



# West Virginia State Museum *Heritage*

VOLUME 1, ISSUE 3

SPRING/SUMMER 2014



Don't Overlook Sunset 2003  
Cameo Glass

## Commissioner's Corner



Anyone who thinks of museums and historic collections as stuffy rooms and dusty old relics should have the opportunity to be behind the scenes at the West Virginia State Museum. Here, thanks to careful records and acquisition information, we have fascinating history about almost every item in the state's 60,000 plus artifacts collection. We have an outstanding collection of art – from fine art and portraits to three-dimensional sculptures – that captures the artistic spirit of our state from its beginning years to contemporary times. We enjoy the advantage each year of welcoming quilters from around the state who share the stories of their quilting histories.

Each time the Museum staff designs a new exhibit, they carefully select the items so that together they will tell a special story. They include the names of the people in photographs, when they have them, and the identification of the people who generously donated items in the exhibits. That information is as important as the artifacts themselves since the story we are telling is not just about a thing, but about the people and the times that give it context so we understand its value.

In the pages of this newsletter, there are articles about art exhibitions, new acquisitions and historic exhibits. Each represents another example of how the West Virginia State Museum brings our culture, our people and our land into historic perspective through engaging displays and personal perspectives.

When you look at these collections through the eyes of our ancestors and neighbors, there is nothing stuffy or dusty about West Virginia's history!

- Commissioner Randall Reid-Smith

**WEST  
VIRGINIA  
STATE  
MUSEUM**

Since 1894

### INSIDE THIS ISSUE:

State Museum at 120.....	3	A Timeless View.....	9
Cameo Glass Exhibit.....	4	Congressional Youth Art.....	10
Contemporary Quilt Exhibit.....	5	Lighting for Artifacts and Art.....	11
Preparing Clothing for Exhibition and Storage.....	6	Artifact Spotlight.....	12
West Virginia Fossils.....	7	Upcoming Special Events.....	13
First Lady Doll.....	8	It's Kid Time.....	14
		West Virginia Trivia.....	14

# State Museum at 120

On April 3, the West Virginia State Museum reached a milestone birthday. On this day 120 years ago, the museum opened with much fanfare. Governor William A. MacCorkle invited all West Virginia citizens to come and enjoy the collections of the museum. The artifacts were a combination of West Virginia material preserved by the Historical and Antiquarian Society as well as artifacts that were part of the 1893 World's Columbian Exposition in Chicago.



State Museum showpath

Since that date in 1894, the museum has been collecting, documenting, exhibiting and preserving the rich history of the state.

The museum first opened in the Capitol building that was built in 1885 on Capitol Street in downtown Charleston. Shortly after, due to overcrowding, the museum was moved across the street to the Capitol Annex, built in 1902. This was highly fortuitous since the collection was saved from the 1921 fire that destroyed the capitol building. In 1932, the museum opened in the Cass Gilbert-designed architectural marvel that we call the State Capitol today.



Director of Museums  
Charles Morris

In 1976, overcrowding again became an issue in the Capitol at the same time that state leaders were recognizing that the growing tourism industry had a positive economic impact on the state. To meet the needs of preserving and showcasing the state's growing museum collections, the museum received its own home in the Culture Center. The center, which also houses the State Archives and West Virginia Library Commission, is often referred to as the premier welcome center to the state.

The museum staff takes great pride in preserving all aspects of West Virginia's life for future generations. As Director, I appreciate the hard work of the staff that takes care of the more than 62,000 artifact collection, preserving each one as if it were their own. Through the public's help we will continue to build the collection whether it is art, tools and equipment, personal adornment, transportation, natural history or any of the other collections that makes our state museum unique and tells the story of West Virginia history.

## The Culture Center Hours

Monday - Saturday

8:30 - 5:30

Sunday

CLOSED

304-558-0220

## State Museum Hours

Tuesday - Saturday

9:00 - 5:00

Sunday - Monday

CLOSED

304-558-0162

## Cameo Glass Exhibit

A new exhibit featuring unique cameo glass has been added to the West Virginia State Museum. The collection, which features the artistry of glass designer Kelsey Murphy, was donated to the West Virginia State Museum by Drs. Joseph B. and Omayma Touma of Huntington (Cabell County).

Murphy has been designing and working with cameo glass for nearly 30 years. This 55-piece collection was introduced to the public on January 27, 2014. The new exhibit is located in the North Connections Room in the museum and can be viewed during regular museum operating hours.

