



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

West Virginia State Museum

Heritage

Volume 7, Issue 1

Spring 2022

THE SOUNDS OF MUSIC



CURATOR'S CORNER



I hope everyone is enjoying the warmer weather and taking advantage of all the sights and sounds of the Mountain State. This summer, we will be celebrating 90 years of the current West Virginia State Capitol building, designed by architect Cass Gilbert. We are very fortunate to be able to look out the windows of the Culture Center and see the spectacular capitol building each day. We invite you to take a visit to Charleston to visit the beautiful grounds of the State Capitol Complex and to also take some time to walk through the West Virginia State Museum to learn more about the history of the state capitol and the great state of West Virginia. Our museum staff is continuously putting together new exhibits, while also maintaining the museum and keeping it pristine for guests all year round. We hope you enjoy this newsletter, and it gives you more insight into the behind-the-scenes of the museum you may not get to experience in person, and we hope it encourages you to visit us more often. Have a wonderful summer and we hope to see you soon!

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On the Cover:

View of the Sounds of Music Exhibit in the Great Hall Theater Gallery of the Culture Center

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Photos

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West Virginia State Archives
Steve Brightwell, and Rachel Keeney

STORIES from the COLLECTION



On June 20th, the Cass Gilbert-designed West Virginia State Capitol building will celebrate 90 years. When the capitol was presented to the people of West Virginia on a sunny, warm day in 1932, Governor William Gustavus Conley elegantly focused on the beauty of the setting and the spectacular buildings. Conley spoke of a land that George Washington and Daniel Boone dreamed of and its potential greatness. The inspiring structure was a monument to all West Virginians past, present and future.

The unveiling was officially the 69th birthday of the state of West Virginia. This huge celebration occurred announcing a majestic new building referred to as a “symphony in stone” on the east end of Charleston. The magnificent structure with 333 rooms covering 535,000 square feet of floor space, had an exterior of select Indiana buff limestone and an interior of Tennessee and Imperial Danby Vermont marble.

It had been eleven years since the 1885 Victorian Capitol on the north end of Capitol Street in downtown Charleston had been destroyed by fire in 1921. The structure was built in phases with the west wing built in 1924-1925, the east wing constructed 1925-1927 and the dome and main section completed in 1930-1932 in the mist of the great depression, the citizens of West Virginia celebrated a massive achievement.

The architect Cass Gilbert on that warm day talked of the building being Renaissance in style with architecture forms being Roman. Gilbert stated, “The Exterior of the dome closely follows the Roman precedent, although I know of no dome as high in proportion among Roman examples.” Gilbert liked his design of the chamber in the east wing for the West Virginia State Supreme Court so much that he later copied it in the U.S. Supreme Court Chamber in Washington, D.C.

The 10 million, gold-domed capitol dedication became the biggest birthday party in the state with a carnival spirit that showcased flags on every street, airplanes flying overhead and a parade that included over 2,000 people. The parade followed a path from downtown Charleston to the new Capitol’s home. A parade of sixty plus cars, horses and motorcycles

were carrying a variety of participants. A detail of Marines from the Ordinance plant at South Charleston, the 201st and 150th National Guard, Civil War veterans and a float carrying 14 young women in Grecian costumes were some of the groups.

On that opening day the bright sun reflected off the gold dome as an estimated 15,000 visited the capitol. Around one hundred men and women served as tour guides. The result is the tallest building in the state and taller than the U.S. Capitol. The outside is an impressive display of design as everywhere you look there are colors, shapes, symbols and patterns that lift your heart and catch your eye. The two-ton chandelier suspended from the dome is eight feet in diameter. The grandeur is felt as you walk the marble halls. The capitol is truly a monument to the great people of West Virginia. Travelers from throughout the world marvel at its beauty. West Virginia will soon be celebrating the 90th anniversary of the capitol building and the 159th anniversary of the state.



