



West Virginia Department of  
**ARTS, CULTURE  
AND HISTORY**

# West Virginia State Museum **Heritage**

Volume 8, Issue 2  
Spring/Summer 2024



# THE SECRETARY'S CORNER

As the weather gets warmer and summer approaches, we invite you and your family to visit us at the West Virginia State Museum. The museum staff have worked hard the last few months to put together some amazing exhibits for our visitors to see this summer. GOLDENSEAL Magazine, the magazine of West Virginia's traditional life and produced by the DACH, celebrates 50 years with an exhibit in the Culture Center Great Hall, featuring photos, artifacts, and stories from the past 50 years. The museum's Commissioner's Gallery features artwork from some of West Virginia's most talented artists as part of the Inspired Series Juried Exhibition. The Inspired Series is a four-part series leading up to the celebration of 250 years of the United States of America in 2026. Another wonderful exhibit the museum staff has created is featured in the Balcony Gallery of the Culture Center. *Visions of the 80s: Juried Art for the Permanent Collection* brings art from the 1980s Juried Exhibitions, which has been preserved as part of the Museum's collection for 40 years, out on display. We hope you enjoy this newsletter as a preview of what we offer here at the West Virginia State Museum, and we look forward to your next visit!



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STATE OF WEST VIRGINIA

Jim Justice, Governor

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*Tour Guide*

### On the Cover:

A glimpse at GOLDENSEAL: 50 Years of Traditional West Virginia Life

### Newsletter Design and Layout

Madeline Benjamin

### Photos

West Virginia State Museum

West Virginia State Archives

Stephen Brightwell

# STORIES from the COLLECTION



Over the past forty-five years, the West Virginia Juried Exhibition has maintained the strong start that the opening show achieved in 1979. The West Virginia Juried Exhibition was created through collaboration between the West Virginia State Museum, Department of Culture and History, the Commission on the Arts, and the West Virginia Legislature to organize one of the top exhibitions in the country at the state's showcase for the arts, the Culture Center. Nationally recognized art professionals are invited to judge the best examples of current production in the state and to select the awards that will become part of the state's permanent collection for this exhibit. Since its beginnings in 1979, each installation of the West Virginia Juried Exhibition has highlighted the extraordinary creativity of West Virginia artists and craftspeople through diverse mediums and styles that mirror the diversity of the great Mountain State.

Featured in the State Museum's Balcony Gallery of the Culture Center is an exhibition titled *Visions of the 80s: Juried Art for the Permanent Collection*. This exhibition focuses on works of artists from the 1980s, who produced multiple award winners throughout the decade that then became part of the museum's permanent collection. The artists featured in the exhibit all won more than one award during the period. In the 1981 exhibition, seven hundred ninety-four entries were received for the West Virginia Juried Exhibit. One hundred forty-six pieces were accepted into the show that year.

Caroline Jennings had the most awards during the five exhibitions with two selections in 1983, one each in 1985 and 1987. Fourteen other West Virginia artists had at least two selections during the decade. Those artists are: Nyoka Baker, Huntington; Lynn Boggess, Keyser; Paula Clendenin, Cedar Grove; Beth Crowder, West Union; Virginia Taylor Derryberry, Morgantown; Arline Greenblatt, Charleston; Jonathan Heath, Berkeley Springs; Alison Helm, Morgantown; Frank P. Herrera, Martinsburg; Amy Lipshie, Union; Michael Northrup, Shepherdstown; David Riffle, Poca; Diane Schwenker, Huntington; and Cathy Conway Wilkin, Harpers Ferry.



