



Fall 1954

## The Dutchman Vol. 6, No. 2

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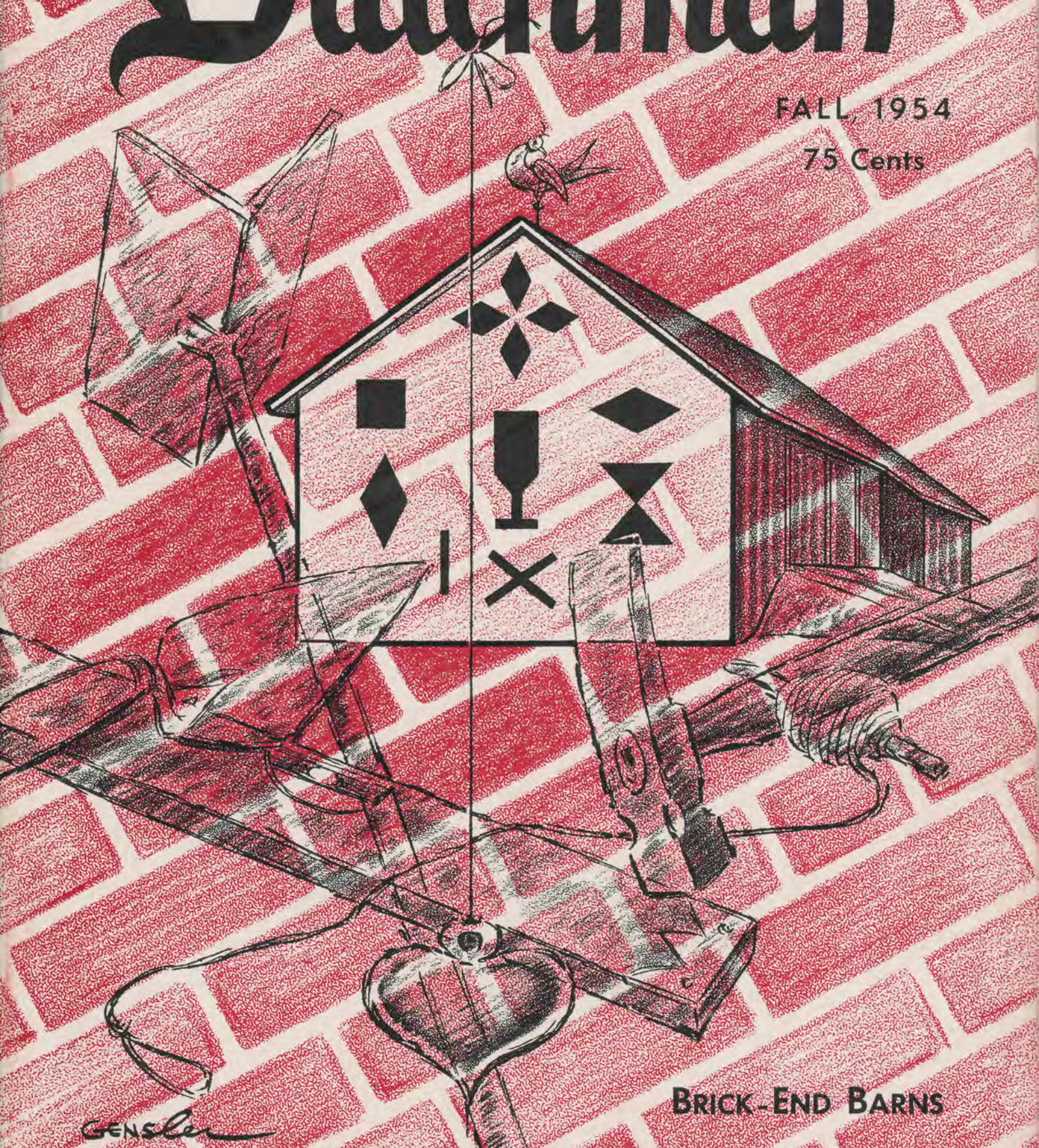
**Authors**

Earl F. Robacker, Edna Eby Heller, Alfred L. Shoemaker, Cornelius Weygandt, William J. Phillips, J. William Stair, Olive G. Zehner, Friedrich Krebs, and Henry J. Kauffman



