



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

Volume 8, Issue 1  
Winter 2024

# West Virginia State Museum **Heritage**

## 23rd Biennial West Virginia Juried Exhibition



# THE CURATOR'S CORNER

This winter, we hope you and your family will get out of the cold with us and visit the West Virginia State Museum. The museum offers free admission and provides a great opportunity for West Virginians and out-of-state visitors to learn more about the history and culture of the Mountain State. Don't miss one of our most popular exhibits, the Biennial West Virginia Juried Exhibition, which features some of the best artists in the state. The prize money awarded for this exhibition constitutes one of the largest endowments for a single exhibition in the country. Also, be sure and learn about opportunities we offer through the Museum Education Office. The staff is constantly updating programs, workshops, and online lesson plans for use by teachers and parents alike. There are great resources to share with your students of all ages. While we can't wait to see you in person, we offer this newsletter to give you an inside look at our exhibits, artifacts, and all the hard work our museum staff accomplishes behind the scenes to make this museum a special place. Stay warm and see you soon!



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Charles Morris

*Director of Museums*

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*Museum Education Coordinator*

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*Museum Education Specialist*

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*Collections Coordinator*

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*Guest Services*

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*Tour Guide*

Maggy Swann

*Tour Guide*

### On the Cover:

The 23rd Biennial West Virginia  
Juried Art Exhibition

### Newsletter Design and Layout

Madeline Benjamin

### Photos

West Virginia State Museum  
West Virginia State Archives  
Stephen Brightwell

# STORIES from the COLLECTION



As the new year begins, it has given me time to reflect on the building of the collection of the museum. I am often asked about how we acquire artifacts. One of the great things about my job, is that I have the opportunity to work with wonderful donors that reach out to the museum with an idea of the precious artifacts in their possession and the need to preserve the objects along with their provenance. These are just a few of the acquisitions that have crossed my desk during the past year.

The Call family of St. Albans recently donated a grandfather clock that was in the lobby of the Ruffner Hotel located on the corner of

Kanawha Boulevard (formerly Kanawha Street) and Hale Street in Charleston. The clock was made around 1915 by the Frank Herschede Clock Company of Cincinnati, Ohio. That same year, the clock line won a grand prize at the Panama-Pacific International Exposition in San Francisco. The time piece remained in the 1886 hotel until it was demolished in 1970. The Calls received this beautiful treasure from the Lilly family who were the owners of the prestigious hotel.

A donation of furniture, clothing, decorative items, textiles, and other wonderful artifacts came to us in mint condition from the Farmer family that resided in Bolt, West Virginia. Documents and numerous papers on the family history completed by members over many years came along with the items as well. The provenance added greatly to the historic nature of the donation.

One of the items that was donated was a Sparton floor model radio from circa 1930, that once had family members gathered around to



hear the most recent reports on the bombing of Pearl Harbor. Another was an Eastlake-style secretary desk made by Jim Pettry of Peachtree. It was made for the family when they moved into a new home around 1895.

A phone call late in the day unveiled a political pin supporting John W. Davis (1873-1955) of Clarksburg for President of the United States in 1924. Though his presidential race was unsuccessful, Davis was elected to the West Virginia House of Delegates and the United States House of Representatives. He was one of President Woodrow Wilson's advisers at the Paris Peace Conference after World War I and served as solicitor general of the United States. Davis also served as ambassador to Great Britain. Mr. Cook shared his story about finding the pin and knowing the significance of John Davis, felt that it belonged in West Virginia as opposed to Pennsylvania where he currently resides. I agreed and we recently completed his deed of gift.



Over the many years that I have been associated with the museum, seldom have we issued a press release or contacted the public asking for specific artifacts. Most of the wonderful acquisitions start with a phone call, a letter, an email, or a walk-in visit from someone who has an artifact related to West Virginia and feels that it belongs in a museum.

Your incredibly generous donations of artifacts to the museum—which will soon reach one hundred thirty years of collecting, has built one of the finest museum collections in the country. As I often say, we can only do our job with the help of wonderful people like you. From the beginning, you have made the jobs of historians and museum staff easy as we strive to preserve and present the great history of West Virginia.

