

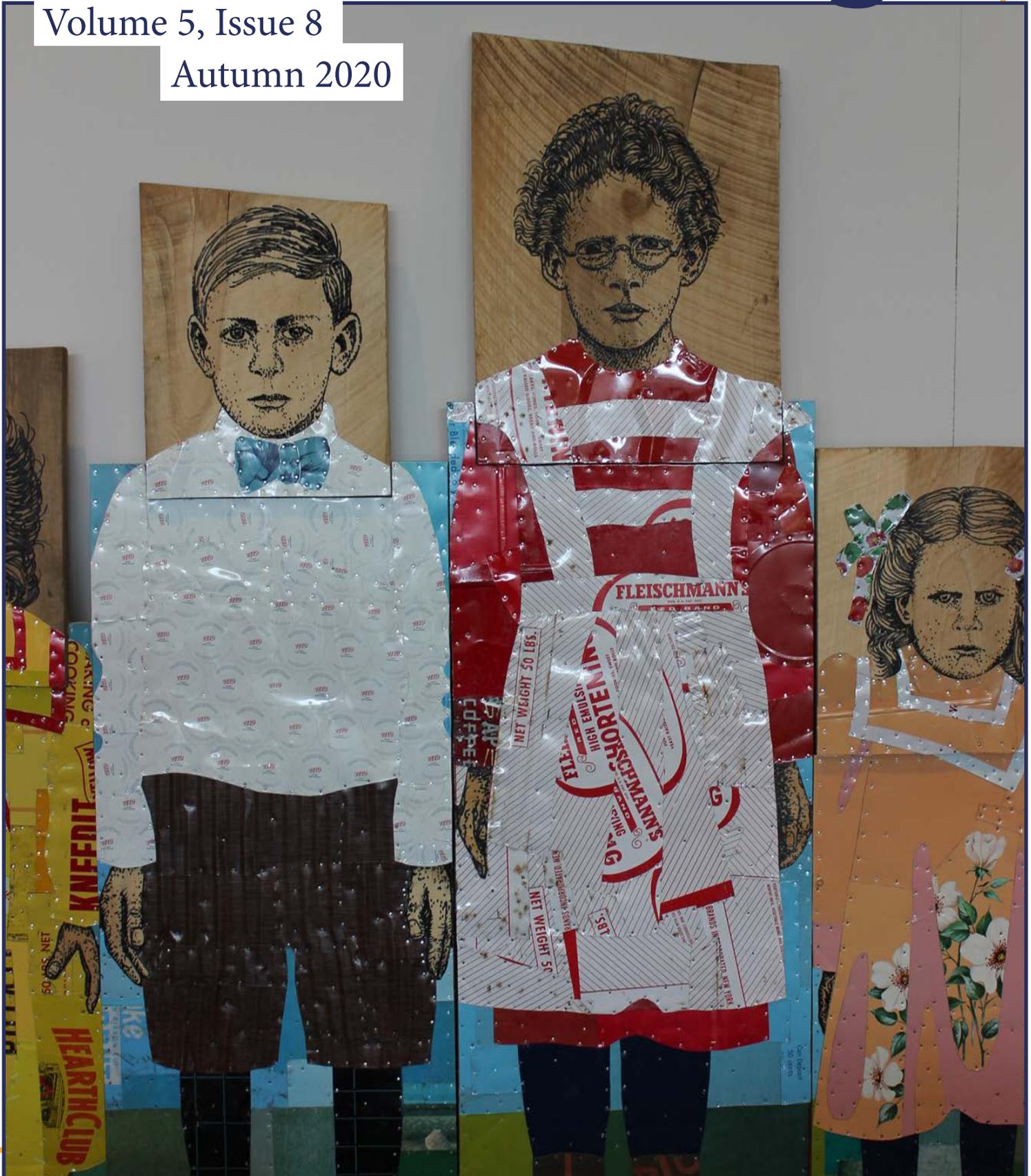


West Virginia Department of  
**ARTS, CULTURE  
AND HISTORY**

# West Virginia State Museum **Heritage**

Volume 5, Issue 8

Autumn 2020



# THE CURATOR'S CORNER



As the COVID-19 pandemic swept across the world, the WVDACH did not stop working for the people of West Virginia. The WVDACH staff spent countless hours cleaning and preparing for safe re-entry, preparing new exhibits, and preparing new educational material. When visitors were welcomed back to our facilities in early July, we made sure we welcomed them back in the safest manner possible. We are following WV DHHR and CDC guidelines at our sites to include temperature checks of all visitors, asking that guests wear masks and social distance, and staff will be cleaning the public areas and buildings daily. Along with COVID-19 related preparations, we have been working on some new exciting exhibits. The annual Quilt and Wall Hangings Juried Exhibit is currently hanging in the Culture Center Great Hall. And the 2020 Emerging Artists Exhibition is now on display in the State Museum's Commissioner's Gallery, featuring 30 artists from across the Mountain State. Regardless if you are from the area or just visiting, we would love to welcome you to our museums, and with set guidelines we hope to make our sites as safe and guest friendly as possible for all.