# The Dutchman

FALL, 1954  
75 Cents



BRICK-END BARN

GENSLER





# The Dutchman

September, 1954

Vol. 6, No. 2

*Editor:* Dr. Alfred L. Shoemaker  
*Assistant Editor:* Dr. J. Wm. Frey  
*Antiques Editor:* Dr. Earl F. Robacker  
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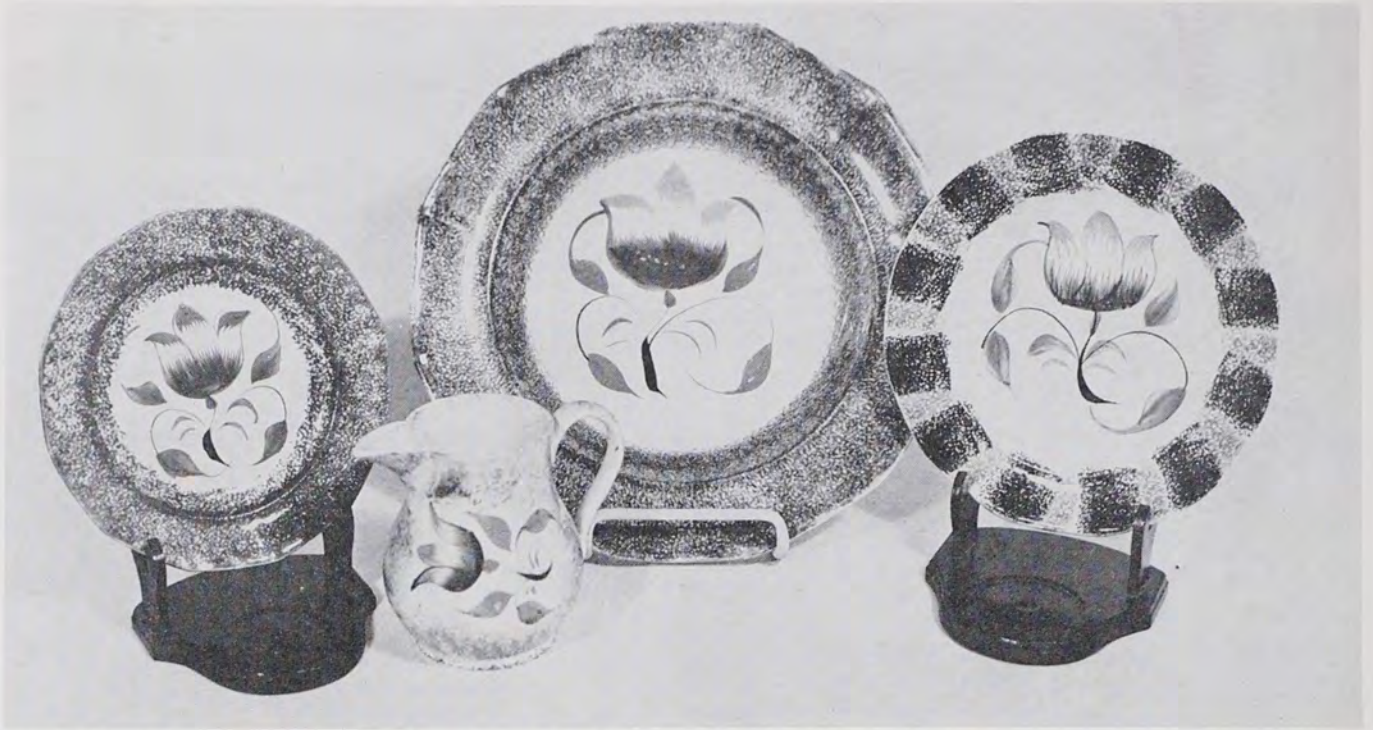
The Editor will be glad to consider MSS and photographs sent with a view to publication. (Each issue will contain at least *one* major article.) When unsuitable for publication, and if accompanied by return postage, every care will be exercised toward their return, although no responsibility for their safety is assumed.

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The profile tulip, with its petals of blue, white, and red, is one of the most pleasing spatterware patterns. Shown here are a deep red sauce dish, a brown creamer, a blue soup plate, and a purple-and-black plate of luncheon size.