Caroline Jennings  
*Wingtips*  
1983 Governor's Award



**Amy Lipshie**  
*Shapes and Shadows*  
1985 Award of Excellence

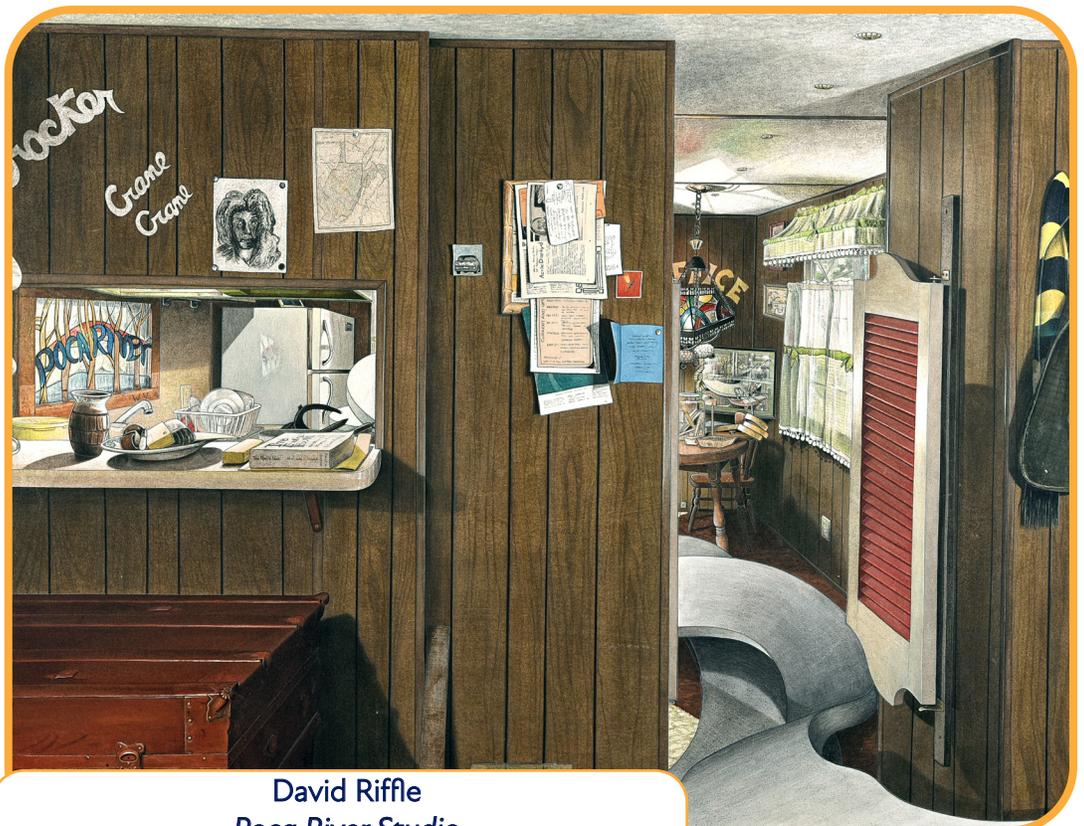
Today, the West Virginia Juried Art Exhibition continues to draw hundreds of entries from throughout the state. Depending on the sizes of the selected artworks, one hundred to one hundred twenty pieces of art are exhibited in the show. Governor's Awards, including the D. Gene Jordon Memorial Award in honor of former West Virginia Commission on the Arts chairman D. Gene Jordon, and Awards of Excellence are the purchase awards that become part of the West Virginia State Museum's contemporary art collection in today's West Virginia Juried Art Exhibitions.

It is always wonderful to work with talented artists from all over the state every two years in this special exhibit. Over the years, the many museum staff who have worked with jurors of the exhibit have taken

great pleasure in hearing their comments regarding the brilliant creativity of our artists, the unique talent, and the passion felt in the artwork submitted.

We hope that you enjoy the opportunity to view the first full decade of the program from five decades ago that

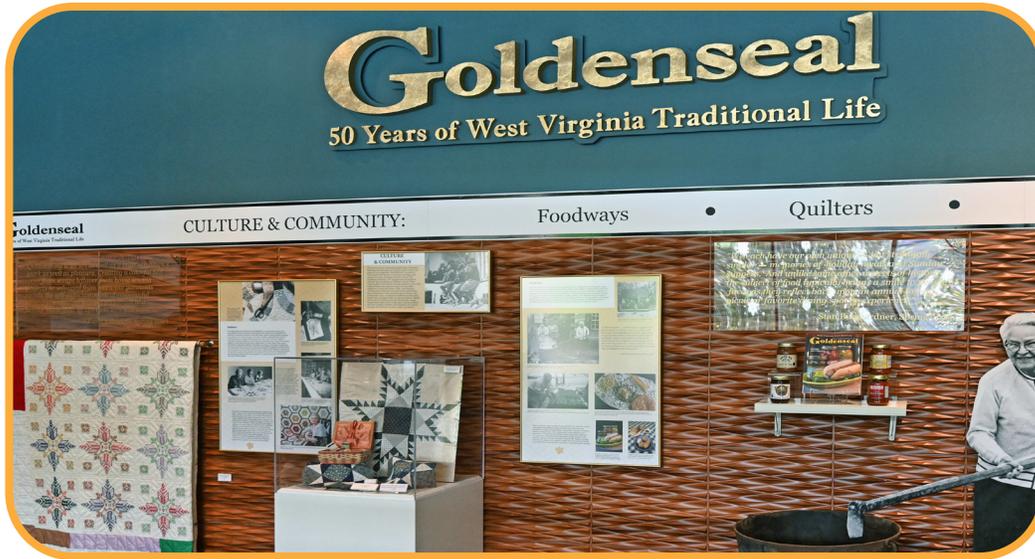
showcases the artwork that laid the foundation to create one of the finest contemporary art collections in any museum. The West Virginia State Museum and the Department of Arts, Culture and History led by Cabinet Secretary Randall Reid-Smith, thank the Commission on the Arts and the West Virginia Legislature for their continued partnership and support as we look back and present award-winning creations from the 1980s.



**David Riffle**  
*Poca River Studio*  
1981 Governor's Award

# ON THE COVER

## GOLDENSEAL: \_\_\_\_\_ —50 Years of West Virginia Traditional Life



*The West Virginia Department of Arts, Culture and History celebrated 50 years of GOLDENSEAL Magazine with the opening of a new exhibit in the Theater Gallery of the Culture Center, State Capitol Complex in Charleston.*



The West Virginia State Museum and GOLDENSEAL Magazine collaborated to create this showcase of photos and artifacts related to past GOLDENSEAL subjects and the museum collection. The exhibit, like GOLDENSEAL Magazine, is aimed at highlighting the people and stories of West Virginia. The culture and community of the Mountain State, as covered by GOLDENSEAL over the last fifty years, is highlighted in the exhibition through sections related to the history of the magazine, music, rural life, industry, and artists and craftsmanship. Photographs by state photographers Steve Payne, Rick Lee, Michael Keller, Tyler Evert, and Steve Brightwell, regular contributors to the magazine, are used throughout the exhibit.