ON THE COVER

Spring Brings Forth
the Sounds of Music



The State Museum theater gallery is currently alive with musical instruments, noted performers and a variety of players that have produced music over air waves as well as in recordings heard in the living room. Every artifact in this exhibition is from the museum collection. Artifacts are featured such as accordions, parlor organs, Appalachian dulcimers and an Edison phonograph, all from the 1800s. There are instruments and performers represented from the first Vandalia Gathering held Memorial Day weekend in 1977. West Virginia born performers who have soared in many music genres nationally and internationally also grace the gallery walls. While walking through the exhibit, QR codes are featured throughout the exhibit, allowing cell phone users the ability to link to a video of instruments and to learn more about the artist, instrument, or event. One cannot talk music unless you mention *Mountain Stage*, the home of live music on public radio, which opened at the State Culture Center in 1983 and is known around the world. Today, they still call Charleston and the Culture Center home, and the limited edition 33rd record displayed was created for their 33rd anniversary and honors the tradition. This exhibition is in celebration of the State Museum collection of musical treasures providing the Sounds of Music.



ARTIFACT SPOTLIGHT

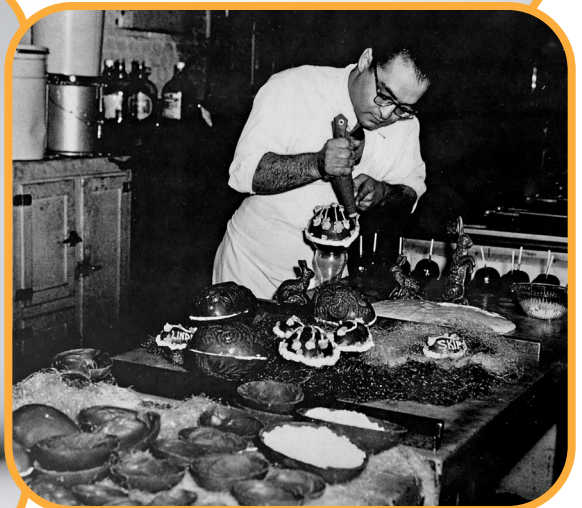
This selection of Easter candy molds is from Kourey's Sweet Shop, once located at 1232 Washington Street E. in Charleston. The shop began in 1909 by brothers John and Joseph Kourey. They, with another brother George, who ran another confectionary in Beckley, immigrated to the United States from Kaifair, Lebanon, between 1896 and 1898.

Joseph Kourey reflected in a *Charleston Daily Mail* article in November 1965 that the majority of their first customers were children and parents from the original Mercer School, which stood on the opposite corner of their block at the intersection of Washington and Brooks Street. The Kourey Sweet Shop was known for their homemade candy and ice cream.

In 1946, Louis "Louie" Kourey, Joseph's son, took over ownership of the Kourey Sweet Shop. Louie explained the Easter candy preparations in a *Charleston Gazette* article from March 1950.

"The Easter eggs and bunnies start out with 10 pound slabs of chocolate which are melted down. The melted chocolate is then poured out on a slab of marble and mixed by hand. This is the most exacting process in the manufacture because the chocolate must be the temperature of the hand before it can be applied to the moulds. Otherwise, it turns gray. While the chocolate cools in the moulds, Louie works on the filling, a nougat and cream center with fruits and nuts which requires expert mixing. Then after the eggs are put together, comes the decorations. Sugar concoctions of any color are placed in a "Squeeze box" and a sweet of Louie's talented hand provides the final trimmings."

The Kourey Sweet Shop converted to the Kourey Family Restaurant in 1960 and closed in 1970. Artifacts donated by Peggy E. Kourey of South Charleston.



Tamarack at the Culture Center: *Your one stop souvenir shop!*



Many people are surprised to hear that the Culture Center welcomes visitors from all over the world every single year. Tourists from near and far stop here on their way to and through the Mountain State to pick up some historical knowledge of our past and see one of the nation's most beautiful capitol buildings. Often visitors will head over to Tamarack at the Culture Center to look for some souvenirs to remember their visit.

Not only does the shop have plenty of West Virginia-made items from books and toys to food and kitchenware, there's also plenty of

traditional souvenir items to choose from. Some people love to collect post cards or shot glasses from all the places they've visited. Others will fill the outside of their fridge with magnets to fondly remember all the trips they've taken. There are also plenty of stickers and enamel pins created by West Virginia artists to fill up your coffee mugs, water bottles, and ball caps.