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## STATE OF WEST VIRGINIA

Jim Justice, Governor

## MUSEUMS SECTION

Randall Reid-Smith

*Curator*

Bethany Cline

*Deputy Curator*

Charles Morris

*Director of Museums*

Holli Vanater

*Museum Operations Manager*

Jim Mitchell

*Museum Curator*

Darren Husband

*Traveling Exhibition Designer*

Cailin Howe

*Exhibits Coordinator*

Pat Arnold

*Systems Specialist*

Nathan Barner

*Museum Education Coordinator*

Brad Crum

*Museum Education Specialist*

Mary McFarland

*Museum Technician*

Breana Caltrider

*Collections Coordinator*

Steven Holsclaw

*Guest Services Team Leader*

Jesse Jenkins

*Guest Services*

Shannon Cook

*Guest Services*

Rachel Keeney

*Guest Services*

Amber Gore

*Tour Supervisor*

Grace Welch

*Tour Guide*

Alex Griffith

*Tour Guide*

### On the Cover:

*Siblings* by Robert Villamanga

### Newsletter Design and Layout

Jesse Jenkins and Rachel Keeney

### Photos

Stephen Brightwell, Chris Reed, Steven Holsclaw, The West Virginia State Archives and the museum collection

# STORIES from the COLLECTION



The staff of the West Virginia State Museum not only designs and works with exhibits at the State Museum in the Culture Center and State Capitol, but also at the other sites in the Museum Section and in some cases other museums. Along with the Arts, Culture and History Technical Unit, staff designs, builds and installs exhibitions at other locations.

Darren Husband is the lead State Museum outreach designer and along with technical staff, led by Doug Litton and includes Roy Dolin, Jack Bostic and Ed Mucklow, creates exhibit cases, artifact mounts, graphics and text for traveling exhibits as well as permanent exhibits. The most recent examples of their artistry and craftsmanship can be found at the West Virginia State Police headquarters in Institute and Grave Creek Mound Archaeological Complex in Moundsville.

The West Virginia State Museum staff recently completed a major renovation of our site located at Moundsville, where the Technical Unit along with Darren and curatorial staff at Grave Creek Mound Archeological Complex built new casework, selected artifacts, completed graphics and text, created artifact mounts and installed archaeology exhibits in the 2nd level gallery. An additional section of the building that was closed off for many years was reopened and archaeological sites in West Virginia were selected for specific cases. The casework matches those made during recent renovations to the State Museum.

On the first-floor gallery, exhibitions were added detailing the significance of Marx Toys and Fostoria Glass Company in Moundsville. The Fostoria Glass Company, founded in 1887, became a top producer of elegant glass. Marx Toys opened in 1919 and by the 1950s was the largest toy manufacturer in the world. With these additions they join existing exhibitions of Marble King, located at Paden City, celebrating 70 years; Ron Hinkle Glass production of hand blown glass produced in Buckhannon; and Homer Laughlin China Company at Newell, a large producer of dinnerware and the collectible line of Fiestaware.



“Marx Toys opened in 1919 and by the 1950s was the largest toy manufacturer in the world.”  
Shown is the collection of toys produced by Marx Toys

Last year, museum staff worked with the State Police to commemorate 100 years of the department. The staff utilized artifacts from the police collection as well as those already on display at Institute for an exhibit in the State Museum Theater Gallery. This exhibition showcased artifacts from the first days of the organization in 1919 to current issued uniforms and commemorative items produced in 2019. The exhibition was led by Exhibit Coordinator Cailin Howe and Collections Coordinator Breana Caltrider. \* continued on page 3 \*



Fostoria Glass Collection display in custom-made curio cabinet built by Darren Husband, assisted by WVDACH Technical Services staff and Brad Crum



As an outreach component with the State Police, Darren Husband is working with the organization to design cases, select new carpeting, add ceiling and window elements to create a completely new look for the Institute facility. The exhibit cases installed are being built in the State Police woodworking shop. Darren will utilize artifacts from the Culture Center display and additional artifacts in storage to tell the story of the West Virginia State Police, the fourth oldest organization in the country. The exhibition will be completed this fall and the museum will be open by appointment.

# ON THE COVER

## 40 Years of the Best in Contemporary Art

### West Virginia Juried Exhibition Governor's Awards

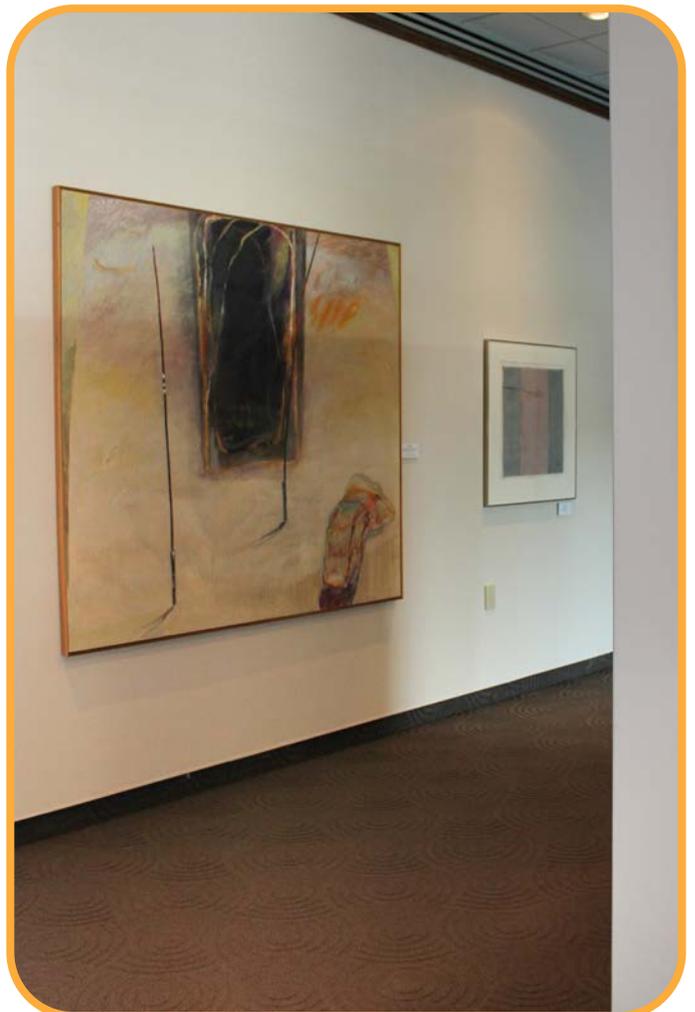
The West Virginia State Museum is presenting artwork selected from our biennial West Virginia Juried Exhibition Governor's Awards acquired over the last forty years.

