



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

West Virginia State Museum **Heritage**

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THE CURATOR'S CORNER



As the weather gets warmer and summer approaches, we invite you and your family to visit us at the West Virginia State Museum. While we are still navigating the ongoing pandemic and families are looking for a safe place to go to get out of the house, the museum can be a great place to spend an afternoon and explore the history of our wonderful state. We are still following all safety guidelines, including social distancing and mask-wearing procedures, while our staff continues to keep the museum clean and safe for all guests. Throughout the spring and summer, guests can see amazing student artwork on display in the Congressional Art Exhibition located on the balcony gallery of the Culture Center's Great Hall. We also have the upcoming annual Quilt and Wall Hanging Exhibition to look forward to beginning in May. While we love to have you all visit us in person, we hope this newsletter can give you an inside look to some of the behind the scenes work our staff does to make this museum a special place for all guests. We hope you all stay safe and see you soon!

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STATE OF WEST VIRGINIA

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On the Cover:

View of Discovery Room 11

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Photos

Rachel Keeney, Steve Brightwell, the West Virginia State Museum, and the West Virginia State Archives



STORIES from the COLLECTION

By Charles Morris

When the West Virginia State Museum collection first started coming together in the late 19th century, the museum followed the pattern of museums throughout the world looking for curiosities and artifacts that intrigued visitors. The State Museum, while looking for such artifacts, remained earnest from the beginning in its quest for artifacts with a West Virginia connection focusing on the historic story. The leaders from that period created a great foundation of a variety of collection acquisitions that we still benefit from today. The museum staff worked with local artist Jules C. Adler of Charleston to document early settlers and pioneers such as

Harmon and Margaret Blennerhasset, Civil War leaders and other individuals from the 1800s. The state participated in world events such as the 1893 World's Fair in Chicago and the 1907 Jamestown Exposition. These projects assisted in the preservation of the state's history, as well as acquiring artifacts to build a collection.

In the lower level of the Culture Center at the entrance to the museum, we showcase some of those early artifacts from the collection. In fact, the exhibit even utilizes original exhibit cases used to protect and exhibit artifacts from that important period in the state and museum's history. Artifacts currently on display include a boot made of coal seen on display in some of the first museum pictures, an 1871 U.S. Remington Rolling Block Rifle listed in one of the first agency

biennial reports, artwork by L. Hawes Hill of a Native American carved for the Jamestown Exposition, a brick from the wall of the 1825 Kanawha County Court House, a pair of leather chaps once belonging to William H. Bonney known as "Billy the Kid", along with many other curiosities and treasures.

As part of the museum staff for many years, the love, care, and passing of artifacts from one curatorial staff to the next is a feeling of a job well done. The history, documentation, and cataloguing all preserving that story, that artifact, that treasure is relatively the same as it was over 125 years ago. From the moment these cases were purchased through today, the many stories and designs showcased in these wonderful display cases brings great pride to the staff. We hope you enjoy some of the first artifacts as you start your journey through the West Virginia State Museum.



ON THE COVER

Celebrating Women's History Month at the West Virginia State Museum

In celebration of Women's History Month, we would like to highlight some of the artifacts in Discovery Room 11: *The Changing Roles of Women*. The biggest artifact in the room is by far the Charleston phone company switch board. Working at the telephone switch board was one of the first jobs available to women entering the work force. The many switches and plugs draw the eyes up and through the room, but to the right hangs an important piece of West Virginia women's history.

Judge Callie Tsapis reached out to the West Virginia State Museum in July of 1985 about donating the first judicial robe that she ever wore. Judge Tsapis was the first female in West Virginia to preside over a court of record, the first female in West Virginia ever elected as a judge, the first female Circuit Judge in West Virginia, and the only one for a period of over ten years. Judge Tsapis donated not only her first robe, gifted to

her by her brother, but also the first gavel that she owned, which was presented to her by the Daughters of Penelope, a cultural organization whose members are of Greek origin.

Even though West Virginia women were originally limited in the jobs they were offered, they never gave up on their dreams of building careers in the fields that they loved. The passion and drive of West Virginia women has not only helped shape the cultural landscape of the West Virginia we know today but also in the country as a whole. To join us in celebration of Women's History Month, come experience the many artifacts and information on West Virginia women in the West Virginia State Museum.



The Three P's of the Museum

Part 2: Preservation

Preservation is defined as the act or process of keeping something of value intact and safe from deterioration or damage. The key to understanding the importance of preservation is being aware when preservation begins, what it entails and who is responsible.