Whatever items you're looking for the staff at Tamarack at the Culture Center can help you find something wonderful to remember your visit to the Capitol, State Museum, and almost heaven West Virginia.



Wheeling-made Furniture: Exhibiting Craftsmanship



Spinning wheel
made by Lewis
Wiley, 1853.



Kirsh family altar,
after 1880.

Before the Civil War, the Commonwealth of Virginia had only two manufacturing centers, Richmond and Wheeling, with Wheeling making far more consumer goods than was necessary for its use. Richmond made things for Virginia's use while Wheeling made things for export. Wheeling's consumers were the vast crowds of western settlers who passed through, on their way to seek their fortunes in the new American West. Wheeling was blessed with an abundance of raw materials; agricultural produce, timber, coal, iron, sand, clay and water, as well as the brains and brawn of thousands of workers and entrepreneurs.

Wooden furniture was made by cabinet makers and chair makers. The difference between the two was based on the right angle. Cabinets require right angles so that doors open and close properly and that drawers slide in and out without binding. While most chairs, stools, sofas and benches have

a sitting surface that is somewhat parallel to the ground, the backs, legs and arms are placed in a variety of angles, most of which are not 90 degrees, the right angle. In 1850, 150 chair makers and cabinetmakers found work in Wheeling while the city population was only 12,000. The abundance of the production was sold to settlers, as well as being used as furnishings for numerous steamboats which were built in the city.

The West Virginia State Museum has several pieces of Wheeling-made furniture on exhibit. Probably the most important piece is the dated and marked spinning wheel made by Lewis Wiley in 1853. Wiley appears in the Wheeling Directory in 1851. It is one of two known marked and dated regional spinning wheels. Others are dated but none is marked by the maker. The spinning wheel is made in the manner of the western regional spinning wheels. It is made of oak and is very dark

colored, probably so stained by the lanolin in the spun wool. Its 19- $\frac{3}{4}$ " diameter wheel has twelve spokes. It has a wide rim as is typical of the regional spinning wheels. (The region is West Virginia, western Pennsylvania, eastern Kentucky and southeastern Ohio).

Because of the amount of lathe turned parts of the spinning wheel, similarly made is the unusual, long black and yellow painted Windsor bench made for the Independent Order of Odd Fellows. It is marked in black paint on the bottom of the seat: "Made by Mrs. Cunningham, chair maker, Market Street, Wheeling, Virginia, 1832." William and Marie Cunningham were both chairmakers in Wheeling. William died in 1851. Marie continued to work until 1868. If a museum visitor lies down on his back on the floor he can read the maker's inscription with a flashlight.

Between 1839 and 1872 Jonas Thatcher made, painted black and labeled, ladder back half spindle side chairs. Thousands of these chairs were made in Wheeling, while many thousands were made all over the United States by many different chair makers. The State Museum owns one made and signed by Jonas Thatcher.



Windsor bench made by Marie Cunningham, 1832.

Circa 1850, Jacob More made a country, Empire-style bookcase desk-on-frame. We have placed it in our version of *The Wheeling Intelligencer* newspaper office in the State Museum.

Conrad and Magdalena Kirsch emigrated from Germany to Wheeling in 1880. Prior to leaving the old country, they bought land in West Wheeling, but when they arrived they learned that their land was under the Ohio River. They settled on 29th Street. He was a coal miner for a short time and then opened a small dairy to support his family. They trained their sons to be acolytes in the Roman Catholic church using the white painted wooden altar on display in the Museum. It was made of scrap wood and molding. When museum staff members said that they would strip it down and restore it, the family told them not to bother, just give it another coat of white enamel, the paint was probably holding it together!



Bookcase desk-on-frame made by Jacob More, 1850.



Black chair made by Jonas Thatcher between 1839-1872.

