



# West Virginia State Museum *Heritage*

VOLUME 3, ISSUE 5

FALL 2016



# Commissioner's Corner



We've got plenty on our plate at the West Virginia Division of Culture and History museums.

West Virginia Independence Hall's new site manager, Deborah Jones, and her staff are working with the Soldiers and Sailors Committee to help move that memorial to the Independence Hall grounds.

Grave Creek Mound Archaeological Complex has a new permanent exhibit and plenty of family friendly activities for visitors. The rotating art exhibits featuring regional artists showcase local talent in a great way.

Museum in the Park is getting a new exhibit as well. It will tell the story of the Hatfields and McCoys with artifacts and displays.

Going back to the plate - the Culture Center is helping Homer Laughlin China Co. celebrate the 80th anniversary of Fiestaware with a creative and colorful wall of Fiestaware and exhibits.

Come visit our sites and discover what's special about our state!

Randall Reid-Smith

## INSIDE THIS ISSUE:

Stories from the Collection .....	3
Museum Facts .....	3
On the Cover .....	4
WVDCH Sites .....	5
Piano - Forte .....	6
Diversifying Perspectives .....	7
Agents of Physical and Chemical Damage .....	8
Civil War Veteran - Richard Boury .....	9
Lee & Traveller Ride into Battle .....	9
Reverse Glass Painting .....	10
USS <i>West Virginia</i> (BB-48).....	11
A Digital Primer .....	12
It's Kid Time.....	15

**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  
Cailin Howe  
Exhibits Coordinator  
Pat Arnold  
Systems Specialist  
Chris Reed  
Museum Education Specialist  
Rachel Moses  
Museum Education Specialist  
Mary McFarland  
Museum Technician  
Steven Holsclaw  
Guest Services  
Adam Jones  
Guest Services  
Breana Caltrider  
Guest Services

**Design and Layout**  
Rachel Moses & Chris Reed

**Photos by Stephen Brightwell,**  
Tyler Evert, Steven Holsclaw, and  
Chris Reed  
Cover Photo - Museum Collection



## Stories from the Collection

By Charles Morris

The West Virginia State Museum recently received two donations of paintings. The works titled *Spring Rain on Virginia Street* and *Old Freight Station* were both painted by Margery Griffen Clark.

Born in Brooklyn, New York, in 1910, Clark studied at the Pratt Institute, Brooklyn Museum and Boothbay Studios in Maine. In 1930, she moved to Charleston, West Virginia where she became a prominent landscape painter. She soon became involved with Allied Artists of West Virginia, where she won numerous awards, the Parkersburg Art Center, Sunrise Museum, Huntington Museum of Art and the Clarksburg Arts Center.

Her works captured beautiful scenes and moments in time.

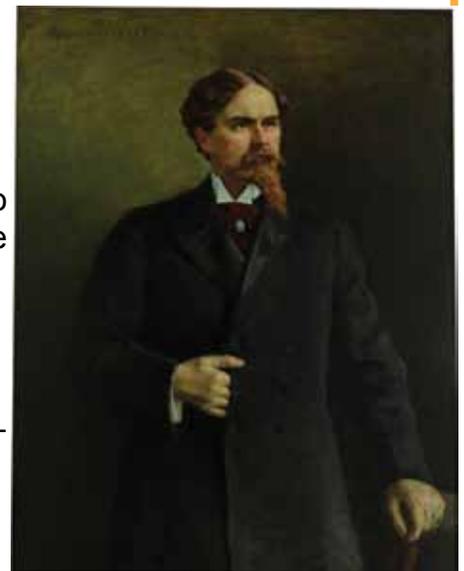
In the case of the *Old Freight Station* donated by William H. McKee of Charleston, she captured the railroad depot on Spring Street, which later became a saw mill and the Hudson Flooring Company before being demolished in 1977. *Spring Rain on Virginia Street* was donated by Sandra Dingess Potter of Ft. Myers, Florida. Margery Griffen Clark passed away in 2003.