A technique that can be traced back to the early Roman era, cameo glass is a hand-blown and hand-carved form of glass art. There is not a machine that can recreate this technique or process. The making of cameo glass begins with various colored, layered glass. When the glass is in molten form, it is etched and carved away to expose the multiple layers; designs and scenes are then formed. The more layers of glass that are involved in this process, the more difficult it is, making cameo glass hard to find and of great value.

Kelsey Murphy and Robert P. Bomkamp, an aerospace development machinist, developed a partnership in the early 1980s, at Glass Expectations, Inc., a glass etching company in Ohio. Around 1985, the duo became familiar with Pilgrim Glass Co. in Ceredo, West Virginia. After a few years, Murphy and Bomkamp sold their cameo carving process and equipment and offered their services to train the Pilgrim employees on cameo glass techniques. Murphy served as the designer for every piece. When Pilgrim closed its doors in 2002, the two continued to work from their West Virginia studio. They design and produce



design and produce cameo glass today at Studios of Heaven.

The West Virginia State Museum Gift Shop sells Kelsey Murphy-designed cameo glass.

- Andrea Nelson

# Contemporary Quilt Exhibit

This year marks the 33rd year in which the Division of Culture and History will showcase some of West Virginia's most spectacular quilts created with precision, originality, and passion by skilled quilters throughout the state. We are extremely fortunate to display these beautiful pieces of art in the Great Hall with its 40-foot white Alabama marble walls, red Tennessee marble floors, and two ten-foot diameter dodecahedron-shaped bronze and crystal chandeliers. The 2014 Quilt and Wall Hanging Juried Exhibition showcases 36 quilts and 12 wall hangings.

This year's Juror is Marcel Miller of Hertford, North Carolina. She is a National Quilting Association (NQA) Certified Judge. The NQA exists to promote the art, craft, and legacy of quilt making, while encouraging high standards through education, preservation, and philanthropic endeavors. Miller is also the juror for the Chowan Arts Council in Edenton, NC; the founder of the Coastal Carolina Machine Quilter's; professional machine quilter; and owner of Threadgoods Quilting services. Upon completion of the judging on May 7-8, Miller conducted a two segment workshop on Friday, May 9th. The first segment, entitled "Quilt It!," was focused on different ways for choosing a quilt design, determining thread colors, batting and which backing is best. The last segment, "From the Judge's Perspective," focused on the judging process from beginning to end.

The 2014 Quilt and Wall Hanging Juried Exhibition officially opened May 23rd during the Awards Ceremony and kick-off to the annual Vandalia Gathering in the State Theater, Culture Center. First, Second, and Third Place awards were given to winners from the Pieced, Appliqued, Mixed/Other, and Wall Hanging categories. There was also an award for Best of Show, Purchase Award, and nonmonetary Honorable Mention awards at the juror's discretion. The quilts and wall hang-

ings entered in this year's show will be displayed until September, 2014. The Fall issue of the newsletter will feature images of the 2014 award winners.

If you would like more information regarding the annual quilt exhibition, please contact the museum or visit our website at [www.wvculture.org](http://www.wvculture.org).

- Holli Vanater



2013 Sesquicentennial Quilt

## Preparing Clothing for Exhibition and Storage

Items that are a part of a person's everyday life tell more than the story of that person's life. They offer insight into the time period in which a person lived. Clothing can be an excellent storyteller since fashion is a distinctive factor in historical reference. Clothing and textiles are also very fragile and difficult to preserve. Here at the State Museum, we take special steps to store such items placed in our care so each piece stays in the best possible condition for the future.

Every piece of clothing that we place into storage or on exhibition starts out as a donation to the West Virginia State Museum. When an item is donated, it is inspected for damage such as staining and tears or to see if anything is missing. We generally do not repair clothing items but we document the condition of each object when we receive it. That becomes our baseline reference to keep track of future deterioration.

Once we have documented the item's current condition, we determine if it needs to be cleaned. Many clothing items, especially older pieces, have been in a closet, attic or basement for quite a while and need to be cleaned of dust, mold and mildew. We don't put our textiles in a washing machine; instead, we vacuum them. We use a vacuum made just for this purpose that has a filter that traps much smaller particles than the regular household vacuum does. We will also place a screen over very delicate material so we just get dust particles and not clothing fibers. Sometimes an article of clothing may have mold and or mildew on it; that is usually removed using a clothes steamer.