IN CASE YOU MISSED IT

West Virginia Juried Exhibition

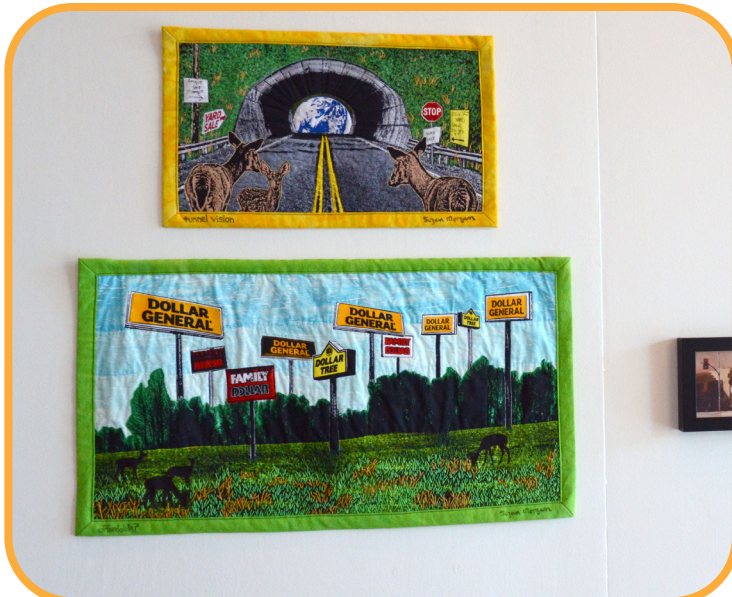
Every other year talented and hardworking artists from all over West Virginia submit their works for the West Virginia Juried Exhibition. Awards include Governor's Awards and Awards of Excellence. The artworks winning these purchase awards will become part of the West Virginia State Museum's contemporary art collection.

This year was an incredible display in the mastery of mediums from painting, sculpture, and photography to textile work and mixed media. Governor's Award winners were Alison Helm, Suzan Ann Morgan, and Lindsay Toney. Awards of Excellence winners were Rafael Barker, Brian Fencl, Frederick D. Hays, Vernon F. Howell, Judith Raese, and Thomas Wharton. The winner of the D. Gene Jordon Memorial Award was Suzan Ann Morgan's mixed media work, *Tunnel Vision*.

The awards ceremony featured a large turnout of artists and art lovers from all over the state where winners were recognized for their exceptional work in the field of the visual arts.

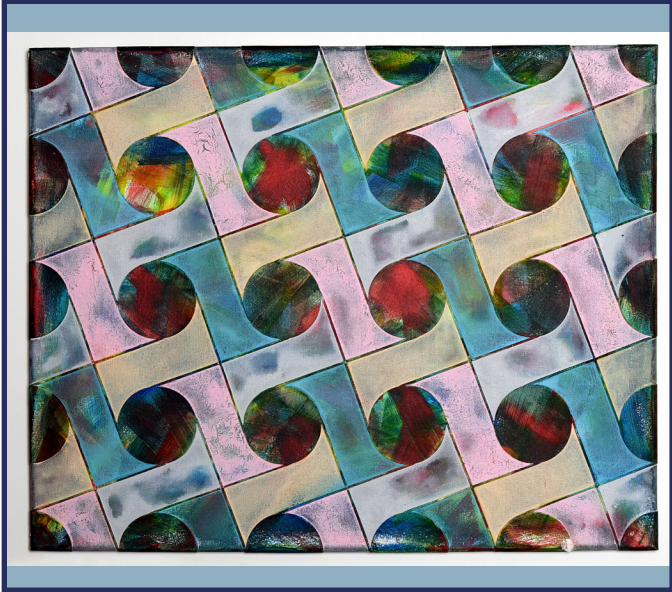
More photos from this year's exhibition can be seen at:

<https://wvculture.zenfolio.com/p769125311>



Four Recent Gifts

to the West Virginia State Museum Collection



Painting "Simple Pattern Ten" by Tsukasa Kambara made
c. 2015 in Charleston
Donated by the artist's daughter Jessica Kambara
of Syracuse, New York



Damask robe from The Men & Boys Shop, Charleston
c. 1936-1946
Donated by Patricia Holdsworth of Porterville, California



Iron Pick Hammer made by James Meade
c. 1870 in Kanawha County
Donated by Richard M. Hanna of Charleston



Medal commemorating the graduation of Emma J. Bowers
from the Seguin Institute, Wheeling in 1877
Donated by Susan and William F. Viewig of Charleston

Shoe Button Hooks:

— *Out of Fashion but Rich in History*

I have an early memory from my childhood. When I was a little boy circa 1943, my mother owned a dresser set which she probably acquired circa 1924 when she turned 21 and her parents gave her a birds eye maple bedroom set. It had a dressing table with adjustable mirrors. On it was a lady's dressing set consisting of various implements all with off white celluloid handles including clothes brushes, hair brushes, combs, a finger nail file, a powder box, a hair receiver, a pin tray, a hand mirror, and a strange long, narrow steel hook of a very small diameter at the end.