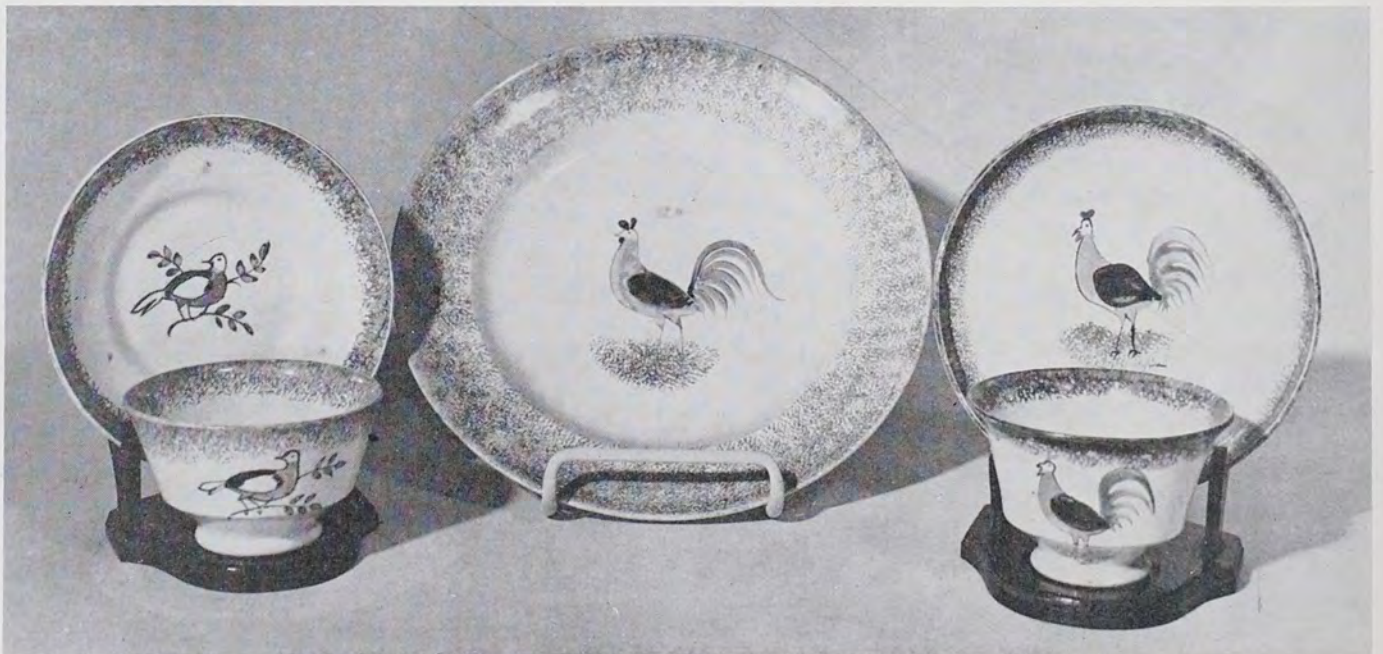
# Spatterware

By EARL F. ROBACKER

Practically everyone nowadays is aware that the term "spatter" stands for something important and unusual in the field of Pennsylvania Dutch antiques. Fewer persons are aware that in actuality the cups, plates, saucers, and other articles of table pottery are not Pennsylvania Dutch at all—that is, not in the sense that they are of native provenance. So far as their desirability as a collectible is concerned, there is no question: It would be an ill-advised and foolhardy person who would turn down any piece of spatter on the ground that it was not made in the Dutch Country.

Spatterware is of English origin, save for some few pieces of late ware made, probably in New Jersey, in the 1860's and 1870's or even after that. It was made almost entirely for export trade, in the Staffordshire potteries, and reached

The dove and the rooster, scarce patterns, are rarely found except on plates, cups, and saucers. Note differences in width of the spatter borders.





America in the closing years of the Eighteenth Century and the first half of the Nineteenth. Available to anyone who might feel a yearning for its gay and imaginative patterns, it seems to have been popular only in southeastern Pennsylvania, where housewives liked it for its bold color and cheerful appearance. In our own times, when it had ceased to be a thing of utility and had become a collector's item, it was only in Pennsylvania that anything like a supply could be found, and for that reason the assumption was made that it was Pennsylvania Dutch. Such potters' marks as Tunstall, Adams, and Riley, however, appearing on occasional pieces, especially large plates, platters or saucers, leave no doubt as to its place of origin.