The first issue of GOLDENSEAL was published in April 1975 by the West Virginia Department of Commerce and the Arts and Humanities Council. Founding editor Tom Screven wrote in the issue that GOLDENSEAL's purpose was to "serve not only as a device to preserve many aspects of the state's traditional life, but also as a means of communication for students and enthusiasts of West Virginia's folklife." In 1976, GOLDENSEAL's offices were moved to the new Science and Culture Center (now known as the Culture Center) and published under the new Department of Culture and History. In the present day, GOLDENSEAL continues their original mission and is published by the Department of Arts, Culture and History. In its fifty years of existence, GOLDENSEAL has had five editors.



*This exhibit will remain on display through October 2024.*

# HISTORY ON DISPLAY:

## West Virginia Statehood

Every year throughout the Mountain State, West Virginia Day is celebrated on June 20 to commemorate the state's official admission to the Union as the thirty-fifth state on June 20, 1863. Following careful deliberations upon receiving the statehood bill in December of 1862, President Abraham Lincoln signed the proclamation granting statehood to West Virginia on April 20, 1863, which became effective sixty days later. Though the case for West Virginia statehood had steadily been building as a result of heavy sectionalism between eastern and western Virginia since settlement for a number of reasons, including slavery, poor road conditions, taxes, and direct representation.

Visitors to the West Virginia State Museum can step back in time through West Virginia history where they'll find a recreation of West Virginia Independence Hall in Wheeling in Discovery Room 7. A timeline beginning with the May 1776 Virginia State Constitution's exclusion of many western Virginians from voting outlines the state's long road to statehood. Portraits of statehood leaders come to life with passionate statements in support of their movement as you view the historic artifacts on display.



## ARTIFACT SPOTLIGHT

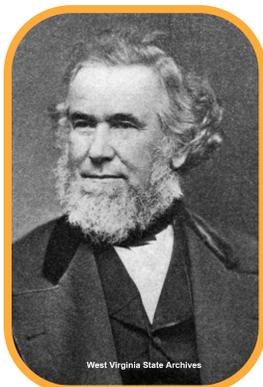
William Fox of Fairmont crafted this gavel and block in about 1980 from the oak stair railing of Francis Pierpont's home that once stood on the corner of Pierpont Avenue and Quincy Street in Fairmont. Fox crafted a limited number of gavel and block sets from the same historic stair railing and the other sets were given to West Virginia offices and officials, including both the Speaker and Sergeant-at-Arms of the West Virginia House of Delegates, President of the State Senate, and Laura Ridenour, a historical writer for the Fairmont *Times West Virginian*.



### GAVEL AND BLOCK

*Crafted by William Fox of Fairmont in about 1980*

DISCOVERY ROOM 7



Widely recognized as the "Father of West Virginia," Francis Pierpont was staunchly pro-Union and opposed Virginia's secession. He served as a representative to both the First and Second Wheeling Conventions in 1861 where he was unanimously elected as the first and only governor of the Restored Government of Virginia. As governor, he led a popular vote to create the new state of West Virginia that was later approved by the United States Congress. Pierpont continued to serve as Virginia's governor until his removal from office in 1868 under the Military Reconstruction Act of 1867. He then returned to West Virginia where Marion County voters elected him to the state senate in 1869.

# A DISTINGUISHED CITIZEN:

By Keen Owen

## Honoring WWII Veteran Hershel "Woody" Williams



In 2018, the Distinguished Citizen of the Year Award from the Mountaineer Area Council of the Boy Scouts of America was presented to World War II Veteran Hershel "Woody" Williams. The Mountaineer Area Council represents twelve counties in North Central West Virginia, which includes Williams' hometown in Harrison County. The award was presented to Williams for his embodiment of the Scout law of loyalty and bravery by Dan McNeil, former Council President.

United States Marine Corps Reserve Corporal Hershel Woodrow "Woody" Williams was born on October 2, 1923 in Quiet Dell, West Virginia. He enlisted in the Marine Corps Reserve in 1943 and underwent basic training at Camp Pendleton in California. Williams served as a demolition sergeant in the 21st Marines, 3rd Marine Division, and participated in the Battle of Iwo Jima. He was awarded the Medal of Honor for his courageous actions and extraordinary heroism as a U.S. Marine in World War II by President Harry S. Truman on October 5, 1945.

After twenty years of military service, Williams returned to civilian life and became involved in various veteran's organizations and charitable activities. For thirty-three years, Williams continued his service with the United States Department of Veterans Affairs as a Veterans Service Representative, assisting fellow veterans by providing guidance, advocacy, and support. Williams passed away on June 29, 2022 at the Hershel "Woody" Williams Veterans Affairs Medical Center in Huntington, West Virginia. Upon his death, the nation lost its last surviving Medal of Honor recipient from World War II.

The Distinguished Citizen of the Year award itself is a representation of the Mountaineer and is made of coal. It was donated to the West Virginia State Museum by the Hershel Woodrow Williams Trust in the past year. The statue was made by Winner's Choice in Fairmont, West Virginia, a full-service awards manufacturer that has been in business for over thirty-two years. It represents just one of the many accomplishments that Hershel "Woody" Williams achieved during his ninety-eight years. Today, we remember Williams as a military hero, but also as a symbol of courage, sacrifice, and dedication to duty.