# ON THE COVER

## The 23rd Biennial West Virginia — Juried Art Exhibition



Since 1979, the best established and emerging artists have been celebrated in a biennial showcase highlighting the exquisite talents and creativity that the Mountain State has to offer. The 23rd biennial West Virginia Juried Art Exhibition opened on November 5th, 2023, at the Culture Center in Charleston with a reception and awards ceremony. This year, eighty-nine works including paintings, sculptures, prints, drawings, photographs, mixed media and crafts created by sixty-six West Virginia artists representing thirty counties are featured in the exhibit.

The West Virginia Department of Arts, Culture and History proudly partners with the West Virginia Commission on the Arts with support from the West Virginia Legislature, which appropriates funding for \$33,000 in award money. Jurors Stephen Wicks and Jennifer Kaplan, both of Knoxville, Tennessee, selected

this year's winners. Liqueing Ruth Yang, Susan Feller, and Cecil Ybanez were recipients of the Governor's Award. Yang's work, *Cydney with a Chinese Traditional Garment Han Fu*, also received the D. Gene Jordon Memorial Award. Frederick Hays, Derek Overfield, Brian Reed, Nicole Suptic, Robert Villamagna, and Thomas Wharton received Awards of Excellence. The Governor's Awards and Awards of Excellence are purchase awards that will be added to the West Virginia State Museum's permanent contemporary art collection. Non-purchase Merit Awards were awarded to John Ryan Brubaker, Donald Earley, Stephen Lawson, Thorney Lieberman, Patrick Facemire, Suzan Morgan, Brian Reed, and John Williams. This exhibit will be displayed at the Culture Center through February 10, 2024.



# *Celebrating*

# BLACK HISTORY MONTH

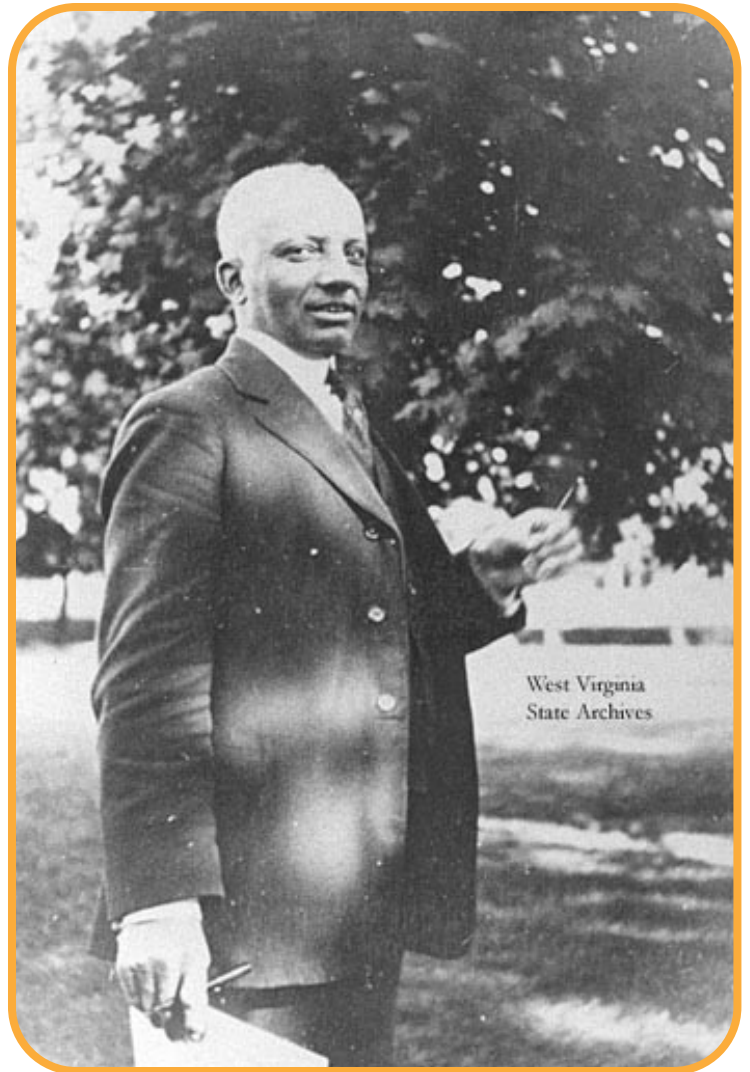
## *in West Virginia*

**D**r. Carter G. Woodson was born on December 19, 1875. Woodson is credited with being known as the Father of Black History for his commitment and dedication to collecting and providing Black historical information.

