By 2000 North Carolina was manufacturing almost as much textile as in the 1940s but with half the employees.¹² North Carolina continued to rank #1 in United States textile production into 2000. Immigrant workers were leaving farming for work in the mills.

When exploring southern history, the Levine Museum of the New South, Charlotte, North Carolina is the best place to start. The museum provides an interactive experience that showcases the most comprehensive interpretation of post-Civil War southern society

and how they shaped the South. There is a permanent exhibit called “Cotton Fields to Skyscrapers” which is the centerpiece of the museum. The exhibit takes visitors from the cotton fields into a factory mill setting that brings you back in time. Large machines with no safety features are shown with life sized photographs by American sociologist and photographer Lewis Wickes Hine. Hine used his camera as a tool for social reform. His photographs were instrumental in changing the child labor laws in the United States.¹³

American history ties into our research and includes the role of President Abraham Lincoln’s decision to fight the Civil War. Although the decision remains debated by many, Civil War history is remarkably clear about the fact that maintaining slavery was the primary motivation for southern secession in 1860 and 1861. The agricultural South was dependent on cotton production, and the economic and political elite there feared that as more new states entered the Union, they would choose to be free-states, shift the balance of power in Washington, and ultimately lead to higher tariffs for the South as well as threats to the institution of slavery.¹⁴

However, many experts trace the deaths of more than 600,000 U.S. citizens on Civil War battlefields to an older cause: the cotton gin. This machine revolutionized the process of separating cotton from its seed, making it dramatically faster and less expensive to turn picked cotton into usable cotton for textiles. It was Samuel Slater, an English mill worker, who changed this by migrating to America in 1790 and building the first American cotton mill from memory. With the development of the cotton mill, Eli Whitney saw the need for a faster means of removing the lint (cotton fibers) from the seed. He is credited with inventing a gin (short for engine) in 1793 that worked faster than previous versions, thus removing the production bottleneck, invigorating cotton farming, and spurring more demand for slaves. By 1850 the tool had changed the face of southern agriculture.¹⁵

Yet cotton gins existed for centuries before Whitney invented his gin. In *Inventing the Cotton Gin*, Angela Lakwete explores the history of the cotton gin as an aspect of global history and an artifact of southern industrial development. She examines gin invention and innovation in Asia and Africa from the earliest evidence to the seventeenth century, when British colonizers introduced an Asian hand-cranked roller gin to the Americas. Lakwete shows how indentured British, and later enslaved Africans, built and used foot-powered models to process the cotton they grew for export. After Eli Whitney patented his wire-toothed gin, southern mechanics transformed it into the saw gin, offering stiff competition to northern manufacturers.¹⁶

Before Whitney’s gin entered into widespread use, the United States produced roughly 750,000 bales of cotton in 1830. By 1850 that amount had exploded to 2.85 million bales. This production was concentrated almost exclusively in the South, because of the weather conditions needed for the plant to grow. Faster processing of cotton with the gin

encouraged planters to establish large cotton plantations across the South. But harvesting cotton remained a very labor-intensive undertaking. Thus, bigger cotton farms created the need for more slaves. The slave population in the United States increased nearly five-fold in the first half of the 19th century, and by 1860, the South provided about two-thirds of the world's cotton supply. Southern wealth had become reliant on this one crop and thus was completely dependent on slave-labor.¹⁷

Before the cotton gin, slavery had been on its way out—farmers realized it was more expensive to maintain slaves, compared to the value of what they could produce. Cotton was a troublesome crop anyway; its fiber could only be separated from the sticky, embedded seeds by hand, a grueling and exhausting process. This new cotton production, in turn, provided the raw material for the booming industrial textile mills of the American northeast and Great Britain. Technological innovation and geographic expansion made the South the world's largest producer and exporter of cotton in the 19th century.

This economic triumph, however, was accompanied by an immeasurable human tragedy. By 1820 all northern states had outlawed slavery, but the rise of cotton made the enormous profits of the slave system irresistible to many white southerners. Distinctive northern and southern sections of the United States were emerging with the former more urban and industrial and the latter more agricultural, but the new economies of each section were deeply intertwined. Not only did southern cotton feed northern textile mills, but northern insurers and transporters played a major part in the growth of the modern slave economy of the cotton South.

The textiles industry moved to North Carolina from the Northeast at the beginning of the twentieth century. The preeminent reason: the availability of workers with skills matching the needs of the industry at a wage below that paid in the Northeast.