These top awards are selected by nationally known jurors who have worked with the State Museum and Culture and History staff from 1979 to 2019 selecting only the best artwork created by West Virginia artists.

In this gallery you will find artwork from the first show by Morgantown artist Tom Nakashima to an award winner by Robert Villamagna of Wheeling from the 2019 exhibition.

Due to funding available from the West Virginia Commission on the Arts, selections of award-winning art have made for one of the finest contemporary art collections in the country. The awards are presented to artists from all over the state and show a spectacular demonstration of mastering the medium to create an extraordinary piece of artwork.

Governor Jim Justice, who spoke about the importance of art in our lives in his most recent state of the state address said regarding the 2019 exhibition, "The diversity of this year's exhibition speaks to the creativity and imagination that each of you put into your work. As artists, you are uniquely able to look at the world in which you live and find a way to express what you are seeing through so many media – fine art, craft, photography, sculpture and mixed media."



# Four Recent Gifts

to the West Virginia State Museum Collection



McMillian Hospital Student Nurse Uniform and Cape  
Donated by Phyllis Ferrell, Charleston, WV



Wick Support Oil Miner's Lamp 1850-1900  
Donated by Judith B. Gnade of Fallston, MD



Coal Helmet and Carbide Lamp  
Donated by Ken Simbala, Jensen Beach, FL



Copper Candy Cooking Double Boiler, 1880s  
Used at the Khourey Sweet Shop on the corner of Morris  
and Washington Streets in Charleston  
Made in Philadelphia by Thomas Mills and Brother

# CURRENTLY ON DISPLAY

## *Mud, Hands, and Heat*

*Producing Pottery through the Centuries*



Ceramic vessels have been used by humans for millennia to fulfill both utilitarian and creative needs. Whether it be collecting grain from the harvest to fetching water from nearby streams, ceramic vessels have played a central role in the development of society while also mirroring the specific needs and aesthetics of the people who created them. Though technological innovation has allowed for mass-market uniformity, much of the ceramic process has remained the same throughout history. The allure of ceramic vessels has not only endured but evolved to become a major force in contemporary art. *Mud, Hands, and Heat* features pottery from the early 1880s to contemporary works of ceramic art from the West Virginia State Museum Collection. West Virginia has a long history with pottery and this selection highlights the range in size, shape, and uses of ceramic through the centuries.



## *2020 Quilts and Wall Hangings Exhibition*

Although the 2020 Quilts and Wall Hangings Exhibition began with a delayed start due to the pandemic, we are pleased to let everyone know that the quilts are on display and ready for visitors! Visitors to the West Virginia State Museum will see 36 quilts and 22 wall hangings on display through the end of September. Linda McCuean, NACQJ certified judge, was our juror for the show coming from New Galilee, PA to work with us during the shut down to ensure the quilt show was ready for the museum reopening.

The top award went to Marie C. Miley of Huntington for her exceptional applique quilt, *Rose Sampler*, which received First Place in the Applique category, and Best of Show. We want to say a special thank you to our fabulous quilters across the state networking with quilting groups, shops, and each other to make this show possible. Being able to exhibit their outstanding talent during this time of uncertainty has been an exceptional privilege, and we cannot say thank you enough for their dedication to this show.

Dr. Deborah Birx of the White House Coronavirus Task Force visited the Great Hall of the Culture Center in August for a coronavirus round table meeting and remarked on the beauty and skill of the quilts. If you do not feel comfortable traveling to see the show in person, you can view it virtually on the Department of Arts, Culture and History Zenfolio page from the following link:

<https://wvculture.zenfolio.com/p692108657>.



## BURL JONES

If Tamarack is the “Best of West Virginia Artists,” it follows that the Museum Gift Shop is the “best of the best.” Sandy, the gift shop manager, and Tamarack curate pieces for the gift shop that illustrate the essential story of West Virginia. From the book sections to the toys, the Tamarack team strives to weave the history of West Virginia and its people into each piece.