*Old Freight Station*

## Museum Facts . . . In the Beginning

On April 3, 1894, Governor William A. MacCorkle held a reception to announce the opening of the West Virginia State Museum. It was to be located in the State Capitol Building then located at the head of Capitol Street in downtown Charleston. The museum exhibited artifacts from the 1893 World's Columbian Exposition in Chicago, a world fair held to commemorate the 400th anniversary of Columbus landing in the new world. The museum also exhibited the valuable collection of the Historical Society. An article in the newspaper the next day reported a large turnout for the event and applauded the efforts of Governor MacCorkle among others. On February 18, 1905, an act of the legislature designated the artifacts from the Historical Society as part of the West Virginia State Museum.



*Governor William MacCorkle*

On the cover . . .

## Celebrating 80 Years of Fiesta

By Charles Morris

The West Virginia State Museum and the Homer Laughlin China Company have collaborated to celebrate the 80th anniversary of Fiesta. This is one of several exhibitions the State Museum has developed with the company over the last thirty-one years. In 1985, the museum produced the first exhibition that covered the entire history of the company from its beginnings in Ohio to its move to Newell, West Virginia, where it is located today.

Since that time we have worked with the company to celebrate other milestones. As an employee of the museum for several years, I have always been amazed at the leadership at Homer Laughlin and how helpful they are in all aspects of the exhibit process. From opening the vaults and donating early china creations to making sure the museum has the most current color and pattern, the company always has been an unbelievable partner in the success of each exhibit. Special commemorative pieces made by Homer Laughlin for museum events and special events for the governor and first lady have become desirable collectibles for museums and the public.



*Wall exhibit design by Cailin Howe*

The State Museum staff has installed additional Homer Laughlin exhibits in the lower level of the State Museum, the lower level of the State Capitol and at Grave Creek Mound Archaeology Complex. As recently as last year, staff installed an exhibition at the Greenbrier Valley Visitors Center during the National Governor's Association. The most recent colors are featured in the State Museum Gift Shop year round.

There is nowhere more suitable to showcase the bright colors of Fiesta than the Culture Center's Theater Gallery. The wall design for the 80th anniversary exhibition is the creation of Cailin Howe, exhibit coordinator, who came up with the idea from the shapes of the plates and the Fiesta logo. The exhibit features all of the colors produced over the last eighty years beginning with the original colors of red, cobalt blue, green, ivory and yellow as well as the 2016 release of claret.

This exhibition features a commemorative plate with a limited edition run of 180 that went on sale to the public on October 18th. That evening the president of Homer Laughlin China, Elizabeth McIlvain, other company representatives and government leaders opened the new exhibit. We hope you get an opportunity to view all the colors and shapes produced since 1936.

# Recent events at the Museum Sites



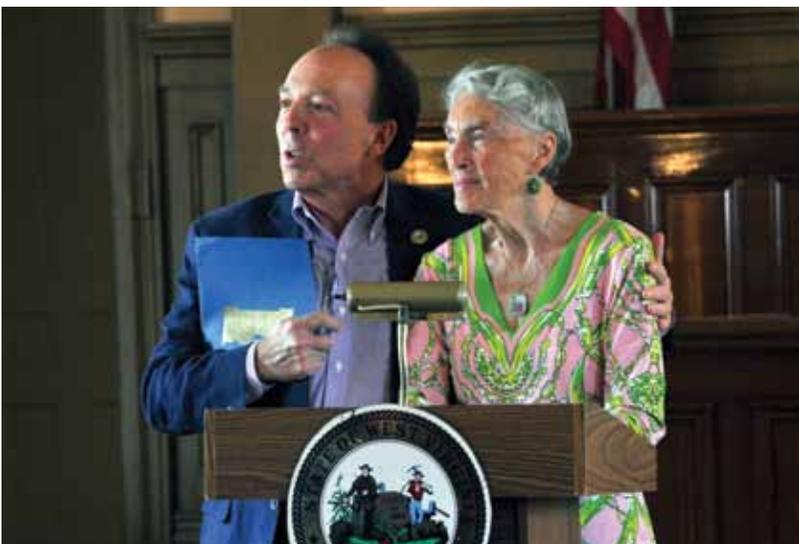
Above: The opening of the new exhibit area at Grave Creek Mound Archaeological Complex in Moundsville on July 21, 2016. Guest speaker Senator Shelley Moore Capito (left) talking with visitors.