Noted as a major contributor of the transition to the New South, Daniel Augustus Tompkins was born in South Carolina, educated in New York as an engineer post Civil War and returned to the South (Charlotte) in 1889. He began designing, building and buying cotton mills. Tompkins eventually owned fourteen mills. In addition he owned three newspapers and wrote the book that became the cotton bible of the South, *Cotton Mill Commercial Features. A Text-Book for the Use of Textile Schools and Investors*. The book is a detailed, step by step guide for people or communities to start their own mills by explaining community finances, wages and even housing blueprints for mill workers. Tompkins was a publisher, industrialist and engineer who has been credited as “perhaps the one person who had done more to stimulate the cotton mill development of the South than any living man.”¹⁸ He opposed compulsory education, child labor legislation, wage and hour regulations, and immigration in order to maximize profits and exploit the cheap labor of the South. Wealthy, powerful and white, Tompkins' influence

lasted as he rallied against populism and equality. He had a hand in erecting over 100 cotton mills and devised the technology that turned cottonseed into cooking oil.¹⁹

The cotton mills--like the rail lines and towns that wove them together--were symbols of a new order. They inextricably tied the region into the national market economy and began a social movement whereby thousands of families fled their small Carolina farms for jobs in the mills. The textile industry promised steady employment and an hourly cash wage.²⁰

Textile communities were a complex mix of paternalism and exploitation, self-reliance and mutual aid. Mill owners developed mill villages as acts of self interest: to provide basic facilities for the waves of migrants leaving the countryside for "public work" and to exercise corporate control over their new labor force. A 1907-1908 federal investigation commented that all the affairs of the village and the conditions of living of the people were regulated by the mill company. Practically speaking, the company owned everything and controlled everything, and to a large extent controlled everybody in the mill village.

Yet textile workers were not merely functionaries of the factories that employed and housed them. Mill families breathed life into their villages, creating places that reflected their agrarian ways. Their rural independence was so persistent that mill owners, looking to secure a reliable work force, incorporated a variety of rural elements into the planned mill complex. Villages included house types borrowed directly from the southern countryside: spacious lots for kitchen gardens and adjoining pastures, barns, and hog pens for livestock. Within this setting, millhands sustained a traditional allegiance to kin and formed new bonds with fellow workers. When one resident of Pineville, North Carolina's mill village stated that she was "proud to have grown up in the mill," she was expressing not just a loyalty to the company but a sense of pride in her membership in the local mill community. In Pineville, for example, each mill family--independent--contributed twenty-five cents weekly for a medical insurance program with a town physician.²¹

At the end of their shifts they went home to mill-owned housing that they rented for a few dollars a month. When they went shopping they bought groceries and supplies in mill-owned stores. They watched movies in theaters built by the mill, and they played baseball for mill-sponsored teams. "It instilled a sense of togetherness, fellowship, whatever you want to call it," said Joel Jackson, who grew up in a mill town about 80 miles from Charlotte. "It was a tight-knit community. I knew 90 percent of the people in town as a kid, and my dad knew everybody. If anybody got in trouble, or there was a death, everybody was there to help until they were not needed." "The mill workers shared dreams of better lives, and they shared hard, physical labor under difficult conditions."²²

Charlotte was a small town until about 1850. The railroad brought big changes for the area. More cotton trading and greater accessibility brought the need for more banks. Around 1865 Charlotte was coming back from the effects of the Civil War. Between 1870 and 1881, textile mills came to the Charlotte area. North Carolina possessed many resources, both natural and economic, that made the state an ideal environment for a booming textile industry. These resources included a mild climate, plenty of accessible waterpower, a wealth of raw materials in the form of cotton and lumber, and an abundance of cheap labor. Charlotte emerged as a major textile center between 1880 and 1914. Cotton was the *real* gold of Mecklenburg County at the turn of the century. The workers, including children, labored for 12 to 14 hours a day, their ears ringing with the slamming and banging of the spinning machines.²³

Mills dominated employment, social and cultural norms.²⁴ The Loray Mill located in Gastonia, North Carolina was and remains one of the most significant buildings in North Carolina; it was significant as a major employer, standard-setting operation, building structure, base for the 1929 workers strike, vast mill village (350 homes), and production of fabric and sheeting sent to China, and ultimately Firestone tire cord manufacturing. The Loray Mill had a major impact and influence on textile history. Prophetic in nature, the history of Loray then and now is a study in labor law, textile production, restoration, building code enforcement, financial power, and personal struggle and triumph. Students studying the South need to learn about the Loray Mill, the largest textile mill in the United States, the site of a powerful strike, a major employer of child labor, and the textbook example of the “stretch out” forcing workers to increasingly work faster for lower wages to the point of breaking their spirit.²⁵