# THE BADGE OF MILITARY MERIT: By Jim Mitchell

## The First Recipients

*“The road to glory in a patriot army and a free country is thus open to all. This order is also to have retrospect to the earliest stages of the war, and to be considered a permanent one.”*

—General Orders written by General George Washington to create the Badge of Military Merit, August 7, 1782



About a year ago, Betty L. Aldrich of Auburn, Indiana sent me a small, dark-blue box that had been omitted from her previous donation. It was the official government container for Corporal Joseph Akers' Purple Heart. The large medal is now affixed to the inside of the large triangular box containing the U.S. flag that had flown during his funeral at Arlington National Cemetery in 2019. The little box though still has the white-edged purple ribbon bar for a uniform and the tiny lapel pin. We have installed the large flag box in our Recent Gifts Case in the West Virginia State Capitol, where it resides for all Capitol visitors to



see for some time to come.

Corporal Joseph Akers of Kenova, West Virginia, had enlisted in the United States Army in June of 1942. During World War II, Corporal Joseph Akers never knew that he had earned the Medal. On November 25, 1944, he was killed when his tank was destroyed by German artillery fire. His

Purple Heart was granted posthumously in 2019 and it was graciously donated to the State Museum's collection. However, the story of this artifact did not yet seem complete to me. I did not know enough.

The Purple Heart was once known as the Badge of Military Merit. It was created by General George Washington in 1782. There aren't any photographs of General Washington or any of the first recipients. Photography was not invented until 1839. So I started digging. A picture of the presentation is a work of art painted by the U.S. Army Center for Military History. We received permission and copied it.

How many men received it? Hundreds? No, three. Were they officers? No, all three were sergeants. Were they from widely dispersed colonies? No, all three were from Connecticut, although not from the same military organizations. Two were infantrymen from the 5th Connecticut Regiment. It should be noted that "Continental Line" was added to one name. The third was a light dragoon. So who were the men that received this honor?

### **Sergeant Elijah Churchill (1755-1841)**

The first recipient was Dragoon Sergeant Elijah Churchill (1755-1841) of the 4th Troop of the Second Continental Light Dragoons. Dragoons rode horses into combat and once dismounted, they used short carbines in combat rather than the long muskets of the infantry. On November 21, 1780, he was a part of the force that successfully attacked Fort St. George on Long Island. Eleven months later, he was wounded while leading a whaleboat raid on Fort Salonga where enemy artillery and ammunition was destroyed and twenty-one British prisoners were captured. Sgt. Churchill was the only one wounded in the successful campaign.

### **Sergeant William Brown (1759-1808)**

The second was Stamford-born Sergeant William Brown (1759-1808) of the 5th Connecticut Regiment of the Continental Line. He participated in the assault on the British-held Redoubt No. 10 at the 1781 Battle of Yorktown. This is where the American Continental Army and our French allies defeated the British Army, marking the last major battle of the Revolutionary War. After the war, Sgt. Brown moved to Cincinnati, Ohio, and alongside the troops led by General Anthony Wayne in the 1794 Battle of Fallen Timbers in the Northwest Territory that effectively granted the United States jurisdiction in the region and pacified the frontier during the nineteenth century.

### **Sergeant Daniel Bissell, Jr. (1754-1824)**

Sergeant Daniel Bissell, Jr. (1754-1824) enlisted in 1777 in Windsor, Hartford County, in Captain Abner Prior's Company of the 5th Connecticut Regiment. A few years later and under General Washington's orders, he deserted and enlisted in the British Army. He served in the British Army for thirteen months, all while sending necessary intelligence back to General Washington. He was a spy! The British never caught him.

There is information that the medal was revived in 1932 at the bicentennial of George Washington's birth, and various published sources state that 78,000 members of the United States Army deserved the honor, going all the way back to the Civil War. However, only 132 recipients received medals at Newbaugh, New York, in 1932.



# IN CASE YOU MISSED IT: \_\_\_\_\_

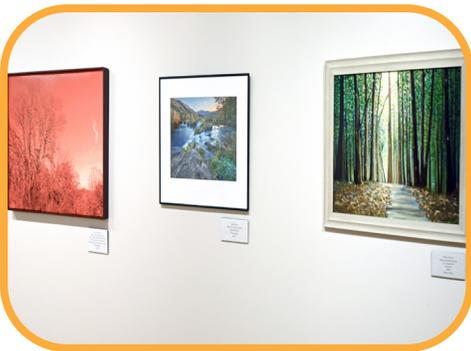
## –*Inspired: A West Virginia Series of Juried Exhibitions*



In honor of the upcoming 250th anniversary, or Semiquincentennial, of the United States of America, the Commissioner's Gallery of the Culture Center will feature a four-part series of art exhibitions titled *Inspired: A West Virginia Series of Juried Exhibitions*. Each installation is set to highlight a different West Virginia theme.