Above: Mingo County students visit the Country Store display at Museum in the Park in Logan.



Participants at the 2016 Appalachian String Band Music Festival at Camp Washington-Carver in Fayette County.



Left: Commissioner Randall Reid-Smith and Betty Woods "Snookie" Nutting at the announcement of a lecture series named in her honor at West Virginia Independence Hall in Wheeling.

## Pianos from the Piano Forte Collection

By Jim Mitchell

*Editor's Note: This is the first of a two-part series on the museum's piano forte collection.*

Within the Museum's 100-piece musical instrument collection are about a dozen piano fortes, or more simply pianos, dating from circa 1842 to 1922. The instruments are called piano-fortes because their mechanism will permit a piano player to play them quietly (the Italian word is piano) or loud (forte in Italian). One does this by means of the pedals near the floor in the middle of the piano, as well as by striking the keys with one's fingers with various amounts of force, which operate the felt covered piano hammers, which in turn strike the metal strings. Throughout the 19th century, piano manufacturers in America and abroad improved the design of the action of the instruments so that their tone was more beautiful, but still retained accurate pitch while being played loud or soft. Most of the improvements were not visible, but the shape and style of the case varied to answer the dictates of home furnishing tastes.

The oldest square piano in the collection is on display in the Traditions of Music Discovery Room. It was donated by David Alderson King of Charleston and was originally owned by his great grandmother, Mary Duffy Alderson. Matthew Andreas Stein made the Biedermeier-style piano in Vienna, Austria, between 1802 and 1842. Circa 1845, John Duffy of Summersville bought it in Richmond for his daughter, Mary. She had been sent there to take piano lessons. He had it transported to Summersville by oxcart. Soon thereafter, she married Joseph Allen Alderson. Sometime before her death in 1896, she gave the piano to her daughter, Mary Alderson Hereford, who bequeathed it to her daughter, Amelia Hereford Loy. In 1937, she moved to Kanawha City where she lived until 1980. When she died, she left the piano to her niece Eugenie Ashby. In 1981, Eugenie gave the piano to David Alderson King, and he donated it to the State Museum in 1985.



*The oldest square piano in the collection is on display in the Traditions of Music Discovery Room.*

## 2016 West Virginia Diversifying Perspectives Art Contest and Exhibition

By Cailin Howe

One of the highlights of the exhibition schedule is the third annual *Diversifying Perspectives Art Contest and Exhibition*. A collaborative effort between the Division of Rehabilitation Services and the Division of Culture and History, the exhibit highlights the artistic abilities of West Virginia artists with disabilities during National Disability Employment Awareness Month in October.



(Left to right): Director of Division of Rehabilitation Services Donna Ashworth, Grand Exhibitor Carli Ratliff and Cabinet Secretary for Education and the Arts Kay Goodwin

This year's juror was Nancy-Louise Mottesheard, a well-known Charleston artist with several works of art in permanent collections, including the State Museum Contemporary Collection. Mottesheard has many years of experience teaching and lecturing, as well as developing and designing art curriculums and judging art competitions. She is not interested in recreating "the reality we see with our eyes" but expressing feelings and inner experiences. Whether using a brush, or pouring, throwing and dripping paint on her canvas, her shapes and colors are beautifully abstract. She strives to share her experiences of life, feelings, and inner experiences by translating them into art.

The 2016 Grand Exhibitor is Carli Ratliff for *Climbing to the Top*, a mixed media painting of a

raccoon climbing a tree during the autumn season. Carli, who has epilepsy, first photographs the animals and foliage in her illustrations. She then uses mixed media to create a life-like nature scene on paper. Carli has won several awards for her work and has had her paintings featured in the West Virginia Wildlife Calendar, the West Virginia Wildlife Exhibit – Inspired: A West Virginia Series of Juried Exhibitions, and the 2015 Diversifying Perspectives Art Contest. Carli is from Oak Hill, Fayette County, and a graduate of Concord University, where her studies focused on art and music.