Born to parents that were formerly enslaved in Virginia in 1875, Woodson and his family relocated to Huntington in 1893. Like many African-Americans of the time and region, Woodson went to work in the coalfields of the New River Gorge area.

He worked in the Kaymoor and Nuttallburg mines, among several others. While there, he listened to the stories of fellow Black miners and was inspired to document the contributions and struggles of African Americans. Woodson saved up his money and enrolled in high school at age 20 at Douglass High School, one of the few Black high schools in the area, and obtained his diploma in 1897. He then became a teacher in the New River Gorge coal town of Winona, and later served as principal at Douglass High School. Woodson received a bachelor's degree in literature from Berea College in Kentucky in 1903 and went on to earn his doctoral degree from Harvard University in 1912.

He was a scholar and advocate whose dedication to celebrating the historic contributions of Black people led to the establishment of Black History Month, marked each February since 1976. This celebration was originally initiated by Woodson as a week-long celebration near Frederick Douglas and



Abraham Lincoln's birthdays in 1926.

Woodson spent his life working for the belief that Black people should be proud of their heritage and all Americans should understand the achievements of Black Americans that have been largely disregarded by history.

Woodson passed away on April 3, 1950, however his legacy continues to educate and inspire people from around the world about the incredible resilience, capability, and diversity of African American experience.

# APPALACHIAN CULTURE:

## *The Legend of John Henry*



Like most of Appalachia, West Virginia was created through the cultural influences and physical labor of a diverse population, including Indigenous peoples, immigrants, working-class white men and women, and Black Appalachians. Black Appalachians contributed greatly to the state's economy through their labor in mines and railroads. Their culture is also present throughout the state in forms of folklore, including poetry and music. One of the most well-known representations of Black Appalachian folklore and labor is the tale of John Henry. This tale immerses audiences around the nation in West Virginia's history, taking them on a journey of railroad conditions, folk music, and cultural pride.

Constructed from 1867 to 1873, the Chesapeake and Ohio Railroad connected Washington, D.C., to Cincinnati, Ohio. The railroad encompassed multiple states, but West Virginia posed the greatest obstacle with its vast mountainous terrain. The C&O had no choice but to create a tunnel through the mountains, as it was impossible to lay track around them.

To cut through the mountain, workers known as steel-driving men, would drive holes into the rock. Explosives, usually gunpowder and nitroglycerine, were then placed in the holes to hollow out the mountain. Railroad crews could then advance onward, carving out the tunnel and laying track.

Lacking any form of safety equipment, workers often contracted illnesses like tuberculosis from breathing in toxins. Air quality issues only worsened with the introduction of steam drills, leading to workers' resentment of their usage. Workers were also plagued with daily injuries related to accidents with explosives and landslides. The dangers of the job, alongside the despise workers carried for steam drills, resulted in racialized labor, as the majority of steel drivers were Black, which gives way for the legend of John Henry.

On an unknown day at the Big Bend Tunnel in the small town of Talcott, a Black steel driver named John Henry, decided to race one of the steam drills. The race was to determine if one of the hard-working men could drill farther than the white man's machine. In the end, John Henry was victorious having drilled fourteen feet while the steam engine only drilled nine feet. According to the legend, John Henry actually made it to the other side of the mountain. Shortly after defeating the steam drill, John Henry died in the tunnel. The immense popularity of John Henry's story began with music and continues to live on through various productions of songs and storytelling. Whether inspired by truth or complete fiction, the story of John Henry celebrates the dedication and sacrifices of Black Appalachians and preserves their contributions to the region's culture through labor, literature, and music.

# PEWTER OF THE PAST:

By Jim Mitchell

## An Alloy for the Ages



One of the few materials often absent in much of West Virginia's decorative arts is an alloy called pewter. Did you notice that I have used the word *alloy* and not *metal*? That is because pewter is an alloy created from a mixture of the base metals tin and copper. Many people think that lead is also present, but the English Pewterers Guild considered that lead was poisonous. Therefore, any pewterer caught adulterating pewter with lead would be punished by

having one of his hands chopped off, but back to the matter of pewter's obscurity. Pewter is primarily an eighteenth century material used for plates and drinking vessels. By 1863, it had gone out of use and was replaced by Britannia metal (yet another tin-based alloy), silver plate, glass, and ceramics.