I always enjoy meeting the people we represent here, both so that I can know them better and then share with others the details of their work ... to “tell their story.” Here with the Department of Arts, Culture and History (WVDACH), I am blessed with this opportunity to talk with artists often. I enjoy sharing my experiences here with others, and I consider art my life-long passion. I have a degree in art, my studio major was graphic design and I love opportunities to learn how we are connected, through all forms of art, history, and music. The questions I have for the people we represent are usually also the questions we hear from the public about their work. We always have questions from the public about the people we represent and knowing them helps tell their story. As employees of the WVDACH, we all represent the people of West Virginia when they aren’t here to represent themselves, in the galleries, museum, and gift shop. I had one of those chance/on purpose meetings with one of our more notable artists, Burl Jones and his wife, “Eunie.” They happened to be in from Montana and stopped by with business with the gift shop. At first, I thought Eunie was just another tourist with a thousand questions when she approached the front desk. Rather, to my delight, in our conversation she said her husband was in the gift shop doing some business with Sandy.



The Mountaineer by Burl Jones, currently on display in the Great Hall of the West Virginia Culture Center

I did pry and ask, “Who is your husband?” When she said, “Burl Jones,” I got excited. Here was an opportunity to meet a fellow artist I have never met. I wanted to hear his stories, about *The Mountaineer*, the Coal Miner Statue, and learn about his art he sells here. I went with Eunie to the gift shop as quickly as I could.

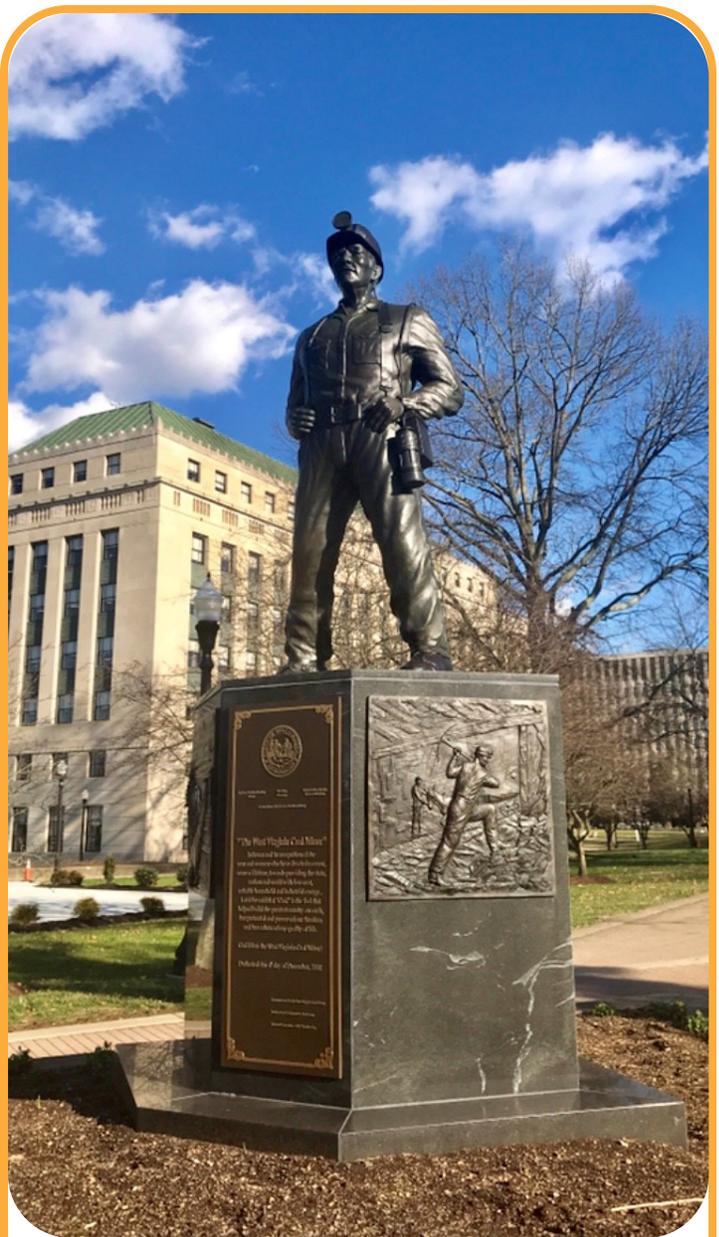
Burl Jones is both down-to-earth and intelligent, giving a sense that he “wears many

hats” comfortably. I told him I had a thousand questions for him, if he did not mind (as if I were the tourist!) He seemed as though he sincerely did not mind answering. I discovered, that though we both graduated from WVU, his background was in dentistry -- not art. He said he was always “one of those people who can draw.” I said, “Me, too!” But we all laughed when Eunie said, “I can’t!” Burl said she was being modest about drawing; Eunie is a very creative potter. Then Burl told me how he made the transition from dentistry to sculpting. He started by making anatomical castings from metal, crowns and such. To challenge himself, he thought he would try to make a small ram. He set up a make-shift forge made from bricks and vacuum parts and gave it a try. He said it turned out terrible. “This is not the way to do it,” he told me. He could make the wax relief and the mold to cast but would send it to a forge for casting.

Tamarack is by West Virginia artists only, with very few exceptions. Burl and his wife are from West Virginia, they have residence here in Sissonville, WV, but they also live in Montana. He explained the forge he uses is there. He noted that castings are expensive to make. His sculptures can be a few thousand dollars each, just to start with a cast. Burl said Montana has been a good market for his art, and that he needed a place closer to the forge in Montana.

You can check out Burl Jones’s art pieces at the Gift Shop and note his great sense of proportion, and his fine sense of anatomy. You can also see some of his other works around the Culture Center, including *The Mountaineer* in the Great Hall or the Coal Miner Statue between the Culture Center and the parking lot.