Amid the strife and upheaval in the American South of the 1920s, the 1929 Loray Mill Strike in Gastonia serves as an emblem of the violent textile labor disputes of the time. Ella May Wiggins wrote: “I never made no more than nine dollars a week, and you can’t do for a family on such money. I’m the mother of nine. Four died with the whooping cough. I was working nights. . . .So I had to quit, and then there wasn’t no money for medicine, and they just died. I couldn’t do for my children any more than you women on the money we get. That’s why I come out for the union, and why we all got to stand for the union, so’s we can do better for our children, and they won’t have lives like we got.” Wiggins has come to represent what was wrong in the mills and the need for change. Unions (to this day considered northern organizations) were thought to be communist affiliated and would have worked against the mill owners by providing workers with adequate pay and more favorable working conditions. Wiggins was murdered by vigilantes, likely hired by company owners, in part because as a union leader, she successfully united the African American and white workers in the Communist-affiliated National Textile Workers Union. Wiggins’ story figures prominently in NC’s labor history and the state’s violent and bloody clashes with unionists in subsequent decades.²⁶

By the late 1920s, mill owners faced increased competition and a declining economy. They tried to cut down on costs by applying the new principles of scientific management, reducing the labor force by ensuring that each worker was as efficient as possible. This practice of requiring more work in the same period of time without raising (and often reducing) pay was known by mill workers as "the stretch-out."²⁷ It was at this time that the "sweat shops" began. By 1921 North Carolina mills were producing \$191 million worth of textiles annually, more than twice the production of 1914. This growth continued after the war, and by 1923 North Carolina had overtaken Massachusetts as the leading textile-producing state in the nation (by value of product).²⁸ Mecklenburg County alone contained seventeen mills in 1903, and twenty-two by 1915, including fourteen in Charlotte. This textile boom was powered by steam. Railroads opened the Appalachian coal fields and hauled into the region the fuel necessary for operating massive steam engines. In contrast to previous, water-powered mills, the new factories were no longer bound to isolated water sources. Liberated from the riversides, textile plants arose along the railroads, often around the outskirts of cities and small towns that were eager to have them.

There was still the darker side to the South's textiles industry. The region's dependence on textiles began after the Civil War, when many towns desperate for industry scraped together their own capital to start cotton mills.²⁹ Textile barons in New England, eager to take advantage of a large pool of cheap labor, also started moving their operations south. Profits started booming in 1914, when World War I began, and southern textile mills landed huge military contracts. By the late 1920s greed and mismanagement had brought hard times to the textile towns. Many mill hands lost their jobs, and those who continued to work faced ever increasing production demands. By the end of World War II in 1945, the industry had stabilized again, and textile towns flourished for about 25 years. In 1960 there were around 505,000 textile workers in North Carolina alone. The textile industry has never lost its appetite for cheap labor, and the jobs that once filled the southern mills started to be shipped outside the United States.

The recent shift of production from North Carolina to Mexico, the Caribbean Basin, South-East Asia, and China has been in response to these same market forces. There is no avoiding this basic fact: that for the skills necessary in textiles production, US labor receives higher relative compensation than does labor in these other countries. We call the process globalization this time around because advances in communication and transportation have largely negated the natural protection afforded US business by our geographic isolation.

While we've taken special notice of the job loss in textiles in recent years, however, textiles employment has been falling since 1950. Employment fell, even as output rose, due to technological improvements in the sector. This was a natural feature of the evolution of the sector, as producers matched capital complexity to the increasing skills

of the workforce. Adding labor-saving machines was a cost-reducing strategy for competition with other domestic firms.³⁰

These days, the apparel business is in large part offshore. The transportation-cost advantage now belongs to the foreign firms, since US textiles wishing to break into the supply stream have to ship their product offshore. US firms wishing to maintain a share of the market must go beyond manufacturing to marketing to downstream producers and also to the consumer market.³¹

Foreign producers have staked out a powerful competitive position in what we might call “plain vanilla” textiles. Successful US textile firms are those that have established the advantages of their products over those “plain vanilla” competitors. The advantages may be in unique characteristics of the textiles, in the speed responding to customers’ orders, or in ancillary customer services that make the supplier invaluable.