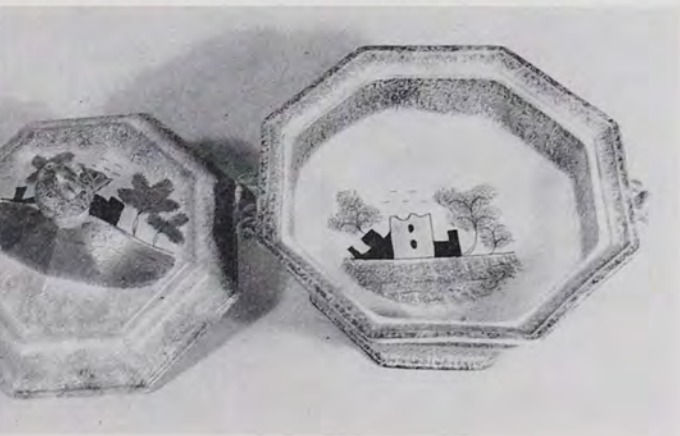
The term "spatter" itself refers to the method by which color was applied to the clay before it was glazed and fired. A small piece of sponge was dipped into the pigment to be used, and applied rather carefully, either to the edge of the piece or to the entire surface. All-over spatter is not particularly attractive; the spattering is more effective when it serves as a framework about a central motif.

When the color of spatterware is mentioned, it is the marginal color, not the central motif, which is indicated. Blue is probably most usual, followed by pink and red in various tones. Purple and brown are less often found. Green is almost a rarity, and yellow definitely so. These colors are sometimes used in combination, especially when there is no central decoration. Alternating bands of pink and green, red and green, blue and yellow, and purple and black are frequent. One pattern of cup and saucer alternates soft blue, red, and purple in a not unpleasing effect.

While the mechanical art of spattering gave the ware its name, individual patterns are designated by the central motif. Early collectors, perhaps not realizing how manifold are the patterns to be found, sometimes designated as "most desirable" the items which they themselves happened to have or to be fond of. The peafowl pattern was one of these. Actually, the peafowl is not a rarity; it is one of the most commonly found patterns. The execution of this bird ranges from the skilled to the extremely crude. Like a great many spatterware designs, the basic outline was first indicated in black, with color filled in later by brush. All these designs were done freehand.

The "best" design in spatterware is probably the one which happens to have the strongest appeal for the individual collector. When "best" connotes "rarity," however, as it sometimes does, the parrot probably takes first place. Many

**Extremely rare covered vegetable dish in the "Castle" pattern. This design was at first found more commonly in New England than in Pennsylvania.**



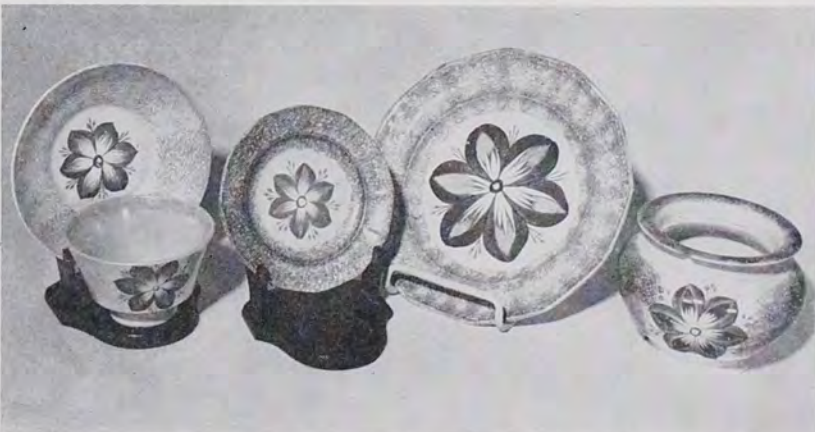
Various degrees of skill in drawing the peafowl are shown here. The large all-over spatter plate in the background is marked "Adams." The child's cup and saucer in the foreground are in green.



Probably most beloved in spatterware is the schoolhouse design. The cup and saucer at the left have the schoolhouse in blue; the others are the usual red.



The parrot is perhaps the rarest among "good" spatter designs. All the pieces thus far reported are in red; the parrot itself is completely freehand, in red and green. The jar at the left is exceptionally well proportioned among spatterware pieces.



The open tulip design. Like the profile tulip, the flower is always blue, white, and red. Borders here are yellow, deep red, and blue.



seasoned dealers and collectors have actually never seen this little red and green bird, surrounded by deep red spatter, on cup, saucer, sugar bowl, and perhaps other pieces.