In my three decades in West Virginia, I have only heard of one pewterer and that is Elias Stifel of Wheeling. Stifel worked circa 1844. He made three known pieces:



a communion chalice, a communion paten, and a sheet pewter coffee urn. All three pieces are owned and displayed by the West Virginia State Museum in Charleston. The communion chalice and communion paten can both be found in the Vance Family Cabin featured in Discovery Room 4: *Frontier Life*. The sheet pewter coffee urn is displayed in Discovery Room 8: *The Big City* among several other artifacts that pay homage to Wheeling.

Other displays of pewter in West Virginia can be found at The Craik-Patton House, also located in Charleston, which owns ten pewter plates and several forks. The Oglebay Mansion Museum in Wheeling is home to a large collection of New England pewter.

During my two years at Winterthur (1963-1965), I learned a lot about the shiny grayish alloy. It was made in medieval times up through the turn of the nineteenth century, but mostly made during the eighteenth century. Some objects were made and used during the seventeenth century, but none have survived due to one of pewter's properties.

When a pewter object wore out through use, it was not discarded. Instead, it was taken back to the pewterer, who would throw it into the melting kettle along with other pewter trash and a bit of fresh metal. The whole work was then melted and cast into new objects.

Pewter objects were made in brass molds because the alloy could not be handled in any other way, with one exception. Sheet pewter can be spun on a lathe over a hard wooden form and then pieces are soldered together. This is the method that is used in the present, but it was not how things were done during the eighteenth century.

The most common pewter utensils were spoons. As stated earlier, worn out and broken pewter objects were not thrown out. If you broke your pewter spoon, you simply took it to the pewterer along with some coins.

Spoons were made in a two-part mold with a casting sprue at the end of the bowl. The pewterer would use a machinist's vise to clamp it tightly and would then pour molten pewter in with a ladle to fill up the mold.

The molten metal would be shiny. When the top turned matte, it would indicate to the pewterer that the spoon was solid--although it would still be very, very hot. He would then remove it from mold, permit it to cool, and file off the ragged edges. Then it was sold and used.

The late Charles F. Montgomery, the Senior Winterthur Research Fellow, told us that if you wanted to go antiquing and the dealer asked you what you were looking for, you would just tell him that you wanted some 17th century American pewter. Most dealers were unaware that none existed, so you would then be free to poke around the shop at your leisure.



# IN CASE YOU MISSED IT:

By Rachel Keeney

## Stitching Together the Past Crafting Comfort Through West Virginia Textiles

The Culture Center was thrilled to display artifacts from the collection that showcased the intricate world of textiles. Featured objects spanned from a handbuilt loom dating circa 1800 to a five-generation crazy quilt made in 1976.

The labor of textile production has been historically rooted in survival, however, this exhibit highlighted the love and creativity woven and sewn into each and every creation. Beautiful examples of clothing, needlework, weaving, and quilting were on display alongside the items used to make them such as small thimbles and needles, repair kits, and both manual and electric spinning wheels and sewing machines.

Automation and greater access to mass-produced items changed a lot about how West Virginians of the past practiced their textile crafts; but the artistry, skill, and tenacity at the core of the practice are reflected in the objects that we were honored to share.

More photos from this exhibit  
can be viewed at:  
[wvculture.zenfolio.com/  
p578464873](http://wvculture.zenfolio.com/p578464873)



# CHRISTMAS AT THE CULTURE CENTER



The holiday season once again adorned the Great Hall of the Culture Center in a beautiful and festive display. Featured front and center were this year's two 18-foot-tall trees each featuring a different theme. The 2023 First Lady Student Ornament Competition themed *Deck the Halls with Doggy Paws* invited West Virginia students to create ornaments paying tribute to the state's beloved canine companions. The four

winning ornaments were donated to the West Virginia State Museum's permanent collection. Ornaments for the 12th annual First Lady initiative known as the *Artistree* were hand-crafted by West Virginians of all ages and disciplines, featuring designs and moments that make Christmas in West Virginia special. Ornaments from previous years decorated the ten 12-foot trees spread throughout the Great Hall.



Hidden in the Victorian setting, a miniature mouse family gathered around their own dining room.