This is pertinent for textile firms. During the 1980s and 1990s, large textile firms were subject either to leveraged buyouts or mergers – and these transfers of ownership were often contested (as in an auction). The winning bid was supported by the most optimistic valuation of the future profit stream attached to the plant. That optimistic valuation was converted into debt to complete the purchase, and servicing the debt became the responsibility of the plant’s managers. The Cannon and Fieldcrest plants involved in the recent Pillowtex closure were first taken private in a leveraged buyout in the 1980s, and then merged in 1985. Pillowtex came around in 1997 to purchase the merged business at a price acceptable under the optimistic scenario that economic growth continue indefinitely at the mid-1990s rate. As we have seen, that rosy scenario did not play out.³²

Norris Dearmon, who spent 43 years in the office of Cannon Mills in Kannapolis, North Carolina, recalls the days when 18,000 people worked in the giant plant there. But after changing owners and shedding jobs for more than a decade, that mill closed in July 2003. “All the equipment's been stripped out and sent to China, India, Mexico, wherever,” Dearmon said. “They really cleaned it out.”³³

The threads of the New South weave a story of slavery, race, war, technology, mill life, and the rise and fall of an economy and its people by a fluffy white plant, cotton. Those fibers came to exemplify mans’ greed. Ultimately the New South rebirth came about through the banking industry and technology while textile production followed cheap labor to different parts of the world. Forever a part of our culture and history, the challenge is to find ways to bring textiles back on our economic radar through innovations, design and new technology.



“Cotton Fields to Skyscrapers” permanent exhibit, Levine Museum of the New South. Above, child labor in NC textile mill (Hine), below looking at a spinner through a textile mill window. (exhibit)



Teaching Strategies

After this unit is presented, students will understand the history of the area influenced by cotton by researching and writing a 3-5 page report to present to the class. Studying the impact of textiles and the cotton crop in the South affords students opportunities to examine southern history and the effects such movements have on family and community, and the roles played by slavery, racism, technology, civil war, politics, and labor laws in the growth of our nation. These activities encourage students' exploration for deeper understanding of issues surrounding and effecting the development of the New South. This lesson introduces the notion that to meet changing social circumstances throughout the South man used human labor for profit. Cotton played a major role in many phases of development in the South.

What are the threads in students' lives that have made them who they are today? Have students brainstorm and list influences in their lives and create a woven story of themselves.

Explore cotton—from growth patterns to textile uses—and research the materials, their sources, and new uses for textiles in historic, contemporary industrial or scientific contexts.

-Consider “objects of encounter” that reveal the interplay of external influences of cotton growth in the expansion and decline of the South.

-Analyze production cotton patterns as it relates to economic periods in southern history.

-Recreate a day in the life of a textile worker in a mill located in Charlotte or surrounding areas.-Build a textile mill or village using D.A. Tompkins' book *Cotton Mill Commercial Features. A Text-Book for the Use of Textile Schools and Investors.*

-Adapt a textile mill or village using D.A. Tompkins' book *Cotton Mill Commercial Features. A Text-Book for the Use of Textile Schools and Investors.*

-List products for which the named textiles are used (clothing, upholstery, rugs, bed coverings, works of art, towels and related household linens) and find examples for these textiles.

-What textile were manufactured in North Carolina mills? Where are those textiles now produced?

-Detail one of the following textile eras: rise 1880-1919, conflict 1920-1941, peak 1942-1960, decline 1970-2010.

Questions for discovery:

1. In what country was the oldest cotton fabric discovered? Mexico
Where was cotton first known to be cultivated? India

1. Name the major cotton producing areas of the world? United States, China, India, Pakistan, and Republic of Uzbekistan. Also, Brazil, Australia, Egypt, Argentina, Turkey, Greece, and Syria
2. Why did the English resist the progress of cotton? Wool manufacturers did not want competition from cotton fiber.
3. Who invented a faster cotton gin for the U.S. and when? Eli Whitney, in 1793
4. Where was cotton first known to be grown in the U.S. and by whom? The Spaniards first grew cotton in Florida.
5. Who invented the first U.S. cotton mill? Samuel Slater
6. What are cotton locks called after removal from the cotton bur? Seed cotton
7. What process is used to separate cottonseed from fiber? Ginning
8. What is cotton fiber called after separated from the seed? Lint
9. How is cotton harvested in modernized countries? Mechanical spindle pickers or brush strippers harvest cotton.
10. How was cotton first harvested? By hand
11. What did the Rust Brothers of Mississippi invent? The mechanical cotton picker
12. What is a popular term used for cotton? "White Gold"
13. What is wild cotton? Cotton that grows uncultivated in the world.
14. Name the varieties of cotton grown in the United States? American Pima and Upland
15. What is the Cotton Belt? The cotton producing region of the United States.
16. How many states form the Cotton Belt? Seventeen-California, Arizona, New Mexico, Texas, Oklahoma, Arkansas, Missouri, Mississippi, Alabama, Louisiana, Florida, Tennessee, North Carolina, South Carolina, Virginia, Georgia, and Kansas
17. Which variety of U.S. cotton has the longest and shortest fiber? Upland has the shortest fiber and Pima has the longest fiber.³⁴