Three artists were chosen to receive the Award of Excellence; Kristie Garrison for *Peaceful Serenity*, Lieselotte Heil for *Into the Woods* and Greg Siegwart for *Texting*.

Garrison, from Waverly, Wood County, has worked in the mosaic department at SW Resources for more than a year. She inherited a condition called Essential Tremor, a rare condition that affects her entire body. She photographed the scene in her mosaic while at Blackwater Falls and replicated it using tiny pieces of magazine pictures to create the barren trees and colorful foliage.

Heil, from Alderson, Monroe County, turns to her artistic and musical abilities as ways to express her joy and gratitude for being alive and healthy. After completing chemotherapy for breast cancer, she was diagnosed with several cognitive disabilities. Although challenging, she is grateful for the love, support, and encouragement of friends and family during her journey.

Siegwart, a native of Wheeling, Ohio County, suffered a traumatic brain injury after an automobile accident in 2000. He is a self-taught artist who favors oil paint as his medium. His true love of art began around age 10. Siegwart was the Grand Exhibitor for the 2015 Diversifying Perspectives Exhibit.

The exhibit was on display until November 5, 2016 on the second floor balcony gallery at the Culture Center.

## Agents of Physical and Chemical Damage - Temperature and Humidity

By  
Mary McFarland

There are dozens of well-written articles by organizations on the subject of agents that affect artifacts in museum collections such as the Smithsonian Museum Conservation Institute, the American Institute for Conservation of Historic and Artistic Works, *The Museum Environment* by G. Thomson, the National Park Service, and the Philadelphia Museum. You can find study after study relating to temperature and humidity concerns in the museum environment dating back 100 years. The bottom line is that museum artifacts, whether on display or in storage, can deteriorate due to high and low temperatures and humidity. Extreme fluctuations can also have a severe impact on the majority of objects. It is important to record this data and identify the best method to control and maintain the optimum conditions.

The majority of artifacts in a museum collection are made of natural organic materials. If the humidity (a measure of the amount of moisture in the air relative to the amount the air is capable of holding) is too high, the risk of mold growth, clouding, and corrosion of metals can occur. If the humidity falls too low, internal stresses can cause artifacts to become brittle, warp, crack, and split. The same effects can occur with temperature levels. In addition to the high/low spikes, a severe fluctuation of more than 3% per day also can cause detrimental damage. What is the range that would provide the lowest risks to museum objects and what steps can you take to maintain them?



*Artifacts like this saddle require specific humidity and temperature levels to prevent further deterioration*

Research has indicated that the low risk level range for the museum environment for humidity is between 45 – 55% (RH) and temperature between 68 - 74°F. The daily fluctuation to these ranges should not be more

than 3% per day seasonally. Recording the humidity and temperature both inside and outside of the facility can be done using a Hygrometer so that the highs and lows can be monitored. The use of silica gel, microclimate pack-

ages, well-sealed cases, humidifiers and dehumidifiers can assist with protecting museum objects. It is also important to make repairs to leaky drains, roofs, damaged gutters, poor surface drainage of rainwater, and wet basements and crawl spaces, which inherently elevate humidity levels.

## Profiles of West Virginia Veterans: Civil War - Richard Boury

By  
Jim Mitchell



Richard Boury was born in Monroe County, Ohio, on June 15, 1830. He entered U.S. Military Service at the Wirt Courthouse, West Virginia, on August 30, 1861. He was a Sergeant, Company C, 1st West Virginia Cavalry. On March 5, 1865, he captured a Confederate Battle Flag at Charlottesville, Virginia, when he received a gunshot wound to the leg. He later received the Medal of Honor on March 26, 1865. Boury died on July 5, 1914, at the age of 84 and is buried in Parkersburg, West Virginia. The oil painting by Marjorie Lemley Teague in 1988 was taken from the Civil War tintype photograph.