The West Virginia State Museum Gift Shop is located in the Culture Center and



The Coal Miner Statue by Burl Jones  
Replicas of this statue available in the  
Museum Gift Shop inside the Culture Center

is open from Tuesday through Saturday 9 am - 4:30 pm. There you can browse through everything from pottery and glass to books, stickers, and toys that tell the dynamic story of West Virginia.

Gift Shop phone number: 304.205.7911

## Thomas Griffiths and His Rifle



Last fall, two Flint family brothers in Virginia offered us an 18th century flintlock, muzzle-loading rifle which had been in their family for five or six generations. They

looked for a likely institution to receive their gift and decided to offer the rifle to us. Once we agreed to take it, we had to arrange its transportation. One brother lives too far away in Georgia so he could not transport the rifle. The possessor of the rifle lives in Front Royal, Virginia, and is physically impaired so he could not make the 600-mile round trip to Charleston either. It was arranged for me to personally drive to Front Royal for its retrieval.

When the rifle arrived at the museum, I decided to try to learn more about the original owner, Thomas Griffiths. He had been killed by Native Americans in 1780, who then kidnapped his son and took his rifle. A party of nearby settlers attacked the Native Americans driving one away and killing the other, liberating the Griffiths boy and recapturing the rifle. Griffiths was the last person killed by Indians in Greenbrier County, Virginia. Some years later the rifle was given to the neighboring Flint family in whose possession the rifle remained until the present. In my quest for more information, I talked to staff at the WV State Archives. They found Griffiths in "Lord Dunmore's Little War of 1774," written by Warren Skidmore and Donna Kaminsky in 2002. Skidmore and Kaminsky had found Griffiths on Roll 74 of the Augusta County, Virginia

Militia in Captain George Mathews company of 74 men. Griffiths was a private. The Roll had the notation: "THIS COMPANY WAS AT POINT PLEASANT". So Private Thomas Griffiths was at the Battle of Point Pleasant on October 10, 1774. He was not wounded. This was the last of Lord Dunmore's War. Some people say that it was the first battle of the American Revolution.



Brown flintlock frontier rifle, sixty-two inches long, with a full-length black walnut stock having a carved check rest on the left side. On the right side is a straight ridge starting at the lock plate and extending rearwards on the stock. There is no patch greasing box. On the left side of the stock is the head of one mounting bolt as is the usual case on Virginia-made rifles. There are three long brass ramrod thimbles with a circumferential groove at each end. There is no other decoration or maker's markings. The ramrod is a replacement as is the butt plate done by the donors' grandfather, Thomas Wayne Flint, who was a metal worker. He also replaced the frizzen (sic) spring with a shorter spring. The screw holes from the original spring are in the flat lock plate. There is a piece of flint in the black, flat-sided cock.

Many people are interested in identifying surviving weapons with important events in history. It is a difficult quest. Mostly personal objects such as officers' swords or pistols can be associated with a battle in which the officer participated. But common infantry long arms are seldom capable of being associated with any battle. If we assume that Griffiths kept the rifle he carried at the Battle of Point Pleasant until he was killed in 1780, then the rifle in our possession was used at the Battle of Point Pleasant.

# Women's Suffrage and the 19th Amendment

By Breana Caltrider

“Because we are women –the other necessary half of Humanity— we want the voting privilege... as a simple matter of justice.”

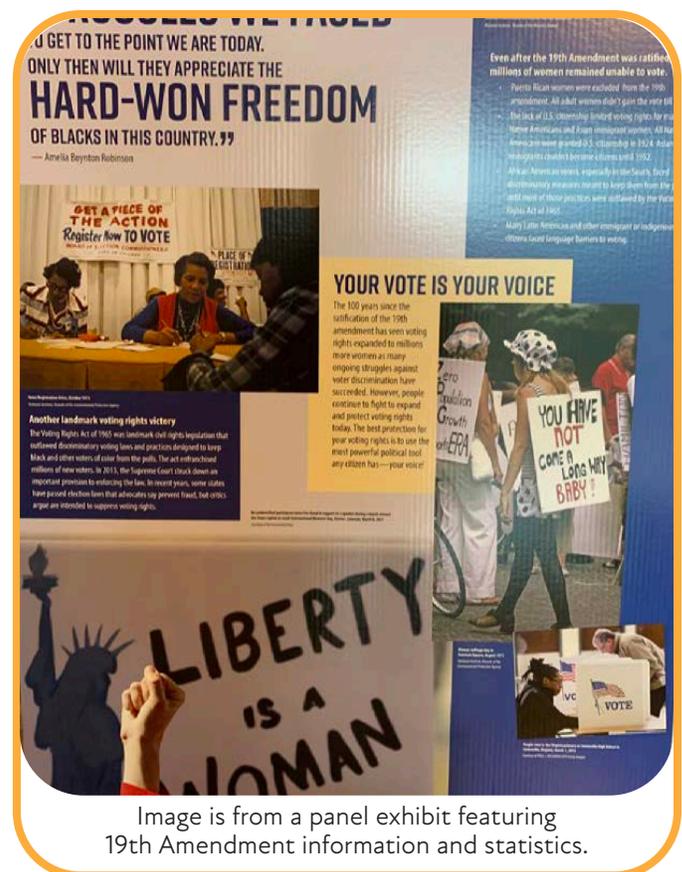
- Blanche Whealy of Bolivar, WV

Following decades of campaigning by both pro-suffrage and anti-suffrage groups, West Virginia became the 34th state to ratify the 19th Amendment to the United States Constitution on March 10, 1920. Inch by inch, the re-introduction of resolutions and bills concerning the enfranchisement of women garnered more support.