Almost as rare, but less striking, is the dove. The dove is usually uncolored, and carries an olive spray in its beak. Marginal spattering on this pattern is usually very narrow. Most widely acclaimed is perhaps the schoolhouse pattern—and the collector who has a little red schoolhouse with green spattering possesses what most of his fellows would like to secure. The schoolhouse itself suggests a simple log cabin in structure; it is possible that the form was suggested by the log cabin used in the presidential campaigns in the 1840's. Sometimes the house is blue instead of red; occasionally it looks more like a little detached shed than anything else.

Widely sought is the open tulip—a six-petaled flower boldly executed in sweeping strokes of red and blue, against a white background. Marginal spattering here is blue, less often yellow. Profile tulips in the same colors are less striking, but no less attractive.

Other patterns in considerable variety may be mentioned: the carnation, done in red and shown in profile; the Adams rose; the windmill; the acorn; the canoe; the cannon; the beehive; the rooster. One pattern which came to light in New England and for which no one has found a satisfactory name seems to be that of a ruined castle. Another is probably an Indian wigwam. Still others, very simple and not

always particularly attractive, seem to be berries or mere sprigs of foliage.

Transfer designs have been used on spatterware, but the mixture of finely detailed central designs and simple spatter borders is not an especially happy one. The spatter is usually blue, but the transfer pattern may be blue, pink, puce, or a pale purple.

As to just what *pieces* are most desirable for the collector, it is hard to say; for the beginner, *any* good piece is a good investment. The more advanced collector undoubtedly has more plates, cups, and saucers than he does sauce dishes, gravy boats, or covered vegetable dishes; these latter items are rarities. Platters are not common, nor are pitchers or salt cellars. Evidently spatterware was made in full dinner sets, of which only the most frequently occurring items have survived. Theoretically it would be possible, from known survivals, to assemble a full set. Large bowls and ewers are occasionally seen, and infrequently a chamber pot.

The beginner should know that spatterware has been imitated, and rather successfully, for a number of years. There are fakes on the market today. Broken or cracked spatterware can be very skillfully restored, and has been known to gain illegal entrance to a collection. Study of good specimens in collections carefully assembled by experts should be the starting point for the beginner.



The rose pattern, often called the "Adams" rose because of its general resemblance to the flower found on Adams china. The large plate is in pale yellow.



Carnation and star patterns, with blue over-all spatter platter in the background. The cup and saucer at the left are in yellow.

The acorn, beehive, and sailboat patterns are shown here, with a nameless blue conventionalized flower on the covered sugar bowl at the back.



—Photos by Alden Haswell  
—Spatterware from the Robacker Collection





Left: One of the bologna smokehouses.

# "That's a Lot of Boloney"

By EDNA EBY HELLER

TALL stories have been told among The Pennsylvania Dutch as often as among other folk groups. Many of these story tellers have had to hear the answer, "That's a lot of boloney." These same characters probably never saw fourteen hundred bolognas hanging in one smokehouse, where ten smokehouses stand side by side. That is precisely what is to be seen at the Palmyra Bologna Company, fifteen miles east of Harrisburg, where nearly six million pounds of bologna are made per year. To say that is a lot of bologna is not an exaggerated "tall story."

Lebanon bologna is a luncheon meat that the public first called "summer sausage." It was brought to this country by the German Dutch farmers who made bolognas with every butchering. Just about fifty years ago in Lebanon County, Harvey L. Seltzer, a butcher, wanted to make this bologna in large quantities for commercial use. He knew that it would sell but it was most difficult to make. Uniform quality in mass production presented even more problems. In 1903 Mr. Seltzer began experimenting to find the best ways of curing, seasoning, and smoking. After months of patient struggling, he was able to produce smoked bolognas that were delicately spiced to suit his taste. Two years later when he sent this Original Lebanon Bologna, as he called it, to the Harrisburg markets, his enterprise was begun. Now shipments are made to all parts of the nation. H. Jack Seltzer succeeded his father and is now the company's president.

The first step in bologna making concerns the ageing of the beef. At Seltzer's, the selected beef, the leanest that can be found, arrives in four hundred pound barrels. For proper ageing this is put into cold storage for twelve to eighteen days. On to the grinders. The meat is run through a coarse grinder first and then seasoned with spices, the names of which are a closely guarded secret. It is known, however, that pepper is an important ingredient. When I tell you that the next machine which grinds the beef does fine grinding, you may not give it a second thought; but when I explain that each hole in the grinding blade measures  $\frac{5}{64}$ th of an inch, you will certainly raise an eyebrow. Should you see how quickly this grinder stuffs the meat into the casings, you would perhaps even drop your jaw-bone. Surely if great-grandmother saw bologna made this fast she would say, "It beats all."