Clothing that has been cleaned can be placed into storage until it is needed for exhibition.

The three main methods of storing clothing are: flat, rolled or hanging.

- Flat storage is the preferred method for storing textile items. When kept flat, the weight is taken off the fibers so they aren't pulled apart as quickly as they are when hanging which can cause damage. Items are then wrapped in tissue paper and placed in an acid free box or laid flat on a shelf.
- Large, flat textiles such as rugs, quilts and flags store best when rolled around a tube. The preferred method for rolling a flat textile is to use an acid free tube that is fairly large in diameter and is wrapped in tissue paper.
- Clothing can be stored hanging if stored on special, padded clothes hangers. When we hang fabric for storage or exhibition, we need to give the fabric as large of a surface as possible to lie on. We accomplish this by taking a heavy duty clothes hanger and covering it with unbleached muslin. Then we stuff the muslin with polyester batting to create a soft, wide surface for the material.

*Continued on page 12*

# West Virginia Fossils

Have you ever thought about how plants get their names?

For example, we do not call an oak tree's seed a seed, we call it an acorn. The leaves and wood are oak. We do not call the foliage on pine trees leaves, we call them pine needles. The pine tree seed is called a pine cone. Botanists, who study plants, will tell you that all modern plant names are Latin and are systematic, set up by an 18th-century Swedish botanist named Carolus Linnaeus.

In the case of fossil plants, the plant's trunk has one Latin name, the bark has another name. The interior wood has yet another name as do the leaves and stems and the seed. This is because fossil plant parts were found in widely dispersed locations and discovery time frames. As time has passed, botanists studying fossils have been able to put these fossil plant parts together and have combined many of the fossil parts of known plants and trees. Today, we are able to study these fossils because they occur in the shales surrounding coal deposits as well as in coal itself.

West Virginia is a good place to study fossils plants because it is the only place east of the Mississippi River in which complete geologic sections from Pre-Cambrian, Cambrian, Ordovician, Silurian, Devonian, Mississippian, Pennsylvanian and Permian ages are known to exist. The three oldest geological periods did not have plants, only bacteria, algae, and fungi. The earliest plants appeared in the Silurian period 435 million years ago and developed further in the Devonian.

One prized Devonian fossil in the West Virginia State Museum collection is a fossil seed

named *Elkinsia Polymorpha*. It was discovered near Elkins in Randolph County and is 355 to 410-million years old. It is the oldest seed known.

Along with that seed, there are some other plant fossils in the museum that are good examples of the plant fossil naming system. Scientists discovered that *Cordaites* shrubs grew on the banks of Pennsylvanian epoch fresh water ponds. When they died, they fell into the ponds and their parts sank in the water, turning

the ponds into peat bogs. Over the course of 290 to 323 millions of years of heat and pressure, these peat bogs became coal deposits and we find *Cordaites* fossils there. The *Cordaites* cone is called *Cordaianthus*, the seed is named *Cordaicarpus* and the leaf is called *Gymnosperm*.



The stem is named *Artisia*.

Another example is the Lycopods of the late Pennsylvanian and early Permian epochs. They were large tree-like plants growing as high as 134 feet with trunks as big as three to six feet in diameter. The plant, which is now extinct, is named *Lepidodendron* because it looks like it had scales. The trunk fossil is named *Lepidostrobo-phyllum*. The underground or root-like organ fossil is named *Stigmara*. We have a Lycopod stump fossil in the Museum.

Another extinct fossil plant is a tree fern named *Psaronius*. A variety of this plant is named *Danaeites Emersonii*. Its leaves are called *Pecopteris*.

To see these fossils and more, come to Discovery Room 1 in the West Virginia State Museum.

- Jim Mitchell

## First Lady Joanne Jaeger Tomblin Doll added to First Lady Doll Collection

In 2012, Commissioner Randall Reid-Smith and I began the search for a new artist who could bring the First Ladies of West Virginia doll collection up to date. We wanted to introduce a doll for our current first lady, Joanne Jaeger Tomblin, and add dolls for some former first ladies as well.



I contacted museums in West Virginia, Tamarack, arts groups and artists in my search for a West Virginia artist. This extensive search brought us into contact with Dr. Barbara Stone, a lifelong doll collector and secretary/treasurer of the United Federation of Doll Clubs. She recommended several artists for the project. The work of Ping Lau stood out.