In 1867, only four years after the creation of the state, Samuel Young of Pocahontas County introduced a bill to the West Virginia Senate for the enfranchisement of all women in West Virginia who could read the Declaration of Independence intelligibly, write in a legible hand, and had paid tax the previous year. His was the sole vote for the resolution. Two years later, he again introduced a resolution asking to allow women to vote. On this occasion, eight of the Senate's 22 members voted for the resolution.

In the 1890s, suffrage clubs began gaining interest in some of West Virginia's northern counties following national trends. In 1913, the West Virginia House of Delegates passed a state women's suffrage amendment, but it failed to reach the majority needed in the Senate. Reintroduced in 1915, the amendment passed the full legislature, but decisively failed during the statewide constitutional referendum vote in 1916 by a vote of more than two to one.

After the United States entered World War I, some opinions about women's suffrage began to change due to their patriotism and work on the home front. The United States Congress passed a federal amendment to the Constitution in 1919, only to be ratified if three-fourths of all states approved. Governor John Jacob Cornwell introduced the amendment during a special session of the West Virginia Legislature in



February of 1920. Petitions poured into both chambers for and against the amendment. The House of Delegates quickly ratified the amendment on March 3 with a vote of 47 to 40, but the Senate vote ended in a tie, 14 to 14. In order to end the stalemate, Senator Jesse Bloch of Wheeling made a three-day, cross country journey from a vacation in California back to West Virginia. Bloch broke the tie on March 10, making West Virginia the 34th state of 36 needed to ratify the 19th Amendment.

During this centennial year of the ratification of the 19th Amendment, we encourage you to seek out opportunities to learn about the multifaceted history of women's suffrage in West Virginia.

# West Virginia Emerging Artists Exhibition

Now open to the public, the 2020 Emerging Artists Exhibition features 31 West Virginia artists and their original artworks on display at The Culture Center in the Commissioner's Gallery. During this turbulent time in our history, the Department of Arts, Culture and History was truly thrilled to be able to continue accepting entries and showcase the beautiful artwork from artists across the state. Juried

into this exhibit are 43 works of art from 16 counties, including two- and three-dimensional works in a wide variety of mediums. Prizes awarded are the Best of Show Purchase Award, Second Place, and Third Place with the Best of Show award recipient added to the West Virginia State Museum Contemporary Art Collection. The exhibit will be on display until March 2021. As always, it is necessary to thank all our amazingly talented artists who took time to enter the exhibition. It can be challenging to submit your artwork for judging, and we are always very appreciative of your willingness to enter. We are extremely thankful for you and look forward to the next opportunity to work together. If you are interested in receiving information about any of the juried exhibitions please contact Cailin Howe, exhibits coordinator. She can be reached by email at [cailin.a.howe@wv.gov](mailto:cailin.a.howe@wv.gov) or by phone at 304.558.0220 ext. 128.

## 2018 Best of Show and Purchase Award



**Jesse Thorton** Huntington, Cabell County  
*No Service*  
Photography

# RECENT EVENTS AT MUSEUM SITES

## West Virginia Independence Hall

West Virginia Independence Hall hosted a Free Celtic Music Concert on March 6th, featuring Gallowglass, a traditional music ensemble that performs the music of the Celtic nation. Farie May with Friends opened with a modern application of the traditional style.



Gallowglass members include: Michael Petersen, Patrick Coughlan, Diane Coughlan, Francine Zajac, Tom Bothe, Pat Plunkett, Matthew Turner, and Jacob Coughlan



Farie May with Friends included musicians Jariel Henthorn, Zac Gordon, Max McGovern, and Jacob Coughlan

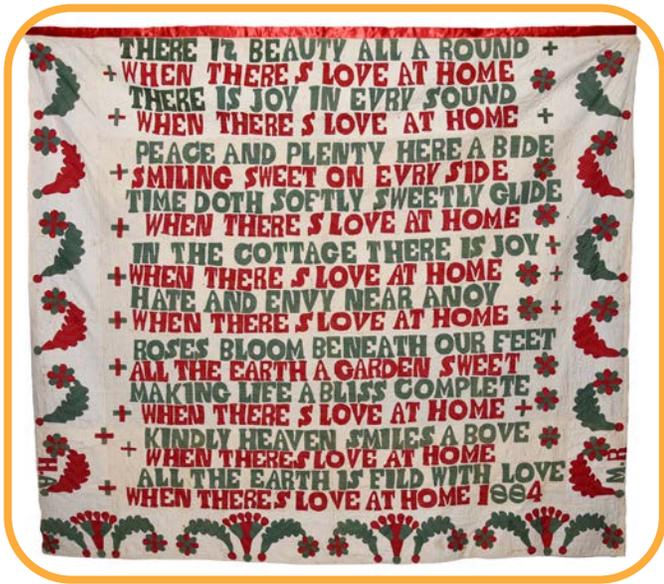
## Camp Washington Carver



Manns Creek Bridge at Camp Washington Carver has been replaced after damages caused by floods in 2016.