Informal Assessment

Informal assessment includes observation and participation in discussion. Also, observe the effort and diligence with the writing process and forming the visual aspect of their presentation.

Formal Assessment

Rubric: The students will be graded by the rubric as it relates to the overall process, journal entry, and presentation. The students can be given an overall grade for the entire process or a grade for the process and presentation and a grade for the journal entry as related to language arts standards.

Research Report: *Fabric of the New South City: Cotton, Textiles and the Threads that Bind Us*

Student Name: _____

CATEGORY	4	3	2	1
First Draft	Detailed draft is neatly presented and includes all required information.	Draft includes all required information and is legible.	Draft includes most required information and is legible.	Draft is missing required information and is difficult to read.
Quality of Information	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors	A few grammatical spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.
Illustrations	Illustrations are neat, accurate and add to the reader's understanding of the topic.	Illustrations are accurate and add to the reader's understanding of the topic.	Illustrations are accurate and sometimes add to the reader's understanding of the topic.	Illustrations are not accurate OR do not add to the reader's understanding of the topic.
Understanding	Accurately portrays the ideas of the report topic and uses meaningful thoughts and phrases to depict the textile lifestyle	Accurately portrays ideas of the topic and uses somewhat meaningful thoughts and phrases to depict the textile lifestyle	Most of the ideas accurately portrays the topic and somewhat meaningful thoughts and phrases to depict the textile lifestyle	Few ideas portray the topic accurately and the thoughts and phrases are less than meaningful in depicting the textile lifestyle
Presentation	Presentation is clear, accurate, organized, and effective for peers	Presentation is clear, accurate, somewhat organized, and effective for peers	Presentation is somewhat vague, accurate, semi-organized, and somewhat effective for peers.	Presentation is vague, many errors, unorganized, and ineffective for peers

Annotated Bibliography: Teacher and Student

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Dr. Shepherd W. (Shep) McKinley. Senior Lecturer, History Department, The University of North Carolina at Charlotte. Seminar leader, local historian, amazing resource.

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Materials for Classroom Use

Reading materials (see bibliography)
Raw cotton
Miscellaneous textiles made from cotton
T-Shirts 1 made in the USA and 1 a foreign country
Lewis Hine photos
Power point history presentation
Field trip to the Levine Museum of the New South

Appendix: Implementing Common Core Standards

Common Core Standards:

- Key Ideas and Details
- CCSS.ELA-Literacy.RH.11-12.3 Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
- Through their research project, students will demonstrate understanding of Key Ideas and Details in Common Core Standards. Their reports and presentations will be evidence.

Integration of Knowledge and Ideas

CCSS.ELA-Literacy.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

- CCSS.ELA-Literacy.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources

Students will address Common Core Literacy standards by researching the topic and integration of information in the form of a report and visual presentation relating to the unit topic.

CTE Objectives

Family and Consumer Sciences content is a complex set of knowledge and skills that builds human literacy and leads to quality of life for individuals and families. Human literacy is achieved in three ways:

1. (1) Individual empowerment – making informed decisions – e.g., evaluating reliability of information, analyzing pros/cons of choices, and applying information to novel situations.
2. (2) Life span development – focusing on skills and strategies for meeting human needs from such basic needs as food, apparel, housing, and safety to parenting, early childhood education, food technology and enterprise, personal finance, resource management, and interior design.
3. (3) Career preparedness – learning to access professional opportunities through employability skills, technical expertise, development of work ethic, lifelong learning, and skills for work-life issues.

Family and Consumer Sciences courses provide a context within which reading, math, science, and social studies concepts are applied. Many FACS courses are projects-based. Students apply content from core subjects to solve problems, apply strategies, and design systems related to foods, apparel, housing, child development, and personal

finance concepts. Students learn to read a lease, interpret instructions, read stories to children, measure, and estimate. These academic applications provide a rich context within which core subject skills are used while abstract ideas gain deeper meaning and clearer relevance.