Once we reviewed Ping's extensive resume, we recommended her to First Lady Joanne Jaeger Tomblin and set up a time for them to meet in October 2013. The First Lady loved the look of Ping's dolls and the thoughtfulness of how each doll's details

were important to capturing the personality and physical features of the person.

Ping has made dolls for the Marie Osmond Collection. Her work has been featured on the Home Shopping Network and displayed at national art shows. Patrons of her collection know her dolls to be meticulously detailed, expressive and one-of-a-kind. They receive tremendous recognition whenever they are shown.

Ping took dozens of photographs of First Lady Tomblin at their meeting. She talked to the First Lady about her interests. Following that meeting, Lau sent detailed sketches to the First Lady. These were reviewed for accuracy and revisions were made to ensure that the final result was a doll that reflected the First Lady in every detail.

On February 21, 2014, to a crowd of more than 200, the First Lady Joanne Jaeger Tomblin doll was unveiled in the Culture Center Great Hall. Everyone commented about the lifelike features of the doll clothed in a gown matching the one the first lady wore to the inaugural ball on January 14, 2013. The doll features detailed features such as polished fingernails and toenails. The gown, jewelry and shoes are intricately beaded.

The doll along with the inaugural gown will become part of the First Lady Collection on exhibit in the south wing of the balcony gallery exhibit.

*Continued on page 13*

# A Timeless View

Lefevre James Cranstone (1822-1893) was a British painter who traveled with his younger brother to the United States in 1859 to visit relatives and to sketch the American landscape.

Cranstone was educated at Sass's Academy at age 16 and the Royal Academy of Arts in London at age 18. In addition to watercolors, he worked in diverse media including oils, crayon, pen and ink, lithographs, and engravings to document the cities, rural landscapes, and people of the time. He did not shy away from dealing with difficult subjects. During his time in America, he captured not only the beauty of its landscape but also the cruelty of the

slave trade. An example is his 1862 oil painting *Slave Auction, Virginia* that is in the collection of the Virginia Historical Society.

During his ten-month stay, the artist spent almost five months in (West) Virginia, completing more than 100 studies of scenes in Wheeling, Parkersburg and Harpers Ferry. In total, Cranstone completed more than 300 sketches of America, mostly in pen and ink and wash. Many of these are now in the



collection of the Lilly Library at Indiana University. Others are in private and public collections including Oglebay Institute Mansion Museum in Wheeling. Additional examples from Cranstone's 50 year career are held in collections worldwide and are increasingly becoming the focus of research.

The West Virginia State Museum is fortunate to have one of Cranstone's paintings. *Near Wheeling, Virginia*, is a fine example of the artist's landscape work. It was likely produced in England after his American journey. With finely wrought detail, minimal brushwork, and subtlety of color applied in the scene's atmospheric perspective, Cranstone displays his delicacy and skill with the difficult medium of watercolor. While many of his paintings documented subjects of a particular time and place, here he has captured a distant view of mountains and a valley homestead that, though recorded over 150 years ago, can still be found around our state today. Perhaps it is the familiarity and timelessness of the scene that make it so appealing.

- Melissa May

# Congressional Youth Art Competition Exhibition

Each March, the West Virginia Division of Culture and History and the West Virginia Department of Education and the Arts celebrate Youth Art Month with the Congressional Art Competition Exhibition. This exhibition represents the creativity of high school students from throughout West Virginia.

When the program started in 1982, Kay Goodwin, Secretary of Education and the Arts, assisted then 3rd District Congressman and former Governor Bob Wise to introduce the program in West Virginia. Over the years, the competition and exhibition have become a favorite of students, teachers, parents, museum visitors and staff.

The division exhibition features the work of all students who entered the competition.

The art of the first-place winners from each of the state's three congressional districts is sent to Washington, D.C. where it is exhibited for one year at the United States Capitol, along with winning art from other states.

District One, first place was awarded to Allison McIntyre, Lincoln High School, Harrison County and her piece, "Life Will Stretch You."

District Two, first place was awarded to Kaylee Icenhower, Ravenswood High School and her piece, "Double Sided."

District Three, the first place award winner was McKayla Meade, Mingo Central High School and her piece, "Unique Me – a Self-Portrait of Fingerprints."