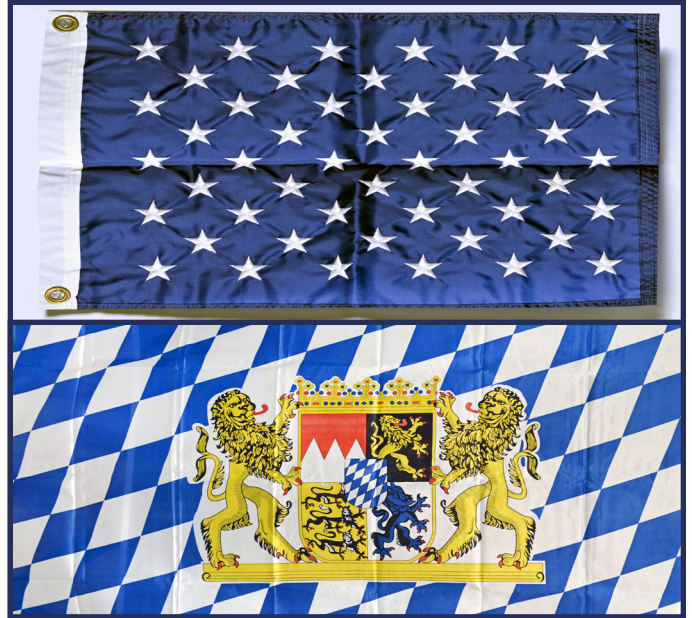
A Victorian Dining Room Setting was also displayed for the holidays featuring a small tête-à-tête dining table set for two and Eastlake Victorian style chairs (circa 1890). The table was set with china from a Christmas set formerly used in the Governor's Mansion and goblets and wine glasses made by U.S. Glass Company in the Victorian Balder pattern. Other features in the setting included a Victorian bookcase with doors originally made for the Rectory at St. Aloysius Church, a white cast iron mantle from the Shrewsbury House, andirons forged by a blacksmith in Vandalia, Lewis Co., in the late 19th century, and a nutcracker collection collected by Andrew Price III of Charleston.

# RECENT GIFTS

to the West Virginia State Museum Collection



8-string mandolin-banjo, circa 1910, donated by Betty Jo Monday of Saint Albans, West Virginia



A collection of 39 flags of various sizes and materials, circa 1800-1980, donated by Arlene Kuryla of Ripley, West Virginia  
 Pictured here: United States Naval Jack, circa 1960 (top) and Oktoberfest flag with the Bavarian state coat of arms, circa 1990 (bottom)



Signature Quilt made by members of the First Presbyterian Church of Logan on Stratton Street, circa 1910, donated by Jan Sykes of Loudon, Tennessee



Three pieces of ceramics made by the late Charles C. Scott, donated by his daughter, Ruth Ann Scott of Culloden, West Virginia  
 1. Stoneware Bottle made in the WV Pavilion of the 1964 New York World's Fair  
 2. Stoneware blue lidded jar made for the Glenville State College Centennial, 1972  
 3. Porcelain lidded jar with green celadon glaze, 2012

## Who's Ever Heard of a Glass Chicken?



Well, I have. The West Virginia State Museum was the recent recipient of The Glass Paperweight Collection of the late Jean McElfresh (1922-2012) of Charleston through the generosity of her daughter, Sandy McElfresh Eads. As we discussed her mother's collection, I asked if there were any glass animals. To my delight, she said there was a glass chicken! She brought it in and we discovered a paper label on the bottom of a teardrop-shaped poultry adaptation of a five air trap bubbly millefiori paperweight. The label indicated that the paperweight was made by Lenwile Ardalt Glass in Japan. Oh goody! Now... who were they? Had any American ever heard of a neighbor by the name of Lenwile Ardalt? For that matter, had anyone heard of the name in Japan either? The name is certainly not in my list of historic biographies.

As it turns out, Sandy has a cousin who lives in Japan and was the source of the Japanese paperweights that were given to her mother years ago. Further research uncovered that the firm had been founded in 1895 and operated until 1945, when the war reparations board granted their assets to the Nationalist Republic of China, run by Generalissimo Chiang Kai-shek on the large island of Taiwan. They continued to make glass and porcelain there, presumably until the present.

Today, Ardalt Inc. of New York City continues to import diverse Taiwanese merchandise. Their catalogue includes one glass flower Easter egg paperweight, a number of porcelain figurines, and porcelain tea and dinnerware. Interestingly, within the 1,620 entries, there are no glass millefiori paperweights illustrated. So, in true paperweight research fashion, more research with a magnifying glass revealed that on three other paperweights similar to the glass chicken, all four used the same slices of glass canes--the decorative setups on the interior of many glass paperweights made in Italy, France, England, Massachusetts, New Jersey, Indiana, West Virginia, China, Japan and Taiwan.