For the Museum, the preservation of artifacts begins as early as the initial conversation with a potential donor. When we are notified that someone has a particular item that they want to entrust to us for the collection, we are intent on gathering as much data as we can regarding its historic significance. We then try to gain an understanding as to the overall condition of the item. Has it been stored in a suitable environment? Is there evidence of damage and is it permanent or can it be corrected? With this information, we can then develop a plan of action when we take ownership of the artifact.

The most important aspect of our preservation plan includes the initial inspection of all artifacts the day of arrival. Our conservator thoroughly inspects for mold, mildew and potential insect activity. Textiles are placed in plastic bags and monitored daily. Wood objects are inspected, encapsulated and monitored. Items are vacuumed and thoroughly cleaned. Condition reports are prepared and 'before and after' photos are taken for the files. Once this initial work is completed, the artifacts are accessioned by our curator; then the collections coordinator prepares the items for storage.

Preservation efforts continue with storage preparation. Materials for storing include 100% cotton muslin and tissue paper. Archival boxes are used to store specific items. Storage conditions are clean and dry and LED lighting is limited. The main storage area is secure,

and traffic is kept to a minimum. Temperature and humidity are monitored as well.

As objects are brought out of storage for permanent or temporary display, preservation efforts continue. Staff monitor daily for damage due to the physical move, vandalism or environmental conditions. Condition reporting is accomplished throughout the exhibit cycle and continues until the items return to storage.

As you can see, preservation efforts in the museum is a continuous process. Throughout the entire lifespan of an object, every museum staff has a certain level of responsibility to ensure constant and proper care be given to each artifact - whether it be during the initial processing, storage or display. If managed properly, preservation is more than a process; it is a conscience state of mind shared by all staff. (This is part of a three part series. Part 1 can be found in the Fall 2020 issue of Heratige).



Four Recent Gifts

to the West Virginia State Museum Collection



Homemade doll, circa 1858 made by Margaret Ester Washington (1841-1940) Ridgedale, Hampshire County
Donated by Sue Owen Potter of Oxford, North Carolina



Christian Becker Projection Reading Analytical Balance No. 911, circa 1950, used at Union Carbide by Lab Technician Steven Lawrence Marcum (1947-2017)
Donated by Marie Marcum of Charleston, West Virginia



Bunches of Grapes Applique Quilt made by Audra Moyers Taylor (1911-1987) in Gem, Braxton County, Donated by Radetta Nemcosky of South Burlington, Vermont



Small selection of glass from the large donation by Betty Carpenter from the estate of her son, Leslie "Les" Carpenter of Clarksburg, West Virginia

1. Union Stopper Company radiance pattern covered sugar bowl, 1905-1918 Tennerton, Upshur County
2. Hobbs, Brockunier and Company marine green, daisy and button star bowl 1884-1893 Wheeling, Ohio County
3. Harry Northwood cherry lattice pattern covered butter dish, 1911-1925 Wheeling, Ohio County
4. Fenton marigold Orange tree pattern bowl, 1911 Williamstown, Wood County

CURRENTLY ON DISPLAY

2021 CONGRESSIONAL ART COMPETITION



The West Virginia State Museum and the Department of Arts, Culture and History celebrates an exhibition of artwork by high school students from throughout West Virginia. The program, first started in 1982, has involved almost 700,000 high school students nationally. Every spring it is one of our most anticipated exhibitions by students, teachers, parents, and staff of the Culture Center.

Awards are presented for first, second and third place in each of the state's three districts with first place exhibited for one year in the United States Capitol once the State Museum exhibit has closed.

Sponsored by the Congressional Institute, Congressman David B. McKinley (1st District), Congressman Alex X. Mooney (2nd District) and Congresswoman Carol Miller (3rd District) are dedicated supporters of the arts and this exhibition. Each year West Virginia's congressional delegation and their staff look forward to receiving the winning entries and proudly showcasing West Virginia's artistic talent in the nation's capital.