For the past two years a workshop has been part of the day's festivities. This year stained glass artist Amanda Short worked with high students in the Great Hall of the Culture Center.

**WEST  
VIRGINIA  
STATE  
MUSEUM**

Since 1894



District 1  
Congressional  
Art Award  
Winner, Allison  
McIntyre of  
Harrison County

# Lighting for Artifacts and Art

Editor's note: *This is the first of a two-part series on how museums determine the best lighting for the artifacts, art and collections that they display.*

Lighting for museum artifacts, and for artworks, is an important aspect for completing the display of items viewed by museum guests.

The museum staff follows some specific guidelines as it makes the choices for lighting the artifacts in the State Museum.

First, the point of interest which draws visitors' attention is located on the artifact, sculpture, or painting. The lighting must accent that point, and encourage the viewer to see what the curator, art director, or artist wants the viewer to see first. Generally, for a portrait, that is the subject's face. For scenery or modern art, it is the place the art director, curator, or artists says is the point of emphasis.

In most displays, two or more lights, positioned at indirect angles, are often needed to illuminate the point of interest and to cover the area of the display to ensure it is all visible, and to eliminate shadows where possible. The staff carefully observes artifacts in display cases behind

glass or Plexiglas to ensure that the lighting prevents glare and "hot spot" reflections. Display cases can be lit from the top, bottom, and sides by use of indirect illumination provided by fiber optics mounted in the cases.

Flood lamp lights with a spread of 30 degrees or more are good for lighting a medium-sized area without spilling out from the points of interest. Lamps with a spread of less than 30 degrees are "spots" and used for smaller objects. Usually displays are lit from above and at a distance of several feet. This keeps the light out of

the viewer's eyes and lessens the possibility that the light is not shadowed by the position of the viewer standing between the display and the light. As a general rule, larger objects need floods and smaller objects need spots.

Lights are best mounted in tracks hanging from the ceiling of a display space or gallery and away from the display at a sufficient distance to achieve at least a 45 degree angle. Track lights are the most flexible, allowing fixtures to be moved and aimed properly without interfering with the viewer. Track lighting fixtures which are similar to theater lighting, such as par cans and focusable tube fixtures, are the most versatile for setting proper lighting. Par fixtures for museums and galleries generally use 110 volt PAR-30 flood or spot lamps, which have the same screw-in base as a standard light bulb. Smaller fixtures use PAR-20 or PAR-16 flood or spot lamps which are the same base sizes as household appliance bulbs. Focusable tube style fixtures generally use dimmable 12-volt MR-16 lamps which are the type used in decorative lamps and small "high-intensity" reading lamps in the home.

- Pat Arnold



## Artifact Spotlight



Football Helmet

Ca. 1910

Discovery Room 17

Donated by the Bowen family of Clendenin, Kanawha County

Did You Know:

President Theodore Roosevelt threatened to ban football in 1905 because of the game's violence.

## Preparing Clothing for Exhibition and Storage

*Continued from page 6*

When we want to exhibit an article of clothing, each piece needs to be prepared to be seen by the public. This usually includes another cleaning and steaming to make the piece look its best.

There are several methods used to exhibit clothing. Many items can be placed on mannequins or others mounted on padded clothes hangers. Very old and fragile items are often displayed lying flat in a case to prevent the fibers of the clothing from being pulled and damaging the piece.

Light is another factor to consider when storing and displaying articles of clothing. Light will damage the fabric in clothing, so it is preferred to store it in a box when possible. If we can't put clothing in a box, then it is covered with muslin to keep light off of the fibers.

While on display, everything needs to be lit in order to be seen. We use low lighting when possible on fabric to keep fading down to a minimum. We do not display clothing items for long periods of time which also helps to keep them from fading.

Using the proper handling, storage and exhibition methods helps to preserve our clothing collections for many future generations to enjoy.

- Mary McFarland

## First Lady Doll Added to Collection

*Continued from page 8*

The popular ceramic doll collection was originally commissioned by the West Virginia Federation of Women's Clubs in 1976. The federation selected Charleston ceramic artist Edna Henderson to make the first lady dolls. Soon after the Culture Center opened on July 11, 1976, the exhibit was featured in the State Museum; it included every first lady from very first, Laurane Bullock Boreman, through then-current first lady Shelley Riley Moore. The Sharon Percy Rockefeller doll was added by Henderson after Jay Rockefeller's inauguration on January 17, 1977.