Made in all colors of the rainbow, sometimes they are arranged in an orderly fashion and sometimes are seemingly just heaped together. Our four weights are predominantly green, orange, and polychrome, which is just a fancy way of saying that the many colored canes look like they were just thrown together...even though that is not true.

## Launchpad for Lesson Planning

### Lesson Plan Index

The West Virginia State Museum's educational programs and resources support the West Virginia Department of Education's (WVDE) vision of high standards and preparedness for higher learning. To further enhance your West Virginia studies and engage your students in active learning, we have collaborated with the WVDE and West Virginia teachers to create a number of lesson plans for use in classrooms across the state and we will continue to add to this database as time goes on. To quickly find a lesson plan that suits you and your students' needs, use the search bar or sort by title, topic, or grade level.

Submit a Lesson Plan!

Do you have a Social Studies lesson plan that you'd love to share with teachers across the state?

*Submit it here!*



Search through our Lesson Plan Index or check out our [Additional Resources!](#)

Search for a topic or grade.

### FEATURING NEW SEARCH & SORT FUNCTIONS!

Lesson Title ▾

Topic ▾

Grade ▾

[Do You Really Need That](#)

Frontier Life

Kindergarten

[In the Mountains](#)

Mountain State Culture

Kindergarten

The Museum Education office is 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. In addition to welcoming groups of all ages and sizes for a range of in-person activities from self-guided tours to a variety of programs and workshops, we also provide a database of lesson plans available online through our website. This database was created with help from West Virginia educators as well as the West Virginia Department of Education and we are constantly working to expand the resources that we are able to provide.

Every grade level from Kindergarten through 12th Grade has at least one lesson plan for use in the classroom setting with additional plans

to be added soon. These plans are all aligned to the West Virginia College and Career Readiness Standards and cover a wide range of topics.

This page of our website recently received a remodel! The updated version of our Lesson Plan Index now features user-friendly tools such as a search bar. Lessons can also be sorted by title, topic, and grade level. Those looking to share a lesson plan of their own, can easily upload and submit the plan with the click of a button.

Ready to find an existing lesson plan to further your West Virginia studies? Visit [wvstatemuseum.wv.gov/lesson-plan-guide.html](http://wvstatemuseum.wv.gov/lesson-plan-guide.html) or scan the QR Code located on this page.

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 [wvmuseum@wv.gov](mailto:wvmuseum@wv.gov)

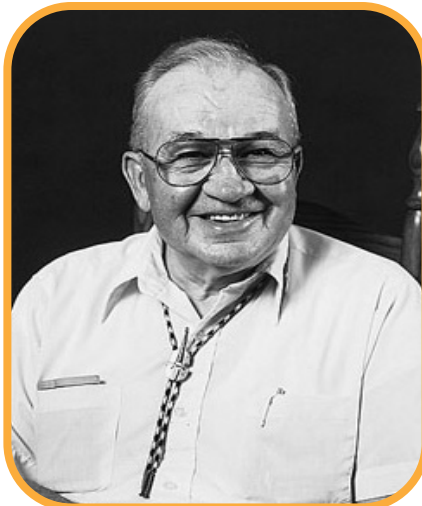


# ARTIFACT SPOTLIGHT



Cap  
Lefty Shafer  
Campbells Creek, Kanawha County  
1990s  
North Connections Room

To learn more about Lefty Shafer and to see the cap pictured here, visit the West Virginia State Museum's North Connections Room and continue learning about the robust music traditions of West Virginia in Discovery Room 26: *Traditions of Music*.



Photograph by Michael Keller,  
WV Archives

Traditional music is a staple of West Virginia's culture. The cap pictured here once belonged to acclaimed West Virginia fiddler, whistler, and singer Emmett M. "Lefty" Shafer.

Shafer was born in 1915 in rural Roane County and went on to serve in the United States Navy during World War II. Later on, he resided in the Charleston area where he worked as a teacher and principal in Kanawha County for sixteen years.