This year's district representatives are:

District 1: 1st Place: Bryce Johnson, Grade 11, *Something on my Mind*, Torn paper collage, Robert C. Byrd High School (Harrison County), Art Teacher: Katy Crim

District 2: 1st Place: Emma Carpenter, Grade 11, *Leading West Virginia Forward*, Graphite, George Washington High School (Kanawha County), Art Teacher: Christy Pennington

District 3: Gracie Hines, Grade 11, *Fruit D'eau*, Colored Pencil, Webster County High School (Webster County), Art Teacher: Pam Hall



While You Where Gone:

Museum Maintenance in Lockdown

The COVID-19 shutdown was an unmatched event in the recent course of history. Before we opened to the public in July 2020, the Guest Services team and other staff members were requested to come back to work on site. For these few months, we invested in the museum by cleaning, changing lights, and opening cases. In normal times, Guest Services team members not only greet and aid people who come to visit the Culture Center, but are also responsible for museum upkeep. There are some tasks that can be difficult to accomplish with guests in the museum, so this was the perfect time to tackle some extra projects. Opening cases is one of those tasks not only because it is something that we are rarely able to do when we are opened to the public, but also because it is a monumental task that requires most of the Guest Services team.

Getting into these cases to clean and arrange artifacts is one of the best parts of the job. Not only are we making sure the artifacts are in excellent condition for viewing, but we are also able to interact with the artifacts in a more intimate way. The cleaning that we do to the artifacts and the cases includes using special gloves and rags to lightly dust off and wipe down the objects so that dirt that accumulates is safely removed. As for the cases, we have a small vacuum specifically designed for museum cleaning that we carry around with us from Discovery Room to Discovery Room that allows us to vacuum up small pieces of dirt and debris that surrounds the artifact from within the case.



Some objects (like the large rocks along the start of the showpath in the prehistoric section for example) will have small particles accumulate in their cases more often than other objects (like the musical instruments in Discovery Room 26.)

As fun and interesting as it is, opening the cases is the most difficult part of the process. There's numerous specialty screws that must be removed from the frames of the cases first. Once this is completed, we use very strong suction cups that allow us to grip and hold onto the plexiglass to remove it from the case. We then have to safely set the plexiglass aside so that we are able to get into the case to clean. Then we must put everything back together exactly as it was since all of our cases are custom made.

Being able to interact with artifacts in this way gives us such an appreciation for the role museums play in caring for and preserving history. We hope that everyone who comes to visit us here at the West Virginia State Museum enjoys seeing and learning about our state's

history through these objects as much as we do. Our job is multifaceted and different each day and we wouldn't want it any other way.



Elgin Cutlass Pistol



The 1838 Elgin Cutlass Pistol has an interesting and extensive history, not only does it carry significance for West Virginia, but it was also part of a world-famous Naval expedition. The United States commissioned Charles Wilkes for the U.S. Exploring Expedition which started in 1838 and returned home in 1842. The expedition had seven vessels, with only 3 completing the entirety of the journey. The cutlass pistol is significant in that it is one of only 150 commissioned by the U.S. Navy for this expedition. Additionally, this served as the first time that the United States commissioned a percussion firearm for its military. The pistol, number 80 of 150, was made by C.B. Aleen of Springfield, Massachusetts in 1838, and its blade was made by N.P. Ames Sword Company. It is a .54 caliber percussion smoothbore pistol with a blade of 11 5/8 inches long, giving the pistol a total length of 16 3/4 inches. The provenance of this pistol is yet unknown, but per the Navy, Wilkes and census records, there are potentially as many as six (West)ern Virginia residents amongst the crew of roughly 350. These six men were listed as Boatswains and Gunners, all of whom would have been armed with such a weapon.

The mission of the expedition was to explore and survey the Pacific Ocean and its surrounding

lands. The expedition consisted of approximately 350 men, with a mix of scientists and sailors. The expedition gathered numerous artifacts, of which many were used to form the basis of the Smithsonian Institution. The vessels explored more than 200 Pacific islands and mapped approximately 800 miles of Oregon. Additionally, the expedition mapped a significant portion of Antarctica, in fact two peaks are named for spotters of this expedition as well as a portion of the continent named for its leader, Wilkes. Wilkes' six-volume writing on the expedition was used as an inspiration for parts of Herman Melville's *Moby Dick*.

This interesting artifact provides ample educational potential. First, it gives students a chance to learn how to use census data and other primary, as well as secondary, sources to research how local people contributed to significant historical events. Second, it can provide a great starting point for creative writing; imagine students writing about the events that this artifact would have gone through from the Pacific Islands, Antarctica, and the Pacific Northwest of the United States. Finally, it provides an opportunity to familiarize students with world geography with exercises from drawing maps to digital earth tours.