In the early years bolognas were curved because natural intestines were used for the casings. Straight ones came into existence when muslin bags replaced the former. Many a housewife still sews up bologna bags in preparation for the butchering days. Bologna factories however have advanced to the cellulose bag: a casing manufactured especially for

Lebanon bologna. It is a seamless cellulose tube that is porous so that "it can breathe" to care for the shrinkage that takes place in the smoking process. On top of the cellulose casing goes a stockinette bag by which it hangs in the smokehouse. And would you believe it: for distant shipping in hot months a vacuum bag of Cryovac is put over the other bags; that is after the bologna has been smoked. A lot of wrapping for a lot of bologna!

To see smoke come out of any smokehouse is interesting but to see this at the Palmyra Bologna Company is ten times as fascinating because there are ten smokehouses standing side by side. They are big overgrown ones as you can see by the picture, sort of top heavy. Approximately, they are ten by twelve feet and twenty feet tall. With their peaked roofs they appear to have three stories, but, actually the bolognas are hung in five layers. Believe it or not, each of these holds about 12,500 pounds of bologna for each smoking!

Pennsylvania Dutch butchers seem to be like Dutch cooks. They make their meat luncheon meats by the feel! In the making of bologna they have worked out a formula for the amount of spices to each seventy-five pounds of beef, but, when it comes to the smoking, there is just no scientific measurement to be followed. You see, it is the change of weather conditions which prevents such a thing. The degrees of smoke as well as the length of smoking is affected by the weather. So, like the cooks, the men smoke the bolognas "by look and feel." An art? Certainly.

The amount of heat in a smokehouse definitely affects the shrinkage of the meat so it isn't a matter of putting just any kind of a fire in the house. It must be "just so"! There are even two processes of smoking to be considered. To create the first smoke, the sawdust is wet. This is followed by the dry smoke which gives bologna its flavor and color and then dries it out properly. You should just smell that good old hickory smoke!

The cleanliness of the bologna factory impressed me almost as much as did the smoking process. Mind you, human hands never touched any of that meat! No one needs to be fearful of eating anything that comes from a Pennsylvania Dutch factory that is federally inspected, for that is double protection. Remember that Dutch people are sometimes called "crazy clean." This makes an easy job for the inspector. By the way, did you know that when a company is federally inspected an inspector drops in daily and even twice? We, the public, should appreciate such protection. Seltzer's Brand Bologna has been under federal inspection since 1906.

Give yourself a Dutch treat! How I love Lebanon Bologna sandwiches!





Three lovely glass panels with motifs from Pennsylvania Dutch folk art.



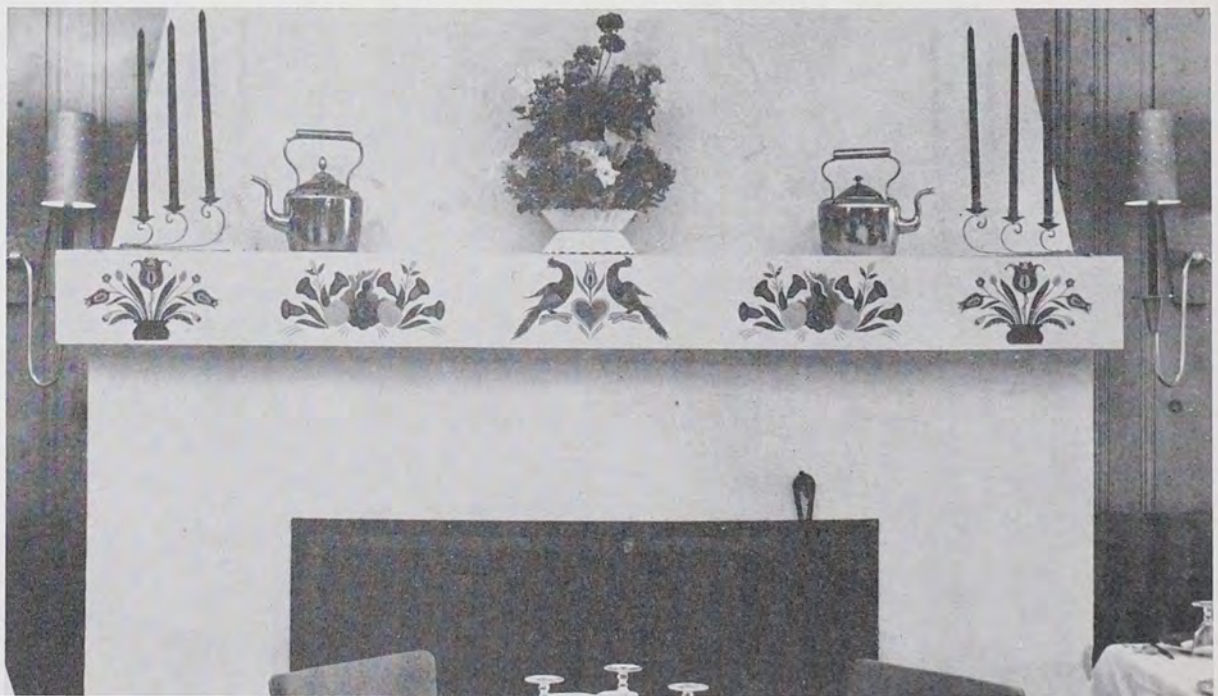
Double love bird, heart and tulip motifs copied from a sgraffito plate.