In this course students are introduced to advanced clothing and housing apparel development skills. The use of fibers and fabrics is combined with design and construction techniques to develop and produce clothing or housing apparel products. A real or simulated apparel business enterprise activities allow students to apply instructional strategies and workplace readiness skills to an authentic experience and to develop a portfolio. Mathematics and science are reinforced. Work-based learning strategies appropriate for this course include cooperative education, entrepreneurship, internship, mentorship, school-based enterprise, service learning and job shadowing. Apprenticeship is not available for this course. Family, Career and Community Leaders of America (FCCLA) competitive events, community service, and leadership activities provide the opportunity to apply essential standards and workplace readiness skills through authentic experiences.³⁵

Endnotes:

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- ² Cotton and Race in the Making of America, Gene Dattel
- ³ http://news.nationalgeographic.com/news/2004/10/1019_041019_textile_mills_2.html
- ⁴ http://news.nationalgeographic.com/news/2004/10/1019_041019_textile_mills_2.html
- ⁵ <http://www.historync.org/textiles.htm>
- ⁶ NCPedia Textiles
- ⁷ http://news.nationalgeographic.com/news/2004/10/1019_041019_textile_mills_2.html
- ⁸ <http://www.history.com/topics/cotton>
- ⁹ <http://www.cottonsjourney.com/Storyofcotton/page2.asp>
- ¹⁰ http://www.athm.org/about_us/ American Textile History Museum
- ¹¹ <http://books.google.com/books?>
- ¹² “Cotton Fields to Skyscrapers” permanent exhibit, Levine Museum of the New South.
- ¹³ http://www.archives.gov/exhibits/picturing_the_century/portfolios/port_hine.html#
- ¹⁴ www.civilwar.org/resources/civil-war-history-how-the-html
- ¹⁵ www.civilwar.org/resources/civil-war-history-how-the-html
- ¹⁶ (Angela Lakwete. [Inventing the Cotton Gin: Machine and Myth in Antebellum America](#). Baltimore and London: [Johns Hopkins University Press](#), 2003. xiii + 232 pp. \$45.00 (cloth), ISBN 978-0-8018-7394-2; \$25.00 (paper), ISBN 978-0-8018-8272-2.
- ¹⁷ <http://www.civilwar.org/resources/civil-war-history-how-the.html>
- ¹⁸ [Roxanne Newton, Ph.D. Blood on the Cloth: Ella May Wiggins and the 1929 Gastonia Strike](#)
- ¹⁹ Levine Museum of the New South, Charlotte, NC, “Cottonfields to Skyscrapers”
- ²⁰ <http://www.cmhpf.org/kids/neighborhoods/small-rise.html>
- ²¹ [Roxanne Newton, Ph.D. Blood on the Cloth: Ella May Wiggins and the 1929 Gastonia Strike](#)
- ²² [Roxanne Newton, Ph.D. Blood on the Cloth: Ella May Wiggins and the 1929 Gastonia Strike](#)
- ²³ [Roxanne Newton, Ph.D. Blood on the Cloth: Ella May Wiggins and the 1929 Gastonia Strike](#)
- ²⁴ (Ella May Wiggins great grand daughter, Kristina Horton)
- ²⁵ [Roxanne Newton, Ph.D. Blood on the Cloth: Ella May Wiggins and the 1929 Gastonia Strike](#)
- ²⁶ <http://nchumanities.org/programs/road-scholars/blood-cloth-ella-may-wiggins-and-1929-gastonia-strike>
- ²⁷ <http://www2.lib.unc.edu/ncc/ref/nchistory/jun2004/>
- ²⁸ <http://www.cmhpf.org/photoGallery/2/galleryguide.html>
- ²⁹ <http://news.nationalgeographic.com/news>
- ³⁰ http://www.unc.edu/~pconway/Textiles/nctp_tatm_rev.pdf
- ³¹ http://www.unc.edu/~pconway/Textiles/nctp_tatm_rev.pdf
- ³² http://www.unc.edu/~pconway/Textiles/nctp_tatm_rev.pdf
- ³³ http://news.nationalgeographic.com/news/2004/10/1019_041019_textile_mills_2.html
- ³⁴ <http://www.cottonsjourney.com/Storyofcotton/page9.asp>
- ³⁵ <http://www.ncpublicschools.org/docs/cte/curriculum/essential-standards.pdf>