Tamarack at the Culture Center

The gift shop has a new look, a new name, and a new logo! Adding the Tamarack brand back into their own name after 11 years with the Museum. The shop will now be called “Tamarack at the Culture Center” where it will continue to feature great West Virginia crafted products and reflect the spirit of the State Museum.

Usually I write about how great the gift shop is and how it is the best of the best. Well I am still going to do that! But not in the same ole way. I won't be so “on the nose.” Tamarack is rolling out some new designs and in keeping instep, so am I. You can still get the “best of the best” at the newly designed “Tamarack at the Culture Center” where the specifically selected items are focused on the public's interests in shopping.

The new logo is a modernly-styled logo that reflects the centers heritage. Inside redesigns retain the spirit of the shop.

The entire shop was redesigned by Tamarack. Tamarack made an eye catching, colorful new logo. The Great Hall has a new TV sign out front inviting people in. The changes do not stop there with the name and logo. Plenty of changes were made inside the store as well. The products have been moved to new locations for a more modern, updated and inviting feel.

Books now have a new, more accessible home. While the number of books is reduced, the best sellers are retained and have made space for a wider selection of Homer Laughlin's made in West Virginia Fiesta Ware. They still have a great kids section for young readers. And adults have a preferred readers list of books to choose from.

The leather goods by Morgan Rhea has been added with more of the high-end pieces and are more centrally located along with pieces like wooden sculptures by Matt Wilkinson. Glass has always been a West Virginia best seller, even



though it's not a mainstay. “It might not sell all the time, when it does it's always your big sell for the day,” stated Tamarack at the Culture Center Manager Sandy Eads.

Fiesta, one of West Virginia's highly sought after and collected china, now has a better representation from the door. It is more visually available across the back of the store with a wider selection of first rate china. While glass ware also has an expanded section where world renowned Blenko Glass offers some of the shops more prestigious, one of a kind art glass, vases and designs.

Souvenirs, trinkets and keepsakes are still expected to be the new shops best seller. In the coming months as hopefully tourist season picks up, the shop which includes keychains, postcards, and magnets will continue to reign king in the Tamarack run Culture Center Shop.

Stop in and experience the Places, People, and Culture of West Virginia through Tamarack at the Culture Center.

ARTIFACT SPOTLIGHT



*West Virginia Cape, New York
World's Fair, 1964-1965*

*Designed by Hazel Boggs Waggy,
native of Webster County*

Hazel Lee Boggs was born in Webster County and studied art and design at Morris Harvey College in Charleston. She married John Waggy in 1935 and later moved to Charleston with their five young children. In 1954, they opened Waggy's Fabric Center on West Washington Street, beginning Hazel's fashion career. Her reputation grew with numerous style shows throughout West Virginia, personal speaking engagements, and a weekly television show where she created an outfit using a bolt of fabric with a customer as a model.

In 1963, West Virginia's Bicentennial year, Hazel Waggy was commissioned by Union Carbide to design and execute the official Bicentennial gown, along with the complete wardrobe for the Bicentennial Queen.

The following year Waggy, who had moved to New York City, was commissioned by the West Virginia State Legislature to design guide uniforms for the West Virginia Pavilion during the 1964-1965 New York World's Fair. The uniform had to work for three seasons as the World's Fair ran from April to October. Waggy stated, "I am inclined to think a four-piece ensemble would be most practical, including a blue and gold reversible, hooded cape for spring showers and fall cold snaps." The rest of the uniform included a skirt, roll collar, button-back jerkin with a gold, embroidered overblouse beneath. The coordinated pieces could be worn multiple ways and was judged best by the World's Fair Commission.

The West Virginia Pavilion featured an aviary with bright red West Virginia cardinals, a scale model of the Greenbrier, a simulated coal mine, glass-blowing exhibit, industrial exhibit, an informational rotunda, a six minute film of the Greenbank telescope, refreshment area, and gift shop with West Virginia made goods. All visitors to the West Virginia Pavilion were given a free ticket for a drawing to win five acres of West Virginia mountaintop and a chalet.



One of the 'Girl Guides' of the West Virginia Pavilion modeling the complete uniform designed by Boggs.

RECENT EVENTS AT MUSEUM SITES

West Virginia Independence Hall



Chad Stradwick with grandparents, Lynne and Ben Exley, showing his award-winning art in the 5 to 7 year old category in the courtroom at West Virginia Independence Hall.

Camp

Washington Carver



The chestnut lodge decorated for a wedding at Camp Washington Carver. The camp's Great Chestnut Lodge is the largest log structure of its kind in the world.