## Lee and Traveller Ride into Battle

By  
Rachel Moses

Despite Robert E. Lee's strong affection for his new horse, Traveller, he did not regularly ride him until after the 1862 Peninsula Campaign, a major Union offensive launched in southeastern Virginia intended to capture the Confederate capital of Richmond. It lasted from March through July 1862, with Lee assuming command of the Army of Northern Virginia in June. From that point on, Traveller and Lee were inseparable. Traveller was known for his great stamina and was usually good in battle because he was difficult to frighten. However, at the Battle of Second Manassas (Bull Run) fought August 28 - 30, Traveller became frightened at some movement and plunged, breaking both of Lee's hands in the process. The general spent the remainder of the campaign in an ambulance and was unable to mount his horse until the Battle of Sharpsburg (Antietam) on September 17th.



*Image courtesy West Virginia State Archives*

The Overland Campaign of 1864 pitted General Lee and Lt. General Ulysses S. Grant against one another in 40-odd days of maneuver and combat. It spanned the months of May and June with fighting located mainly between the Rapidan and James Rivers in Virginia. On six occasions during fighting, Lee's soldiers grabbed the horse's reins to prevent their commander from personally leading attacks, and on May 6 soldiers of the Texas Brigade surrounded Traveller and shouted "Lee to the rear!" That day Traveller carried Lee until well after midnight and when they returned to camp, Lee dismounted and threw his arms around Traveller's neck to hold himself up, overcome with exhaustion.

## West Virginia State Seal - Reverse Glass Painting

By Nancy Herholdt

In 1857, Captain M. C. Meigs, architect of the United States Capitol, invited firms to submit bids and samples for the construction of painted glass skylights for the United States House of Representatives. The Civil War had not begun. West Virginia was not a state. Yet this large reverse glass painting state seal project would run concurrent to both events, resulting in one of the State Museum's most valued statehood artifacts.

Research shows J. and G. H. Gibson Glass Studio, one of two principal manufacturers of stained glass in Philadelphia, received notification as the successful bidder in April 1857. The bid was \$50 for each seal for a total of \$2,000 for the complete House Chamber ceiling. The Gibson Glass Studio specified each seal would be made of two sheets of 1/8" thick white enameled ornamental glass manufactured in France. The West Virginia seal was painted on two separate glass rounds. After kiln firing, the rounds were glazed together producing the total image. The original skylight project, completed in 1858, continued as new states entered the Union through 1907. The Gibson Glass Studio continued to manufacture glass skylights for the House Chambers at least through 1868.

The Great Seal of West Virginia was the charge of a joint committee appointed by the first West Virginia legislature in 1863. This committee employed Joseph H. Diss Debar of Doddridge County to make drawings reflecting their collective suggestions. A very detailed report from the Committee on Seals was presented and the final design was adopted September 26, 1863.

The West Virginia skylight was installed in the House Chamber in 1867 and remained there until a major renovation in 1949. During the renovation, the cast iron and glass skylight ceiling was replaced, and painted plaster reproductions of the state seals were incorporated into the redesigned chamber. In accordance with Public Law 731 enacted by Congress in August 1950, David Lynn, the architect to the Capitol, coordinated the transfer of the seals to their respective states. Secretary of State, D. Pitt O'Brien, official "keeper of the state seal," received the West Virginia State Seal skylight in February 1951. It did not arrive in perfect condition. There was a "slightly cracked" notation in a report from Washington and subsequent cracking occurred during the shipment to Charleston. To stabilize the piece, a circular glass retaining ring was added to the reverse side. The seal was then

transferred to the Department of Archives and History for inclusion in the State Museum's collection. By 1986, pressure from the retaining ring, storage issues and time caused the seal to continue to suffer damage, resulting in more stabilization work.

In 1986, objects conservator Gregory S. Byrne stabilized and carefully surface cleaned it to restore the seal to a favorable condition for extended exhibition in controlled conditions.



*Continued on page 14*

## The 75th Anniversary of Pearl Harbor

### USS *West Virginia* (BB-48)

By Holli Vanater

The West Virginia State Museum is proud to honor the legacy of the USS *West Virginia* and the fine sailors who served on her. Nicknamed “WeeVee” by her crew, she was the last battleship built before World War II and was commissioned December 1, 1923. The USS *West Virginia* served as the flagship of the battle fleets. “WeeVee” established a reputation as one of the top ships in the United States Navy, winning six Battle Efficiency Pennants in the 1930s. She joined the Pacific Fleet at Pearl Harbor, Oahu Island, Hawaii, in 1940 as tensions mounted with Japan and war raged in Europe.