When I asked her what it was, she said that it was an old fashioned shoe button hook, which was not used anymore, because lady's high button shoes had gone out of fashion. The shoes were closed by many little buttons which were too small to handle with one's fingers. The hook was pushed through the buttonhole, grabbed the little button and pulled it through the hole, thus closing the shoe, one button at a time, until the dozen or so buttons were closed.

When we were given the late Leslie Carpenter's antiques collection last year, a group of old fashioned advertising objects was in it, which Les had collected in Clarksburg and neighboring towns, including shoe horns and old shoe button hooks.

Because women wore high buttoned shoes at the turn of the 20th century, (1860-1930), button hooks were very popular and necessary. Shoe stores also found them to be a vehicle for advertising as is witnessed in this collection. Many enterprising gentlemen took out patents for shoe hooks and this collection witnesses to this fact also.

Arthur Parsons and Lloyd P. Souders founded the Parsons Souders Company (department store), in 1902, after 1894 when they sold or gave away a straight button hook patented on December 11, 1894 and decorated twice with their name, molded curlicues, two stars and stylized flowers. We do not know for sure, but they probably purchased the hooks from a firm that was in business in the 1890s accounting for Parsons-Souders name being on an implement that was dated before their corporation was created. At their demise, the Parsons Souders Co. department store was purchased by Stone and Thomas in 1958 and later by Elder Beerman in 1998. Clarksburg's City Hall resides on the former Parsons Souders site.

Hosmer A. and Robert S. Cropp were in business as Cropp Bros located in the luxurious Waldo Hotel beginning in 1922 in Clarksburg. They dispensed a loop button hook made according to a patent of June 6, 1916. It is somewhat bent from use or abuse. It also has the name "Daisy" on it in tiny letters indicating that it was manufactured by the company currently known as Daisy Outdoor Products located in Rogers, Arkansas. They were founded in 1886 which is within the shoe button



hook era. Cropp Brothers ceased business in 1929, just as the shoe button hook era ended.

John L. Sommer Manufacturing Company of Newark, New Jersey, made a folding shoe button hook patented on April 14, 1903, which has a hinge so that the steel hook can be folded into a sheet steel handle. They sold it to many different shoe stores including The Model Shoe Store in Clarksburg, whose name is stamped on the outside. The Model Shoe Store began by purchasing another shoe store in 1914 and were joined by the Livingstone Brothers in 1919, who marked a straight example which was used in their early years even though

they operated well past buttoned shoe popularity, closing in 1961. They gave away steel shoe horns stamped with their name after World War II and throughout their later history.

Two other more recent Clarksburg shoe stores are represented in this collection by complimentary plastic shoe horns. Pettrey's Shoe Store was located at 128 S. 3rd Street and Highland Bros. and Gore was also located in Clarksburg as witnessed by a different modern shoe horn. They were not in business prior to 1930, the approximate end of the shoe button hook era.