Grave Creek

Mound



The Stegodon, an ancestor of the woolly mammoth, is the newest addition to the exhibits at Grave Creek. They existed from 11 million to 6,000 years ago. This life-sized replica stegodon skeleton was recently installed in the fossil exhibit. This prehistoric cousin of elephants, mammoths, and mastodons is on loan from Ray and Mary Ellen Garton of Prehistoric Planet and measures 13 feet at the shoulders.

Dating Antique Violins

Perfected in the very late 17th century, the violin is the most ubiquitous antique object in our daily lives. It is the principal melody instrument in symphony orchestras and mountain string bands. It has not been improved since the 1690s when Stradivari, Guarneri, Amati and a dozen others worked in Cremona, Italy. Fine violins were also made in England, France and Germany.

The instruments made in Cremona fetch fabulous prices at auction. Everyone who finds an old violin thinks that he has a fortune in his hands because it generally has a Stradivarius label in it. It stands to reason. To the untrained eye, the design has not changed so why not put the master's label in it and sell it as his, if one is making violins?

Every so often someone wants me to look at an erstwhile Strad and tell them if it is real or

not. The first question I ask is, "Does the violin have a history?" (A known real Strad has a pedigree attached to it, including past owners and sale prices.) Or suppose the story goes like this: The owner is of Italian descent and has inherited great-grandpa's old instrument which he brought to America when he emigrated from Cremona, Italy. It has been in his family for many years. It was made by some old violin maker in their old home town. Obviously with such a story, the violin has a good chance of being made by one of the famous makers.

The label is read through one of the two "F" holes on the top of the body. It usually reads like this, "ANTONIUS STRADIVARIUS FACIEBAT IN CREMONENSIS 1700." The language is





Latin, not Italian. If the label is authentic, it should be printed in brown or black ink on tan paper. If it is hand written, it should be written in brown ink. Original old time black writing ink does not stand the test of time and turns brown. It should never be printed in blue ink, because the color was not invented until 1850.

If the phrase “MADE IN ITALY” or “MADE IN GERMANY” is printed under the Latin label, we know that the instrument is not really old, because the U. S. McKinley Tariff Act of 1891 stated that anything made after 1891 and imported into the United States must have the name of the country of origin on it in English.

Even though the violin has not changed in design since the 18th century, there is one exception. In the 19th century there was a violin virtuoso named Paganini who played very fast, very high. He learned that the high “E” string was not long enough for him and he had his violin lengthened by approximately one centimeter. It was done in the following way. The strings were removed and the neck, finger board and peg box were separated from the body which was not changed. The peg

box was sawed off the neck and saved. The rest was discarded. A new longer neck was made and joined to the old peg box with a mitered scarf joint. The result is that the peg box has three sides and the joint was made by cutting a sloping surface on each side, then gluing it to a matching shape on the new neck. The resulting assembly was glued to the original body and a new long fingerboard was added. The violin was restrung and one now had a modern, but fine antique violin.

The most important thing for us is that the scarf joint is visible at the top of the lower end of the peg box. One sees two tiny sloping glue joints which tell us that the neck has been lengthened. It does not tell us who made the violin, but it does tell us that the violin was made in the 18th century or possibly before.

To assess the tonal quality of the violin, have it restrung and played by an accomplished professional violinist such as the concertmaster of your local symphony orchestra. As he or she plays it, they can tell you immediately if it is a fine violin, based on the sound that their playing produces.

The Henkels Clock

The Governor's Mansion is located on the capitol complex next to the Culture Center and adjacent to the West Wing of the Capitol. The construction of the mansion began alongside the construction of the main Capitol building in 1924. While the Capitol wasn't completed until 1930, the governor's mansion was completed in 1925 at the cost of \$250,000. Over time the house has come to be the permanent home to incredible treasures from around the world as well as priceless artifacts with great importance to West Virginia history.

The mansion boasts many beautiful objects, but one of the oldest pieces in the mansion is the intricately carved mahogany clock that is nearly 300 years old. Built between 1750 to 1780, the nine foot nine inch clock was crafted by Jan Henkels and is from The Hague in Amsterdam, Holland. The clock chimes on the half hour and features a pastoral scene above the clock face with moving figures playing harps as it chimes. It tells the month, day, date, phases of the moon, and number of days in each phase, as well as plays seven arias.