Shafer was a familiar figure sporting his trademark ball cap—a red-and-white version of the one pictured here, at a number of West Virginia festivals. Well-known for his clean and meticulous fiddle playing, he was the recipient of hundreds of awards, including the 1987 West Virginia State Fiddle Championship. Ten years later, he and his efforts to preserve traditional music were recognized with the state's highest folklife honor—The Vandalia Award.

Beyond his accomplishments as a fierce competitor, Shafer was known to be an encouraging teacher who shared his musical knowledge with aspiring fiddlers throughout the years. He passed away in January of 2004.



## Ammonoids

Despite once living within the shallow waters of the ocean, the ammonoid fossil at the West Virginia State Museum now makes its home within the depths of the collection. Ammonoids were a prehistoric group of cephalopods that emerged in the Devonian period and existed until the mass extinction event at the end of the Cretaceous period. Like all cephalopods, ammonoids were carnivorous. Their diet was most likely made up of primarily other aquatic invertebrates and small fish. With tentacles

and eyes hanging out of its spiral shell, the creature was similar in appearance to the modern nautilus but is actually more closely related to coleoids, the subclass of cephalopods without shells, such as squid, octopi, and cuttlefish. Ammonoids would have used their tentacles to capture prey and draw it toward their beaks. However, ammonoids themselves were also prey to large prehistoric fish and marine reptiles, such as the mosasaur, a relative of modern snakes and monitor lizards.



A closer look reveals intricate details like sutures, which are the lines between shell chamber wall. Counter to the typically smooth and simple sutures of nautiloids, ammonoids sutures were more complex and undulating. With time, sutures became increasingly complicated. Complex, saw-toothed, almost plant-like patterns seen on the ammonoid here are known as ammonitic sutures, and first appeared during the Permian period but were rare until flourishing during the Mesozoic era.

Ammonoid fossils have been found in West Virginia, but they are all from the Paleozoic era, which pre-dates the Mesozoic era. Virtually all

rocks in West Virginia from the Mesozoic era were lost to erosion over millions of years—the same reason for the absence of dinosaur fossils. It's not impossible for this ammonoid to be one of the rare early ammonitic Permian period ammonoids in West Virginia, but it's more likely that it came from outside of the Mountain State.

Unfortunately, information on its exact origin is limited. It has been in the museum collection since at least 1976 when the collection was moved from the capitol to the newly opened Culture Center where museum staff are continually working to uncover more details about its provenance.



# TAMARACK AT THE CULTURE CENTER:

## *J.Q. Dickinson Salt-Works*



*Family-owned and operated, J.Q. Dickinson Salt-Works proudly produces the only hand-harvested, small-batch finishing salts in Northern America that are sourced from the ancient Iapetus Ocean. Led by a firm belief in sustainable food and living, J.Q. Dickinson Salt-Works products are a delicious example of the naturally wonderful artisanal products West Virginia has to offer.*

In the early 1800s, William Dickinson of Bedford County, Virginia, sought out a new business venture along the Kanawha River in the Appalachian mountains after hearing about others who were boiling brine from springs to produce salt. Dickinson settled in the town of Kanawha Salines, western Virginia, which later became Malden, West Virginia. By 1817, his business was making salt. During the first half of the nineteenth century, the salt industry flourished and earned Malden the title, “salt making capital of the east.” Though the salt industry in the area declined after impacts from a devastating flood and the Civil War, J.Q. Dickinson Salt-Works—named for William Dickinson’s first grandson remains a testament to the Dickinson family trade.

Siblings Nancy Bruns and Lewis Payne, seventh-generation descendants of William Dickinson, revived the two-hundred-year-old family trade in Malden on the very same farm where William Dickinson once lived and made salt himself.

The hand-harvested, small-batch finishing salt that J.Q. Dickinson Salt-Works produces is a naturally sourced product rich in minerals

with visually appealing crystals that enhance the flavor of any dish. Bruns and Payne have reinvented their family’s salt-making to transform it into an environmentally friendly process, all done by hand. It starts with brine captured from the ancient Iapetus Ocean trapped deep below the Appalachian mountains. In special sun-houses, the power of the sun evaporates the brine, leaving behind the beautiful, all natural salt crystals. Available in various crystal sizes and locally infused flavors, you can find a selection of their products available for purchase at Tamarack at the Culture Center.



# RECENT EVENTS AT MUSEUM SITES

## West Virginia Independence Hall



John King, 2013 winner of the Lincoln-Look-Alike Contest, appeared as Abraham Lincoln for West Virginia's 160th Birthday Celebration on June 20th.