The first installation of the exhibit titled, *Inspired: West Virginia Landscapes* opened on Sunday, March 3, 2024 with a reception and awards ceremony. Thirteen West Virginia artists representing nine counties were selected for this show. Twenty-one pieces of various mediums, including painting, drawing, photography, mixed media, and craft showcased West Virginia's beautiful scenery.

The second installation of the exhibit will open on Sunday, July 28, 2024 with a reception and awards ceremony. It will feature West Virginia Historic Buildings and Structures. For more information or if you are interested in submitting artwork for the upcoming shows, contact Sidney Duncan, Exhibits Coordinator for the department, at (304) 558-0220 or [Sidney.L.Duncan@wv.gov](mailto:Sidney.L.Duncan@wv.gov).



Additional photos from the *Inspired: West Virginia Landscapes* exhibit can be viewed online at [wvculture.zenfolio.com/p796975588](https://wvculture.zenfolio.com/p796975588)



### UPCOMING INSPIRED SERIES EXHIBITIONS

West Virginia Historic Buildings & Structures  
opening July 2024

West Virginia Wildlife  
opening January 2025

West Virginia Historic Figures  
opening June 2025

Entry information available at <https://bit.ly/3JTYs73>

# BEHIND THE SCENES:

By John Holcomb, Jesse Jenkins,  
and Autumn Martino

## With Guest Services



Though the West Virginia State Museum operates smoothly through the careful work of a wide range of employees, Guest Services are the very first employees you'll see. All Culture Center visitors are greeted by the friendly faces of Guest Services at the front desk in the Great Hall. Although, we can be found almost anywhere throughout the building. From ensuring memorable visits to behind-the-scenes maintenance and assistance, we take great pride in our work and we're happy to offer a look at a few of our behind-the-scenes activities.

### Jesse

#### *Guest Services, Team Leader*

Hundreds of lights illuminate the show path, artifacts, information panels, and Discovery Rooms inside the West Virginia State Museum. It's an important task to maintain the museum's lighting and other systems. This includes monitoring different systems and changing out lights throughout the year to keep the museum running smoothly for our numerous guests.

### John

#### *Guest Services*

If we're away from our desk, you may find us caring for the museum. We help to make sure that visitors have an immersive and interesting visit by making sure that all of the electronic devices, lighting, and escalators are on and ready to use when the museum opens and keeping the museum in tip-top shape throughout the day. Additionally, we often help prepare and install new exhibits.

### Autumn

#### *Guest Services*

We also help to make the museum an engaging learning experience. I have had the pleasure to work on developing digital scavenger hunts for all guests and assisting the Education section to update educational materials for our many different school groups. Be sure to scan the QR code at the front desk for a virtual scavenger hunt to follow throughout your visit.

The Guest Services team collaborates with many different people within the department throughout the day to provide everyone with a positive experience and the most up-to-date information. Our job is certainly multifaceted, so between welcoming visitors in the Great Hall, working on the lighting inside the museum, assisting with an exhibit in one of the galleries, caring for the artifacts and their display cases, or even walking through the museum with a school group, we know that each day is different. We are proud to keep the West Virginia State Museum a clean, safe, and fun environment for everyone and we hope that you enjoy learning about our state's history as much as we enjoy helping to make it all happen.



# RECENT GIFTS

to the West Virginia State Museum Collection



Wooden pre-Victorian daybed with turned wood ball finials on the corners made in Jumping Branch by John Franklin Lowe or his father Matthew, circa 1850, donated by Barbara Southern of Scott Depot, West Virginia



Veterinarian Doctor Colonel Lauren L. Bechtol's green CCC jacket, Kanawha Forest CCC Camp, circa 1930s through World War II, donated by Lauren L. Bechtol of Asheville, North Carolina



Three pieces of glass from the Northwood Glass Company, circa 1901-1925, donated by Richard Fauss and Debra Basham of Elkview, West Virginia.

*Pictured are the footed orange tazza in the 'Heart and Flower' pattern and Drapery Rosebud bowl in Aqua Opalescent*



The Bluefield Mountain Festival Woodcarving Show Judge's Award-winning band of 24 hand-carved and hand-painted wooden musician figurines made in Huntington by the late William Algeo Weed II circa 1990, donated by Kathryn Willoughby Weed of Charleston, West Virginia

## Programming Updates

Warmer weather is finally here! The West Virginia State Museum is a great field trip destination for all ages and a popular choice during the spring season. The rich history displayed throughout the museum and the colorful blooms and vibrant green foliage throughout the Capitol Complex certainly make for a perfect day full of learning and fun. We are dedicated to providing programs that support the West Virginia Department of Education's vision to ensure that all students are prepared for success in a wide range of high-quality postsecondary options. We proudly welcome schools and groups from all fifty-five counties of the state throughout the year as well as many visitors from near and far and offer a variety of tours and activities, free of charge.

Our office is in the process of updating our existing educational programming as well as expanding our offerings! Be on the lookout for new programs that cater specifically to upper elementary (Grades 3-5) students as well as high school (Grades 9-12) students in addition to our existing programs. We are also working to develop new after school programs.

Our collaboration with the WVU Computer Science Department and MonRiverGames studio to develop an app that will enhance visitor experiences through unique interactive gaming is making steady progress. We are thankful for our partnership with the WV Quest Team of the Computer Science Department at WVU for this endeavor and looking forward to testing the games out soon. In the meantime, we look forward to your visit!