Programming Updates

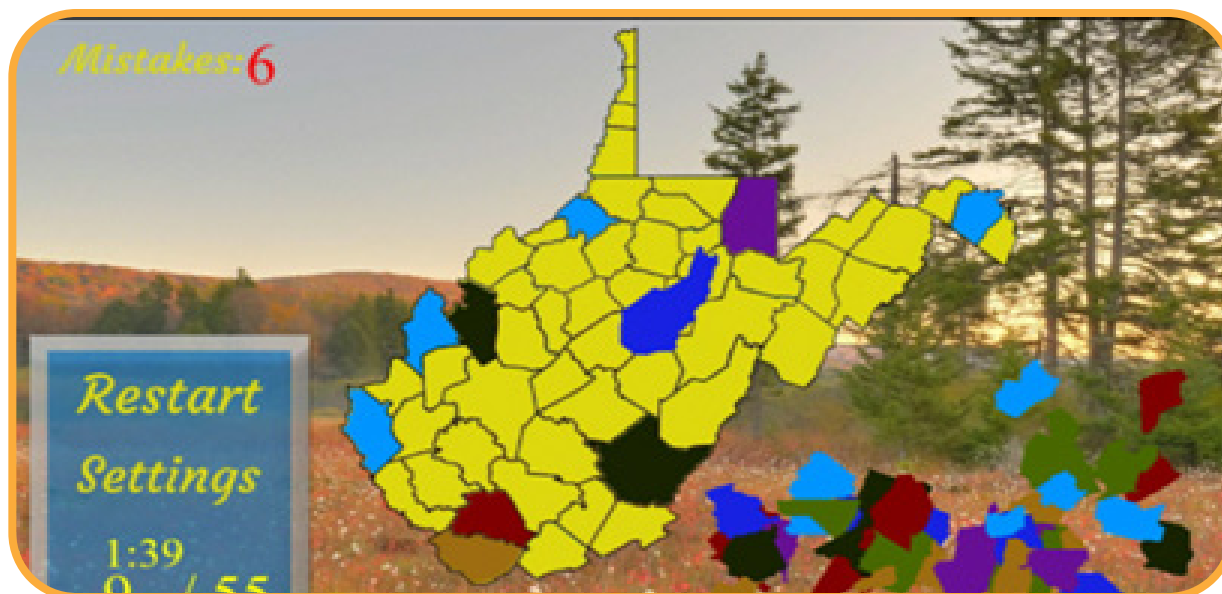
The West Virginia State Museum Education office has been collaborating with West Virginia University's Computer Science Department on enhancing our visitors' experiences. A crucial part of this collaboration is the development of new educational games. First, a team of seniors from WVU's Computer Science Department designed a new Augmented Reality (AR) game that will be launching its first phase in the Fall of 2022. This game will take the user through the life of a West Virginia coal miner, circa 1880-1910, as the miner travels from their coal town home and to work. The miner will be tasked with gathering tools and collecting coal to earn their scrip.

Additionally, the County Jigsaw game has been in use in the Education office for many years, and it is time for an update. The new County Jigsaw game will actually track your mistakes and will add fun features like: Mothman animation and disappearing counties as you make mistakes. This fan favorite is also getting its update completed by the WVU Computer Science team.

Finally, we would like to thank the WVU Computer Science Department for assisting in this endeavor and future ones as well. The individuals

who designed these games are: Frances Vanscoy (Advisor), John Lowe, Jacob Stine, Austin Ooten, Aron Ludwinski, and John Sanders.

If you would like to schedule a tour through the West Virginia State Museum, whether a public school group, private school group, or a family outing, we have activities that might just fit the bill. Make sure to browse our website, <http://wvstatemuseum.wv.gov>, to learn more about our programming and how to schedule your visit.



Maintaining the Museum



In the same way that things will occasionally break or need updating in a home, so too is the case for the museum. As a team, guest services not only functions as the first face of the museum, but works behind the scenes to make sure that the museum is in tip-top shape for visitors to have a seamlessly entertaining and educational experience. Along with the daily tasks we perform there are a ton of enhancements that make our museum a truly special place to learn about West Virginia state history. Caring for these enhancements, along with preserving the artifacts, make up the bulk of our special projects.

One thing that constantly needs attention is the many lights in the museum. There are hundreds of lights throughout the entirety of the museum and that means we have a few lights that burn out and need replaced every week. Some are barely noticeable but most light up artifacts and information panels. We incorporate this work into our everyday presence in the museum. Patrons that visit the museum often

see us walking through polishing cases, dusting artifacts, or up on ladders changing lights.