## Camp

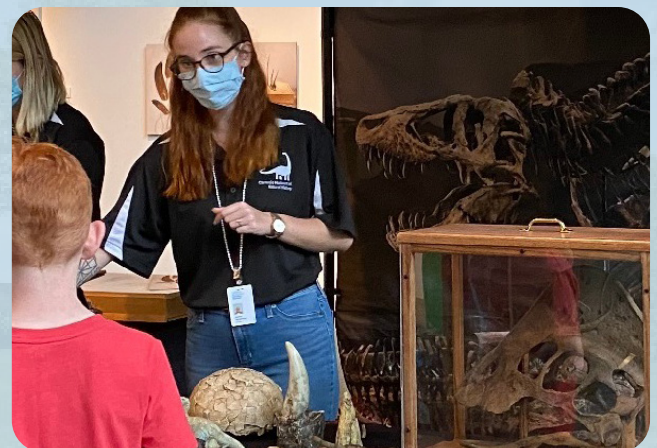
### Washington Carver

Festival-goers enjoyed nightly square dances in the historic Great Chestnut Lodge during the annual Appalachian String Band Music Festival.



## Grave Creek

### Mound



The celebration of West Virginia Archaeology Month kicked off on October 7th with archaeological activities for all ages.

# Cardinals & Crosswords

Solve the crossword puzzle by reading the information about the state bird of West Virginia.



## ACROSS

- 4. Baby cardinals are fed by both.
- 7. If you eat mostly seeds and grains, you're .....
- 9. For cardinals, the average measurement is just over a foot.
- 10. Usually a pale brown color with red tinges.

## DOWN

- 1. These cardinals are bright red.
- 2. Declared the cardinal their state bird in 1949.
- 3. The red color comes from foods rich in red .....
- 5. Cardinals are year-long residents. They do not .....
- 6. A 2-syllable word you might hear in a cardinal's song.
- 8. Favorites include black oil sunflower & safflower .....

In 1949, West Virginia declared the cardinal to be the state bird after public school students and multiple civic organizations and groups voted. The cardinal won by more than 11,000 votes!

Cardinals are an example of a granivore. Granivorous creatures eat mostly seeds and grains! However...cardinals will eat fruits, berries, and insects too. It just depends on the time of year and what's available!

Cardinals are a popular choice for state bird. Illinois, Indiana, Kentucky, North Carolina, Ohio, Virginia, and West Virginia all named the cardinal as their state bird. That's 7 states!

Some of a cardinal's FAVORITE foods are black oil sunflower seeds, safflower seeds, and peanuts.

Both male and female cardinals sing! In most other bird species, usually only male birds sing.

A baby cardinal is fed about 8 times total per day by BOTH parents. About a month after being hatched, it will reach its adult weight!

Cardinals are taught how to sing by their parents and neighbors.

Have you ever heard a cardinal sing? Their loud, clear, whistling tones and sharp, metallic chirping sounds are easy to recognize. You've probably heard them calling one of these songs:  
 "What cheer, what cheer, what cheer"  
 "Chew, chew, chew, chew..."  
 "Birdie, birdie, birdie..."

When a cardinal is first hatched, it only weighs about 3 to 3.5 grams!

An adult cardinal weighs between 33.6 and 65 grams and has an average wingspan of about 30.5 centimeters (12.01 inches).

Have you ever wondered why you see these bright red birds in your backyard even when it's covered in snow? It's because cardinals live in the same place all year long. Unlike many other birds, they do not migrate and you can still see them during the winter months since they do not need to fly further south during the winter.

The bright red color on a cardinal is from foods in their diet like berries, wild grapes, apples, and safflower seeds. These foods are rich in red CAROTENOIDS--a type of pigment--and give cardinals their red coloring.

**DID YOU KNOW:** Like cardinals, flamingos are pink because of the shrimp that they eat!

Not all cardinals are red! Some species of cardinals are orange, yellow, or even gray. Most female cardinals are a pale brown with warm reddish tinges on the tips of their wings, tail, and crest.



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

The Culture Center  
State Capitol Complex  
1900 Kanawha Boulevard East  
Charleston, WV 25305-0300

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## CULTURE CENTER HOURS

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Closed Sundays  
and Mondays

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