# ARTIFACT SPOTLIGHT



*There is Beauty All Around Quilt, 1884  
Made by Ankey Keaton Ellison Hutchison,  
1820-1908*

*Donated by Teresa Maynor Cogar  
Hico, West Virginia*

Ankey Keaton Ellison Hutchison (1820-1908) of Monroe County hand cut and appliquéd the words to the Christian hymn “There is Beauty All Around” by J.H. McNaughton onto this quilt in 1884. All applique work on the quilt was done by hand, then machine-stitched without filling in a double line hanging diamond grid.

She gave the quilt to her husband’s niece Martha Ann Hutchison Riner (1840-1934) of Fayette County.

Hutchison’s quilt was used by the Pleasant View Church of the Brethren in Fayette County in lieu of purchasing expensive hymnals. The church was built in 1899.



# IN CASE YOU MISSED IT

## Quilts of Hope



The West Virginia Department of Arts, Culture, and History displayed a wonderful collection of quilts through early 2020. Partnered with the West Virginia Breast and Cervical Cancer Screening Program, the Cultural Center hosted an awareness program with some of the artists. Quilts of Hope was a fund raising event exhibition where quilts were raffled off with donations to the Breast and Cervical Cancer Screening Program. Quilters across the state work in groups or solo to create elaborate designs and wall hangings. Shelly Dusic, a speaker at the awareness event in January, informed the crowd that Breast Cancer is the most commonly diagnosed cancer among women, yet only 73% of female West Virginia had access to screening services.



# Three Centuries of Female Artists

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from the West Virginia State Museum Collection

In celebration of the centennial of women's suffrage, the West Virginia State Museum displayed a selection of two- and three-dimensional art by female artists from the State Museum collection. A needlework sampler made by 15-year old Elisabeth Thomas in 1839, a scherenschnitte paper cutting by Mary Olive Jones created in 1950, and an intricately beaded necklace crafted by juried member of Tamarack Machele Kindle in 2018 show the range and diversity of the technical skill and creative spirit of West Virginia women throughout the past centuries. West Virginia's female artists have mastered everything from rug making, pottery and jewelry to watercolor, oil painting, and printmaking and this exhibit showcases the mastery and determination that female West Virginian's possess over their crafts and creative expression.



## Hobnail Pattern Glass

Historical American pressed pattern glass is known in about 2,000 different patterns. In the late 19th and early 20th centuries, there were 1,800 different clear glass goblet patterns and another 300 made in colors.

Pressed glass is made by dropping a proper sized blob of molten glass into a full sized iron mold and immediately mechanically ramming an iron plunger into the mold forcing the molten glass into the pattern in the mold as well as its stem and foot, thereby making a finished object. Although it is very hot, the glass solidifies almost immediately and the object is removed from the mold, which is flooded with water to cool it before another object is pressed. The object is carried to thelehr where a conveyor belt moves the objects from the heat of the pressing down to room temperature over a period of time such as a day or day and a half. If it passes inspection, it can be packed,



shipped and sold. One of these patterns is named hobnail because the pattern of rows of decorative bumps on the glass resembles the iron calks on the bottom of 19th century working-man's shoes. These bumps are sometimes hemispherical, as at Kanawha. Sometimes they are pointed and pretty sharp as well, as at Fenton and other glasshouses. Sometimes they are cylindrical with a rounded top.

Glass is also molded by blowing a gather into full-sized mold. Blown molded hobnail differs from pressed, because there is a slight air-formed indentation inside each hob, whereas the inside of pressed hobs is smooth. Remember that narrow neck objects are always blown because there is

no way to force a large diameter plunger in. Kanawha Glass Company in Dunbar, West Virginia made three blown molded hob nail patterns and one pressed. They look like this: 1. Widely spaced hemispherical hobs which look pressed. 2. Widely spaced somewhat irregular hobs, which look blown. 3. Closely spaced hemispherical hobs which look pressed 4. Closely spaced pressed hobs. (Remember to check the inside!)

At the same time, the Fenton Art Glass Company in Williamstown, West Virginia made its pressed hobnail pattern on practically every form of glass possible, especially milk glass. They knew that people liked it and it sold well. One can tell Kanawha from Fenton based on the shape of the hobnails.

Kanawha made clear glass hobnail patterns in clear crystal, ruby, amberina, amber, green, blue and cranberry. They also made slag glass hobnail in amber and white, green and white, and blue and white. Sometimes both blown molded and pressed glass happened on the same piece such as the fairy lamp where the base is pressed and the shade is blown molded.

Fortunately for curators and collectors, Kanawha put their oval black and gold printed label on practically everything. The glue was very strong and very few labels fell off. They have survived since before 1985 when Kanawha closed. Fenton marked their wares in the molds since 1974 lasting until 2008 when they closed, so identification is easy with help of the hints listed above, when the labels no longer exist.



## Part 1 - Processing

We are often asked which of the following is most important – processing, preservation or presentation. In this three-part opinion column, I will shed some light on each of these areas so you can decide. The first criterion is processing- which involves the acceptance of artifacts through donations.

When artifacts are accepted into the collection, it is extremely important for the museum to document, verify and research the provenance and custodial history of the items. The story behind the object makes for a more valuable and 'usable' acquisition. Tracing and verifying background data of who, what, when, where and why of the artifact takes the object from a physical to an intellectual level. Crucial historical data will influence the importance of the object and increase the museum's ability to make the artifact accessible to the public through outreach, exhibition, and educational programming.