*Sailor's cap from the USS West Virginia*

Early on December 7, 1941, the devastating air attack of Pearl Harbor began. The USS *West Virginia* was struck by seven torpedoes and a bomb. The crew worked valiantly to keep the ship upright as she sank into Pearl Harbor while still at dock. Sadly, more than seventy of the crew died in the attack.

In May 1942, the USS *West Virginia* was raised, refloated, and towed to dry-dock, where she was repaired, fully modernized, and returned to duty in mid-1944. She took part in the invasion of the Philippines, the Battle of Surigao Strait, and supported the invasions of Iwo Jima and Okinawa. The ship and crew won five battle stars. When Japan surrendered on August 31, 1945, the USS *West Virginia* led the fleet into Tokyo Bay. She was the only ship attacked and sunk at Pearl Harbor to be present at the ceremony.

The West Virginia State Museum has many artifacts on exhibit from the USS *West Virginia*, including some that were on the ship when she sank. These include a boatswain's pipe, an air pressure gauge, one of the ship's bells, a clock from a crew's cabin, a hand-held lantern, the ship's flag, rescued by crew members as they evacuated, and even a piece of a Japanese aircraft.

West Virginians have a long history of supporting their country both in peace and war, having one of the highest per capita military service for men and women. Several members of the crew were from the Mountain State. West Virginians at home supported recycling and salvaging raw materials, raising gardens, donating blood and buying War Bonds. West Virginia factories made chemicals, cannon barrels, armor plate, and small ships. Coal powered many ships, and miners were sometimes deferred from the draft as their work was important to the war effort.



*This bell was on board the USS West Virginia when it sank at Pearl Harbor*

The USS *West Virginia* was decommissioned in 1947 and dismantled in 1961.

# West Virginia A Digital Primer

By Chris Reed



The Museum Education program is proud to announce that we launched a new project: *West Virginia A Digital Primer*. A little more than two years in the making, this new web site is designed to assist teachers and students in the classroom explore and learn the history of the 35th state. Covering West Virginia history standards for kindergarten through fifth grade social studies, the site provides interactive content to bring West Virginia history and the West Virginia State Museum to audiences in a new digital format. Highlights include primary source documents, videos, lesson plans, vocabulary, interactive maps, games, quizzes and much more! Partners in the project include the West Virginia Library Commission and PBS West Virginia Learning Media.



On September 8, 2016 students from Montrose Elementary in South Charleston visited the museum for the launch of the web site. Fifth grade teacher Yvonne Martin, who helped write lesson plans included on the site, brings her students each year along with their grandparents to enjoy the museum.

Please visit the web site at: [wvstatemuseumed.wv.gov](http://wvstatemuseumed.wv.gov)



# Artifact Spotlight



**Capitol Ground Breaking Spade**  
Ca. 1924  
Discovery Room 16

This spade was used to break ground on the west wing of the State Capitol building on January 1, 1924.

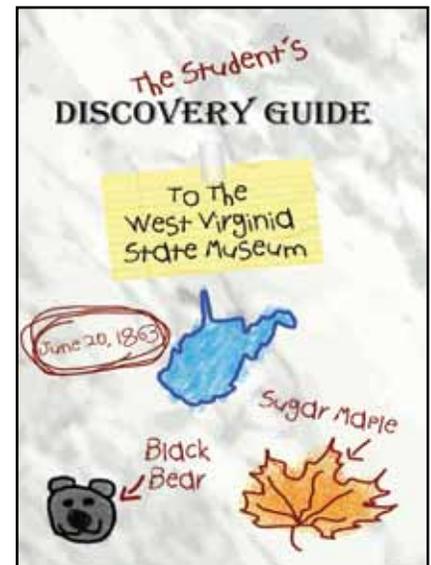
### Did You Know:

The West Virginia State Capitol building was built in three stages and took 8 years to complete. The west wing was constructed first beginning in 1924, and two years later construction began on the east wing. The third and final section of the capitol began on March 26, 1930. The dedication ceremony was held on June 20, 1932, 69 years to the day West Virginia became a state. Designed by Cass Gilbert, the building is 535,000 square feet and cost 9.4 million dollars to construct.