In 2020 one of the premier gold guilders in the U.S., William Adair of Gold Leaf Studios in Washington, D.C. regilded the figures atop the clock. While the cartouche columns and figures were removed from the clock and taken back to DC for treatment, the rest of the clock remained at the mansion. The restoration included removing and repairing parts of the clock that were then reattached using traditional materials and methods. This includes using gold leaf, hide glues, and linen.

The staff that work at the Governor's Mansion work hard to care for and restore the many treasures in their care. A portion of the money provided for the restoration was from the Department of Arts, Culture and History and made possible by the Curator. If you are interested in seeing the Henkels clock in person along with the other beautiful objects housed in the Governor's Mansion, please consider booking a tour. State Capitol tours and tours of the Governor's Mansion are available for guests, school groups, etc., by calling Capitol Tours & Information - (304) 558-4839.





KIDS TIME

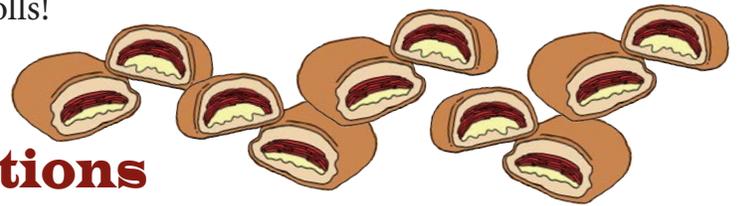


The Birth of the Pepperoni Roll

There was a man named Giuseppe “Joseph” Argiro [pronounced AR-juh-row], who was a former miner that opened a bakery in Fairmont in the 1920’s and 1930’s. That’s 100 years ago! He came from the south of Italy and he gets the credit of making the first pepperoni rolls after seeing miners eat bread and pepperoni as their lunch inside the mines. They became so popular that people all over the state began developing their own special ways of making pepperoni rolls. Some of you may love the school ones most, others may love the ones that their mom or grandma makes. The first pepperoni rolls only had sticks of pepperoni inside, but now you can find ones with shredded pepperoni, sliced pepperoni, ones with a little bit of cheese, or a lot of cheese!

When people emigrate from one country to another, they bring with them the food and traditions of their culture. Because of this, other areas where immigrants went to work in the mines have food similar to pepperoni rolls depending on where they were from. For example, in other places in America, sausage wrapped in pastry became a popular food because people brought the food from their home countries, the set of large islands in Europe known as the United Kingdom and Ireland. The influence and contribution of the Italian immigrants that settled in West Virginia a century ago gave us our state food, pepperoni rolls. Without Argiro’s Italian heritage and his experience of working in the mines firsthand, he might not have ever come up with the idea of creating pepperoni rolls!

Fairmont,
West Virginia



Make your own with your family: Ingredients

- 1 cup warm water
(100 degrees F/40 degrees C)
- ½ teaspoon white sugar
- 1 (.25 ounce) package active dry yeast
- 5 cups all-purpose flour
- ¾ cup white sugar
- 2 teaspoons salt
- 2 eggs, beaten
- ½ cup butter, melted
- 1 (8 ounce) package sliced or stick pepperoni
- optional: mozzarella cheese, stick, sliced or shredded

Directions

- Step 1: Dissolve 1/2 teaspoon sugar in 1 cup of warm water in a small bowl. Sprinkle yeast over the water and let stand for 5 minutes.
- Step 2: Mix flour, 3/4 cup sugar, and salt in a large bowl. Stir in the yeast mixture, beaten eggs, and melted butter. When the dough has pulled together, turn it out onto a lightly floured surface and knead until smooth and elastic, about 8 minutes.
- Step 3: Lightly oil a large bowl, then place the dough in the bowl and turn to coat with oil. Cover with a light cloth and let rise in a warm place (80 to 95 degrees F (27 to 35 degrees C)) until doubled in volume, about 1 1/2 hours.
- Step 4: Preheat an oven to 350 degrees F (175 degrees C). Grease a cookie sheet.
- Step 5: Punch down the dough, and divide it into 20 equal pieces about the size of a golf ball. Using your hands, flatten each piece into a small rectangle about 4 inches square. Place 3 slices (or 2-3 sticks if using stick pepperoni) of pepperoni down the center of each dough square, overlapping the slices. Place another row of 3 slices next to the first. If using cheese, add desired amount on top of pepperoni. Roll the dough around the pepperoni slices, pinch the edges closed, and place the rolls on the prepared cookie sheet.
- Step 6: Bake the rolls in the preheated oven for 14 to 16 minutes, until the bottoms are lightly browned and the tops are barely golden.



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

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