A glass pitcher is just that; but a hand blown pitcher of red, orange and yellow blend with a milk glass interior known as Amberina from the Kanawha Glass Company in Dunbar, WV (1955-1989), donated by the family of one of the original glass-blowing craftsmen, gives the object so much more meaning and significance to WV history and culture. This artifact has specific context and a direct association that can be shared in the following ways - history of glass manufacturing companies of WV; artistic traits of West Virginians; natural resources of West Virginia; geology of West Virginia; the chemical building blocks of WV glass; the beauty of glass; the economic ebbs and flows of West Virginia; and so many other variations.

As you can see, the processing of artifacts is an extremely important part of the museum and we take this responsibility very seriously. But, it doesn't stop here. Next we will look into the preservation of these artifacts.

\*\*\* The WV State Museum accepts unique, one-of-a-kind, historic donations for inclusion in the collection. Give us a call – we would love to hear your story. The West Virginia State Museum phone number is 304.558.0220. \*\*\*



# KIDS TIME

## *The West Virginia Tartan*

Red to represent the cardinal

Yellow for the fall colors

Dark blue for the mountain rivers and  
lakes

Black for the black bear, coal, and oil

Green for the rhododendron and  
mountain meadows

Azure for the sky

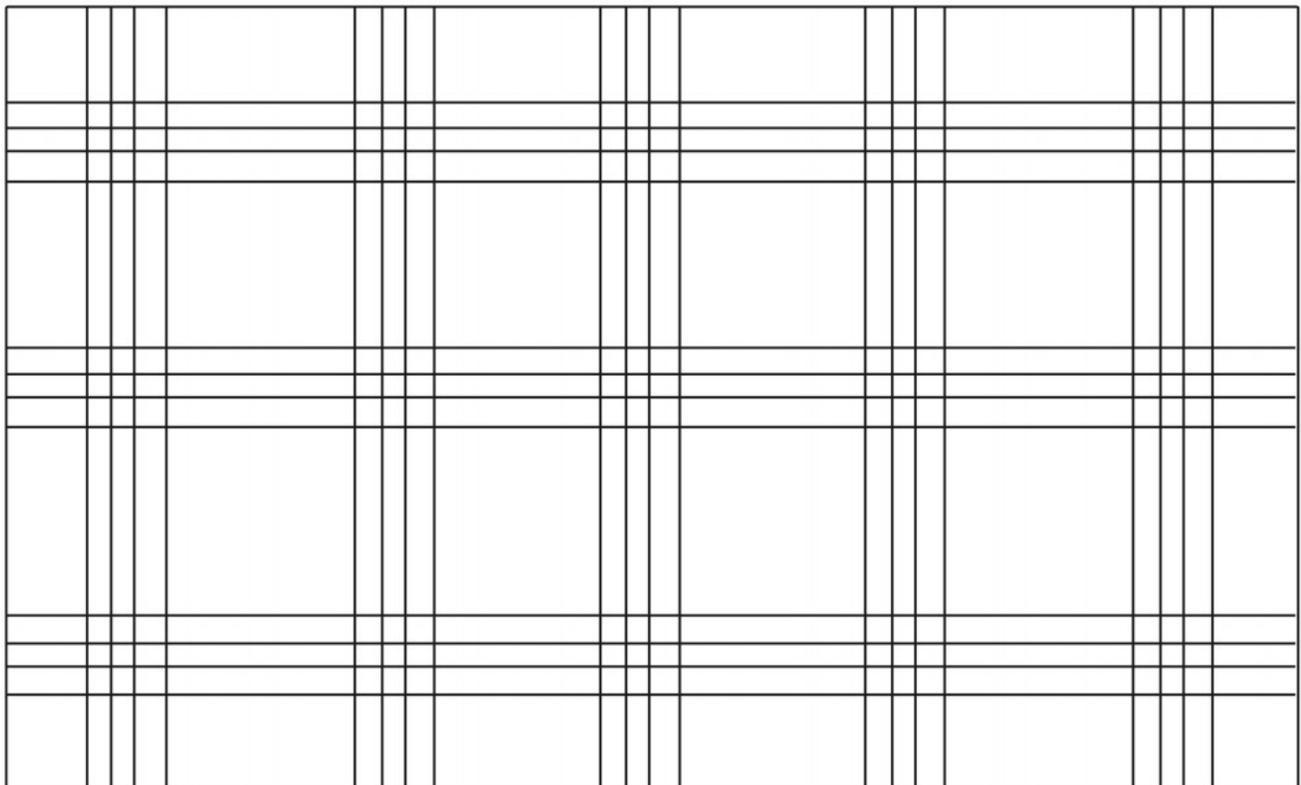
White for all the colors of this great  
nation intertwined with the State of  
West Virginia

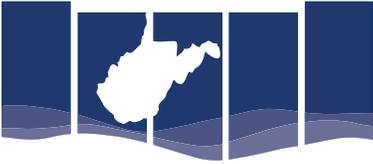


Make your own Tartan by coloring in the plaid design.

Be sure to pick colors that represent who you are.

## **My Tartan Design**





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

The Culture Center  
State Capitol Complex  
1900 Kanawha Boulevard East  
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.

Monday & Sunday

**CLOSED**

**(304) 558-0220**