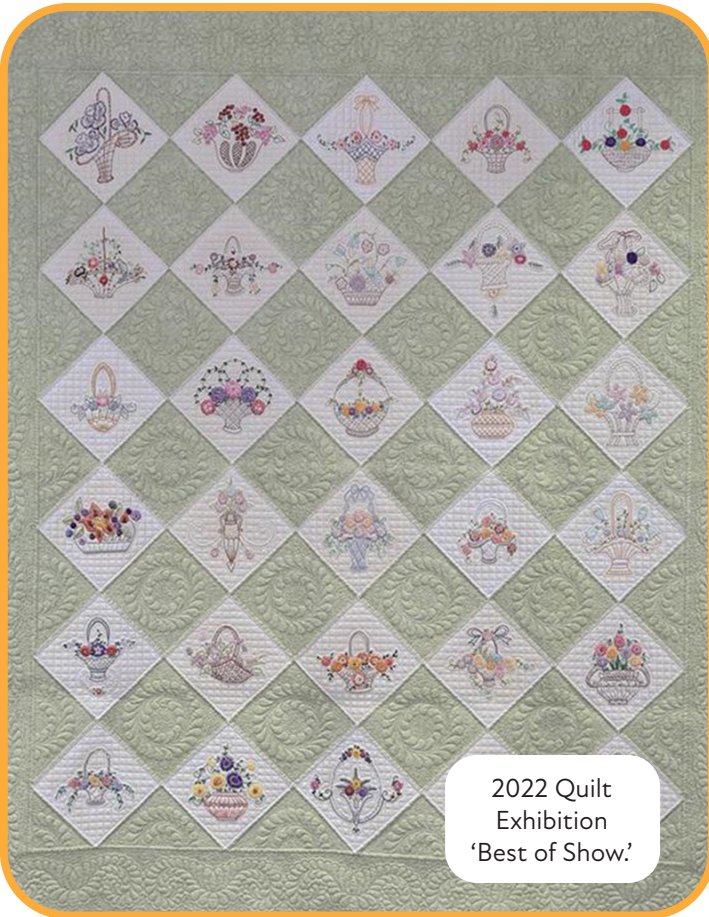
On top of the daily tasks, such as maintaining the lighting and cleaning, we also have scheduled maintenance days and special projects that require a lot of ingenuity and care. The immersive qualities of the museum have charmed visitors since the reopening in 2009 and at least one or two things will need our attention at any given time. Just recently we opened up a prop window in the museum to fix the lighting mechanism within. We also work to make sure our artifacts are kept safe and sound, and this is some of the most interesting work we do in the museum. We will open cases for cleaning and inspection, making sure the mounts and displays are functioning properly and the artifacts are being well preserved. We recently opened up the case containing the Pierpont Bible, it was burned in a fire in 1863 and the bible smells of smoke to this day. Interacting with the artifacts never fails to inspire awe and surprise.

We take a lot of pride in keeping the museum a safe place for the objects that embody our state's history as well as an immersive and interactive place for visitors from near and far. This pride drives us to work hard to keep the museum a clean, safe, and fun environment for everyone. We love to share our work with the public, so next time you visit always feel free to ask Guest Services staff what we are up to in the museum.

Piecing together past and present:

By Brad Crum
and Laiken Blankenship

Inside Quilt Judging



2022 Quilt
Exhibition
'Best of Show.'



Mary Levy's
flag quilt in
Discovery Room
8 of the WVSM.



Linda Luggen NACQI
Certified Judge looking
over 2022 entries.

As we approach the Spring and Summer months, we annually anticipate welcoming the Quilt Exhibition. Each year, guests from all ages and from all over the world come into the Culture Center and admire the fantastic artwork and craftsmanship of West Virginia's premiere quilters, especially the "Best of Show". This year we thought it would be a great opportunity to interview our quilt exhibition judge to get a more in-depth look at the science and art of both quilting and quilt judging. This year's judge was Linda Luggen, who is a quiltmaker, teacher, lecturer, designer, National Association of Certified Quilt Judges (NACQJ) Certified Judge and founding board member for NACQJ also previously serving as its Secretary. She has spent over thirty-five years sharing her knowledge of quilts and quilting. Linda was gracious enough to tour the West Virginia State Museum's quilts on display and answer two key questions we had for her concerning the judging process and quilting traditions.

First, we asked Linda what the top two or three characteristics were of an "exemplary" quilt, when there are multiple quilts that are technically equal? Linda stated that, "If there are quilts of equal value as far as technique, I then turn to the degree of difficulty in accomplishing what has been done, and then the complexity of design. You can have a difficult quilt to applique for example but is it also complex? That's what I, as a judge, would look for." As we walked through the museum looking at the various quilts on display and talking about their craftsmanship, history and stories, it naturally took us to our second question.