Visit our website at [wvstatemuseummed.wv.gov](http://wvstatemuseummed.wv.gov) for more information about our programs, additional resources, and to learn how to schedule your next visit!

Scan this QR Code to visit our website!

**TOURS**

**ACTIVITIES**

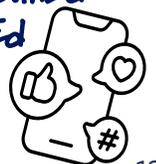
**WORKSHOPS**

Contact Museum Education Coordinator  
Nathan Barner to schedule a group tour!  
Call (304) 558-0220 ext. 185  
or e-mail the Museum Education staff at  
[wvmuseumed@wv.gov](mailto:wvmuseumed@wv.gov)

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Learn even more about West Virginia Arts,  
Culture and History through the museum  
collection and exhibits by checking out our  
Artifact Spotlights and other posts.

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X (Twitter): [@WVStateMuseumEd](https://twitter.com/EWVStateMuseumEd)  
Instagram: [@WVMuseum\\_Ed](https://www.instagram.com/EWVMuseum_Ed)



## Music in the Mountain State

NOTE: This is a two-part series featuring musical instruments within the West Virginia State Museum's collection.

As we look upon the annual celebration of the Vandalia Gathering, it is undeniable that West Virginia's musical heritage is a common thread throughout the state's history. Beyond the annual Memorial Day weekend celebration, the West Virginia State Museum honors the state's musical heritage through its collection. In Discovery Room 26: Traditions of Music, you will find the story of West Virginia as told through music. In this two-part series, we highlight music in West Virginia as told by the stories of the musical instruments of the collection.

Fiddles played a major role in the popularization of Appalachian folk music. Fiddles, or violins in the classical world of music, are bowed string instruments. What you call it, is based on how you play it. Violins emerged during the Italian Renaissance and were brought to the United States during the seventeenth century by European immigrants. About a century later, the instrument became a common household item, as its European makers had made the instrument relatively affordable. This newfound accessibility resulted in a musical revolution. The working class, made from various immigrant cultures were now



able to influence mainstream music, especially for dancing.

Scholars believe fiddles arrived in the mountains of West Virginia through immigrants from the British Isles. Folk music formed throughout the state, especially in the coalfields. The close-knit, diverse coal mining communities developed shared traditions of music. The many different influences resulted in a unique musical styling that centered the fiddle, and cemented its place in Appalachian heritage.

One of the fiddles on display in Discovery Room 26 was donated to the museum by local celebrity Buddy Starcher in May of 1987. Starcher's celebrity career began in 1946 with his first recording by Four Star Label. From 1960 to 1966, he had hosted the WCHS-TV early morning show, which locally reached ratings higher than the nation's *Today* show.

The fiddle had once belonged to his father, Homer Starcher, of Craigsville, WV, and was donated in his memory. Crafted in 1901, the spruce fiddle was last played in 1964. Today, it tells a story of music that once filled the mountains while symbolizing the relationship between a father and son, and a rise to local fame.



Crafted by the Shumate family of Monroe County in the early nineteenth century, the banjo on display in Discovery Room 26 eventually came under the ownership of Joe Dobbs of Saint Albans. Dobbs, a prominent local musician, radio host, and owner of the local Fret and Fiddle music store, donated the banjo to the museum's collection in 1992.



The banjo has a rich history of new beginnings and transformation. A fusion of the West African lute and European guitar, it was first created by enslaved Africans in the Caribbean and the United States, in efforts to preserve their culture and heritage. The banjo did not become popular among white Americans until the late nineteenth century. Though once mainstream, it was embedded in numerous genres, including folk, country, bluegrass, and jazz. By the twentieth century, the banjo was used as a representation of rural, working class, white Americans; effectively overshadowing its historical roots.

In Appalachia, banjos were quickly adopted into the music scene. Similar to the fiddle, musicians adapted music from their roots for the banjo. Enslaved and freed Black Americans of Appalachia popularized West African traditional song structures, further resulting in the rise of the popularity of the banjo.

Another stringed instrument often heard in the traditional music of West Virginia is the mandolin. Much like the banjo, the mandolin was inspired by the lute. A number of the modern mandolin's attributes can be traced further back to the lutes and ouds of Mesopotamia in about 2,000 B.C. Though a number of different forms of the mandolins exist, perhaps the most recognizable in the United States is the Neapolitan style often referred to as the round-back, bowl-back, or even tater-back mandolin. Musicologists attribute this iteration of the mandolin to the Vinaccia family of luthiers in Naples, Italy, thus the name. These mandolins have a teardrop-shaped body and a bowled back made from curved strips of wood.

The mandolin's rise to popularity during the nineteenth and twentieth centuries was fueled by the instrument's versatility in sound, small size well-suited for travel, and the blending of cultural preferences through widespread immigration. Particularly in Appalachia, the mandolin's rise to popularity can be traced to the rise of Bill Monroe and bluegrass. Accessibility of the genre and its inherent oral tradition allowed many Mountain State residents to partake in the high-energy, string-heavy tradition of music.

Though a number of mandolins now make their home in the collection, pictured here is a Neapolitan style mandolin. Donated in 2010 as part of a 43-instrument collection by Patty Looman of Morgantown, this mandolin was manufactured by the well-known Bruno & Sons, Inc. of New York circa 1880.