## Museum Education

A new school year is upon us and with it we are introducing several new programs. Our new *Discovery Guide* is full of different student activities and *Little Bits* is perfect for kindergarten and first graders. This year we will also introduce workshops such as weaving and 3-D printing.



## State Museum Shop : Quilts

By Steven Holsclaw

Quilts are one of the most popular items for sale in the State Museum Gift Shop. Part recycling, part storytelling, and as comforting as a warm bowl of soup, quilts are a popular part of our mountain heritage. They carry stories stitched into them and reflect the tradition of storytelling shared during their creation. Traditionally done by hand using old, worn out cloth, many modern quilters now use machine stitching and even computer stitching, as well as carefully selected material to create elaborate patterns.

One example of the many quilters featured in the Gift Shop is Martha Osborn. She is known for her landscape wall hangings that tell a story with bright, bold colors and subtle soft details. Her quilt style is more artistic than traditional, and she depicts a sense of moment and place through pieced and applique techniques. She will photograph an inspirational scene and then apply it to a quilted wall hanging, exhibiting a sense of solitude and reflection not unlike the works of June Kilgore and her painting *Zen Gardens*. Her art brings a sense of repose to any room.

Sandy Eads, the State Museum Gift Shop manager, relays that many of the quilts sold are used as decorative wall hangings. Quilts are accepted into Tamarack through a juried process.

The State Museum Gift Shop is located inside the Culture Center, Building 9, with short-term free parking available in the bus turn around. The gift shop is open Monday – Saturday 9 a.m. to 5 p.m. and closed on Sundays. For more information please call (304) 205-7911.



*Moonlit Cabin by Martha Osborn*

## West Virginia State Seal

*Continued from page 10.*

Today the West Virginia glass seal enjoys a home in the West Virginia State Museum. Such a unique object comes with its own pedigree: it is the first and only seal of the State of West Virginia created in this historic artistic form; it is the earliest known public rendering of the seal not officially produced by state government such as stationary and flags; other than printing and die cuts, it may be the first three-dimensional creation of the seal. It was the first three-dimensional object from the State Museum collection to be conserved, creating awareness among legislators and the public of the need for budgetary support for a working conservation plan for the entire collection.

## It's Kid Time

### West Virginia Trivia

1. What is the official state flower of West Virginia?
2. What is the county seat of Lewis County?
3. Who was West Virginia's twenty-sixth governor?
4. Where does the Mothman Festival take place?
5. Fort Lee later became what Kanawha County community?
6. Pro football player Sam Huff was born in what West Virginia town?
7. What was West Virginia's first state park?
8. What is the oldest continuously operating movie theater in the United States?
9. What two rivers come together to form the Kanawha River?
10. What is the largest county by area in West Virginia?

1. Rhododendron 2. Weston 3. William Wallace Barron 4. Point Pleasant 5. Charleston 6. Morgantown 7. Droop Mountain Battlefield 8. Robey Theater, Spencer 9. New River and Gauley River 10. Randolph



What is this artifact?  
Unscramble the letters  
below to find out!

E H E S C E

\_\_\_\_\_

L M D O

\_\_\_\_\_

### ...Did you know?

The Meadow River Lumber Company located in Rainelle, Greenbrier County, was at one time the largest hardwood sawmill in the world operating from 1906 to 1975 and employing more than 450 employees. Its peak year of production was 1928. During this time the sawmill produced 31 million feet of board.

#### State Museum Hours

Tuesday - Saturday

9:00 - 5:00

Sunday - Monday

CLOSED

304-558-0162

#### The Culture Center Hours

Monday - Friday

8:30 - 5:30

Saturday 9:00 - 5:30

Sunday CLOSED

304-558-0220



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