Inspired by Mary Levy's Flag quilt, we asked Linda what are some of the most important aspects of the quilting tradition(s), and why is it important to preserve them? Linda's reply really hit on the points that we discussed on our tour. She replied that, "I would have to say probably the actual making of the quilt is secondary to what it has done for the people in general; to have a community feeling and share that 'like' interest. It may be as important for

the friendships and feeling that you are involved in something, you know the guilds that they have the quilting bees that they used to have, these are all the things that are important because people came together for a common interest which would be – making a quilt- which was actually sometimes secondary."

Quilt Guilds today continue this tradition as they gather together to share their passion for stitching, swapping patterns and techniques and participating in quilt shows. Linda emphasized that, "They (quilters) wanted to get out, they wanted to see people, even today that's not that much different than it was many many years ago because we have our guilds, we have our quilt shows, we have our little groups that get together just on a personal basis - sharing patterns, sharing techniques, being inspired by each other. All of those are very important, it's not just producing that quilt. As a judge I may look at a quilt and say, "This edge isn't quite straight, et cetera", there may be problems with a quilt that keep it from being an exemplary award winning quilt – but what it has achieved for the person or people who were part of creating it, or even in many cases, the original design of the quilt - whether it be applique, or someone who enjoys creating their own designs – All of these things become secondary to what it actually does for our society and for our women and men. I think all of the guilds we have across the country, across the world; It's more than the act of making a quilt, but the common reason, and goal they have in completing that quilt, whether it's to be given to someone to uplift them, or show appreciation, or be auctioned to make money for an organization – there are a lot of different reasons for making a quilt but as I said, I think the most important outcome of it would be the friendships that are made. It's a wonderful thing to be able to be a part of." I think we can all agree as we look upon these fantastic pieces of history, to remember the art, skill, warmth, and, to many of us, fond memories that are attached to each quilt.

RECENT EVENTS AT MUSEUM SITES

West Virginia Independence Hall



The Curator and West Virginia Department of Arts, Culture and History staff help with History Bowl at West Virginia Independence Hall

Camp

Washington Carver

Update and installation of fire alarm system at Camp Washington Carver.



Grave Creek

Mound



Marshall County Student Art Exhibition at Grave Creek Mound Archaeological Complex

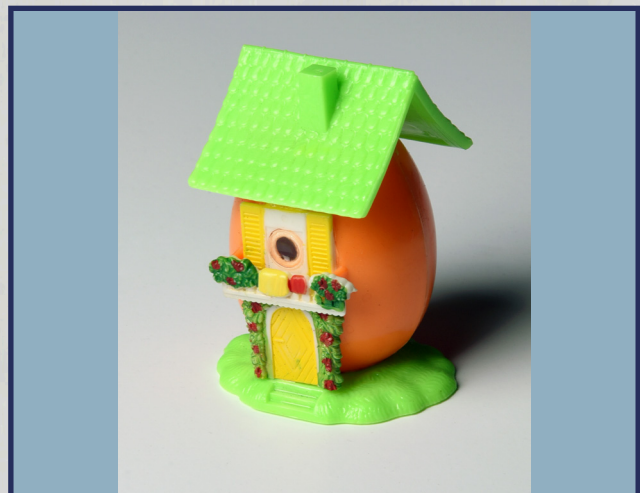
WV
SM

Kids time

hello Spring!

Spring is a happy time for a lot of people as winter fades and flowers bloom. The season has the holiday of Easter, a time when a lot of families practice their springtime traditions together. One tradition that a lot of families have is decorating eggs. Many different cultures decorate eggs. In the museum collection we have a traditionally decorated Pysanka egg (a Ukrainian traditional folk art.) We also have some egg toys from the 1960's that probably found their way into a children's

Easter basket. Lots of people make and decorate eggs from different materials, like stone, glass and ceramic! What spring traditions do you and your family have? Are there things that your parents did as kids around Easter time that you still do today?





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

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



CULTURE CENTER HOURS

Tuesday-Saturday

9 a.m. - 5 p.m.

Closed Sundays
and Mondays

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