# Wooden Water Pipes

In ancient and medieval times, liquids, powders, and crystalline substances were contained in wooden tubs and casks, as there were no other liquid-holding materials besides wood at the time. Wooden casks with solid tops and bottoms were commonly known as barrels and typically had a capacity between thirty-one and forty-two gallons. The word *cooper* comes from the Middle English word *couper* and refers to a maker of casks...and it just so happens that all barrels are casks.



Back in August of 2022, an executive from West Virginia American Water retired and gave us a four-foot-long piece of eight-inch diameter wooden water pipe that had been kept in a corner of his office. The pipe had come from the Clendenin area of Kanawha County. Someone else had salvaged and given it to the West Virginia American Water executive. It is in good shape and easily sits on one square end. Normally such relics are junked because they are often dirty, tarry black in color, and there is no simple way of preserving them, but they have a place in the history of the progress of civilization. A lot of wooden water pipes can be found underground where there were once nineteenth century settlements. Although, the sophisticated wooden pipes of this article were gradually replaced with iron and possibly even PVC pipes. This wooden water pipe was no simple construction so, how were such wooden pipes made?

First, it had twelve knot-free long narrow wooden, staves like barrel staves—sometimes more and sometimes less. Each stave had a long tongue on one side and a long groove on the opposite side. They were glued together to make the pipe easier to handle, though it probably did not last for the long life of the pipe. Then, they were wrapped in thin iron ribbon, all of which was then sealed with hot liquid tar. The maker would then leave the pipe sections to cool and harden. When the sections were buried in the ground, they leaked a little, swelling the wood in the tar and metal ribbon casing as well as the tar-sealed joints so that in the long run of time, they would not leak excessively and waste water. Coopered barrels are horizontally round with bulgy silhouettes, though rarely made today. So who made these pipes? They were made by coopers.



Where can you find a cooper today?

Colonial Williamsburg. A century and a half ago though, Charleston was crawling with coopers. The salt-rich Kanawha watershed also had numerous trees from which coopers made barrels and boat builders built flatboats to carry the barrels of salt to market. The flatboats were probably then sold for their lumber, since until the invention of the steamboat, there was no way to move a flatboat upstream. All that to say, this pipe, now in a corner of our offices, has just been itching for someone to write a sensible article about it.



# TAMARACK AT THE CULTURE CENTER: *A Floral Fiesta*

In 1873, brothers Homer and Shakespeare Laughlin opened a two-kiln plant on the banks of the Ohio River in East Liverpool, Ohio. This operation would go on to become the prosperous Homer Laughlin China Company. Between 1905 and 1906, Homer Laughlin China began to expand their operations, building a fourth plant in Newell, West Virginia. At the time, this was the largest pottery ever built in the world and by the beginning of 1907, the company's headquarters were based at the Newell location. Twenty years later, renowned ceramist Frederick Hurten Rhead was hired as design director. Though he introduced a number of successful new products, most notable was the introduction of Fiesta at the Pittsburgh China and Glass Show in January of 1936.



An instant success, the Art Deco style of Fiesta's concentric circles and bright colors led to over a million pieces produced in the line's second year. The original line featured just five colors: red, yellow, cobalt blue, green, and ivory. Turquoise was introduced in early 1937. Fiesta product colors evolved alongside the popular fashion as time went on. Today, Homer Laughlin China Company has re-branded itself as The Fiesta Tableware Company with a renewed focus on its dinnerware products. The company still operates in Newell and the trendsetting Fiesta line continues to introduce a new color each year.



When you visit Tamarack at the Culture Center, the bright yellow plates, mugs, bread trays, and large disk pitchers reminiscent of sunshine adorned with the delicate white daisies are stocked in a beautiful display sure to catch your eye. Next to them, pastel pink tulips with their deep green stems grace the bright whites plates, mugs, and mini disk pitchers. Whether you're a collector or simply looking to spruce up your dinnerware for the season, these floral Fiesta pieces make a great addition to the home. The Daisy and Tulip Fiesta products are Tamarack exclusives, so be sure to stop in the next time you visit!

# RECENT EVENTS AT MUSEUM SITES

## West Virginia Independence Hall



Recent guests stepping into the elevator at West Virginia Independence Hall were greeted with new flooring. The new elevator flooring features an older-looking, lighter wood grain with hints of blue and gray reminiscent of Civil War colors and replaced the previous elevator flooring that was nearly 30 years old.

## Camp Washington Carver



During the off-season, staff completed a major project installing new water-saving toilets, hardware, and repainting walls in the bathhouse.

## Grave Creek Mound



Visitors enjoyed learning about fossils through family-friendly activities during Fossil Day on March 2nd.

# WVSM KIDS:

## Happy Birthday, West Virginia!



Each letter has been replaced with a random number! Try your best to decode the message to learn about West Virginia's birthday.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
19				17				20		25				6		8				9					4

West Virginia  $\overline{24} \overline{17} \overline{22} \overline{19} \overline{1} \overline{17}$  a  $\overline{3} \overline{18} \overline{19} \overline{18} \overline{17}$  during the  $\overline{22} \overline{20} \overline{12} \overline{20} \overline{15} \overline{2} \overline{19} \overline{10}$ .