After the exhibit opening, Edna Henderson volunteered her time to meet with visitors and talk about the exhibit and the intricate details necessary to make the dolls. The Rockefeller doll would be the last she would make for the State Museum.

West Virginia Division of Culture and History Commissioner Randall Reid-Smith has set a goal of completing the collection. He commissioned Joanne Geilin of Huntington to make the doll of Gayle Manchin.

Ping Lau will now complete the collection by making dolls for First Ladies Dee Caperton, Ra-chael Worby and Sandy Wise.

- Charles Morris

## Special Summer Events . . .

West Virginia State Museum in Charleston, Museum in the Park in Logan, Grave Creek Mound Archaeological Complex in Moundsville and West Virginia Independence Hall in Wheeling celebrated West Virginia Day with special programs and activities on June 20.

2014 West Virginia Juried Quilt Exhibition, Culture Center Great Hall through Labor Day



Museum in the Park  
Chief Logan State Park

Camp Washington Carver, Clifftop, 25th anniversary of the Appalachian String Band Festival July 30 through August 3

Interpretive Garden, Grave Creek Mound Archaeological Center, program and tour, July 31, five-year celebration

Museum in the Park Tours, Aunt Jennie Music Festival, Chief Logan State Park August 30 and 31st

# It's Kid Time . . .

K S T B V S L Z M C S U O G J  
 R R K F L A R A A T G N F O R  
 A E E C O A R A O N O C H L A  
 P V K C O B C N W T E N R D I  
 N I R A L R E K S E B D Q E L  
 E R S E N W A E B R N J A N R  
 D W S W A A L C O E G I W D O  
 M E A L I R W W E N A A M E A  
 A N L N A O N H K N A R Q L D  
 C Y G H H S K X A D E A S I S  
 T S C E R S T L I U Q S O C F  
 S U G A R M A P L E H R R I M  
 I R I T R A W L I V I C E O K  
 W D E N O O B L E I N A D U D  
 O X V W H E E L I N G H H S N

ADENA  
 BLACK BEAR  
 CAMDEN PARK  
 CHARLESTON  
 CIVIL WAR  
 COAL  
 DANIEL BOONE  
 GLASS  
 GOLDEN DELICIOUS  
 JOHN BROWNS RAID  
 KANAWHA  
 MARBLES  
 MINE WARS  
 NEW RIVER  
 QUILTS  
 RAILROADS  
 SENECA ROCKS  
 STONEWALL  
 SUGAR MAPLE  
 WHEELING

## WEST VIRGINIA TRIVIA

1. What was West Virginia's first state park?
2. What is West Virginia's only natural lake?
3. Where was the coldest tempature ever recorded in West Virginia?
4. What is the county seat of Doddridge County?
5. A 34.48 carat alluvial diamond was found in what West Virginia community in 1928?

1. Droop Mountain Battlefield 2. Trout Pond 3. Lewisburg, -37 4. West Union 5. Peterstown

**State of West Virginia**

**Earl Ray Tomblin, Governor**

**Education and the Arts**

**Kay Goodwin, Cabinet Secretary**

**Division of Culture and History - Museums Section**

**Randall Reid-Smith, Commissioner**

**Caryn Gresham, Deputy Commissioner**

**Charles Morris, Director of Museums**

**Holli Vanater, Museum Operations Manager**

**Nancy Herholdt, Museum Education Manager**

**Jim Mitchell, Museum Curator**

**Darren Husband, Traveling Exhibition Designer**

**Melissa May, Collections Coordinator**

**Pat Arnold, Systems Specialist**

**Chris Reed, Museum Education Specialist**

**Rachel Moses, Museum Education Specialist**

**Matt Boggess, Cultural Program Specialist**

**Mary McFarland, Museum Technician**

**Steven Holsclaw, Guest Services**

**Andrea Nelson, Guest Services**

**Adam Jones, Guest Services**

**Tim Walton, Guest Services**

**Edited by - Caryn Gresham, Andrea Nelson & Chris Reed**

**Design and Layout - Andrea Nelson & Chris Reed**

**Principal Photographer - Tyler Evert**

**Additional Contributors - Charles Morris, Caryn Gresham, Holli Vanater**

**Additional Photos by Steven Holsclaw**





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