On  $\overline{19} \overline{14} \overline{10} \overline{20} \overline{15}$  20, 1863,  $\overline{14} \overline{10} \overline{17} \overline{3} \overline{20} \overline{11} \overline{17} \overline{16} \overline{18} \overline{19} \overline{24} \overline{10} \overline{19} \overline{23} \overline{19} \overline{1} \overline{15} \overline{20} \overline{16} \overline{22} \overline{6} \overline{15} \overline{16}$  signed  $\overline{18} \overline{23} \overline{17}$

$\overline{14} \overline{10} \overline{6} \overline{22} \overline{15} \overline{19} \overline{1} \overline{19} \overline{18} \overline{20} \overline{6} \overline{16}$  that made  $\overline{2} \overline{17} \overline{3} \overline{18} \overline{12} \overline{20} \overline{10} \overline{7} \overline{20} \overline{16} \overline{20} \overline{19}$  the  $\overline{18} \overline{23} \overline{20} \overline{10} \overline{18} \overline{21} \overline{26} \overline{20} \overline{26} \overline{18} \overline{23}$

$\overline{3} \overline{18} \overline{19} \overline{18} \overline{17}$  of the  $\overline{9} \overline{16} \overline{20} \overline{18} \overline{17} \overline{11}$  States of  $\overline{19} \overline{1} \overline{17} \overline{10} \overline{20} \overline{22} \overline{19}$ .

It became effective  $\overline{3} \overline{20} \overline{5} \overline{18} \overline{21} \overline{11} \overline{19} \overline{21} \overline{3} \overline{15} \overline{19} \overline{18} \overline{17} \overline{10}$ '  $\overline{2} \overline{23} \overline{20} \overline{22} \overline{23} \overline{20} \overline{3}$  why we

$\overline{22} \overline{17} \overline{15} \overline{17} \overline{24} \overline{10} \overline{19} \overline{18} \overline{17} \overline{2} \overline{17} \overline{3} \overline{18} \overline{12} \overline{20} \overline{10} \overline{7} \overline{20} \overline{16} \overline{20} \overline{19} \overline{11} \overline{19} \overline{21}$  on  $\overline{13} \overline{9} \overline{16} \overline{17}$   $\overline{20}$   $\overline{17} \overline{12} \overline{17} \overline{10} \overline{21} \overline{21} \overline{17} \overline{19} \overline{10}$ !

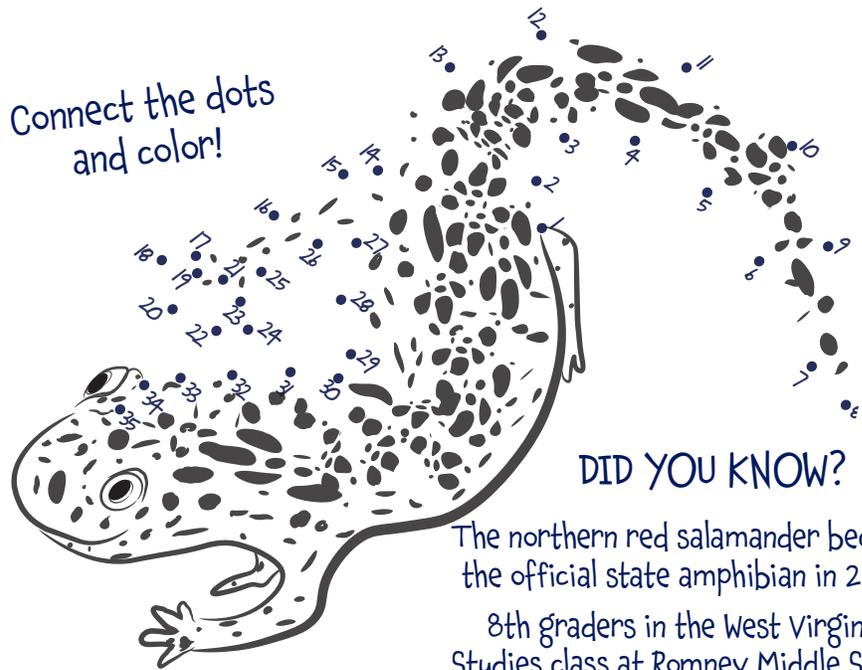
How many candles should there be on West Virginia's birthday cake this year?

We can find out by subtracting 1863 (the year the state was created) from the current year.



$$\begin{array}{r} 2024 \\ -1863 \\ \hline \end{array}$$

birthday candles



Connect the dots and color!

### DID YOU KNOW?

The northern red salamander became the official state amphibian in 2015.

8th graders in the West Virginia Studies class at Romney Middle School proposed the idea to the House of Delegates.

The color pattern represents the fall foliage of the state tree and its black spots represent coal mines throughout WV. Read HCR 31 to learn more about why it was chosen.

<https://bit.ly/HCR31-text>



West Virginia Department of  
**ARTS, CULTURE  
AND HISTORY**

The Culture Center  
State Capitol Complex  
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Charleston, WV 25305-0300

Non-Profit Organization  
US Postage  
PAID  
Permit No. 2868  
Charleston, WV 25301



## CULTURE CENTER HOURS

Tuesday-Saturday

9 a.m. - 5 p.m.

Closed Sundays  
and Mondays

(304) 558-0220