# A Dutch Touch

By ALFRED L. SHOEMAKER

The Pennsylvania Dutch decorations in the Don Dor Mar room at Trainer's in Quakertown are a happy departure from the "hillbilly-ized" Amish murals with their mock Dutch-English. About this room the Dutchman's cooking editor says, "In the Don Dor Mar Lounge, amidst soft lights and organ melodies, you can enjoy Pennsylvania Dutch art and food. This is the most luxurious among the Dutch eating places. Tulips and love birds adorn window frames and fireplace. Most unusual are the glass panels into which original pie plate designs have been cut. Even though Trainer's do not advertise their food as Pennsylvania Dutch, they often serve Boiled Pot Pie, Boiled Pork and Turnips, and Pig's Knuckles with Sauerkraut, all of which are the 'dutchest of the dutch.'"

Mantel with traditional folk art influences.



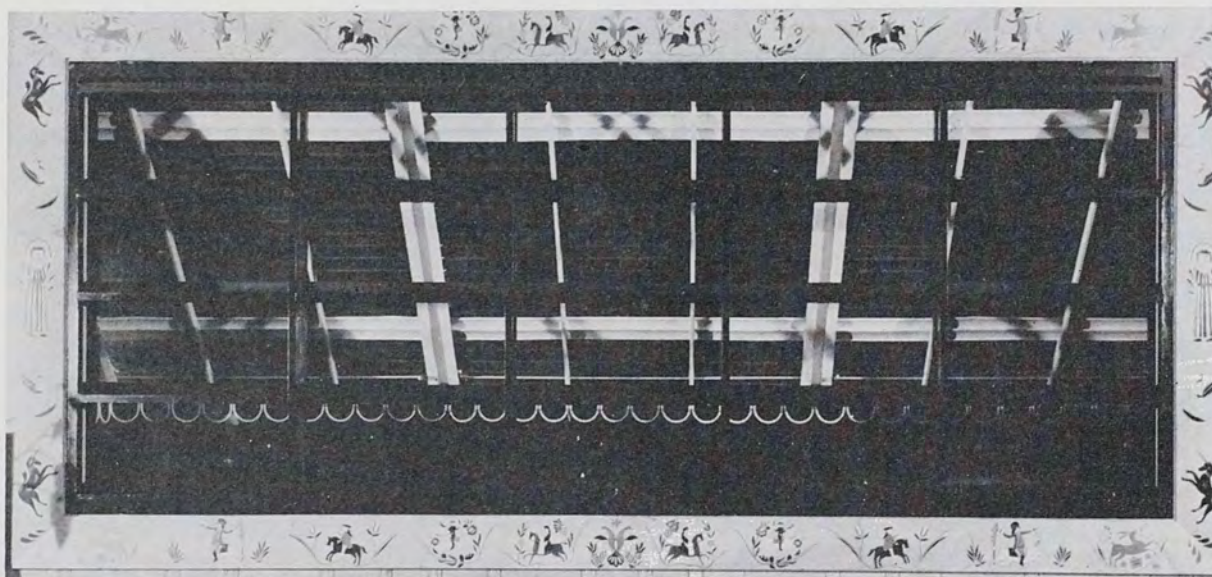




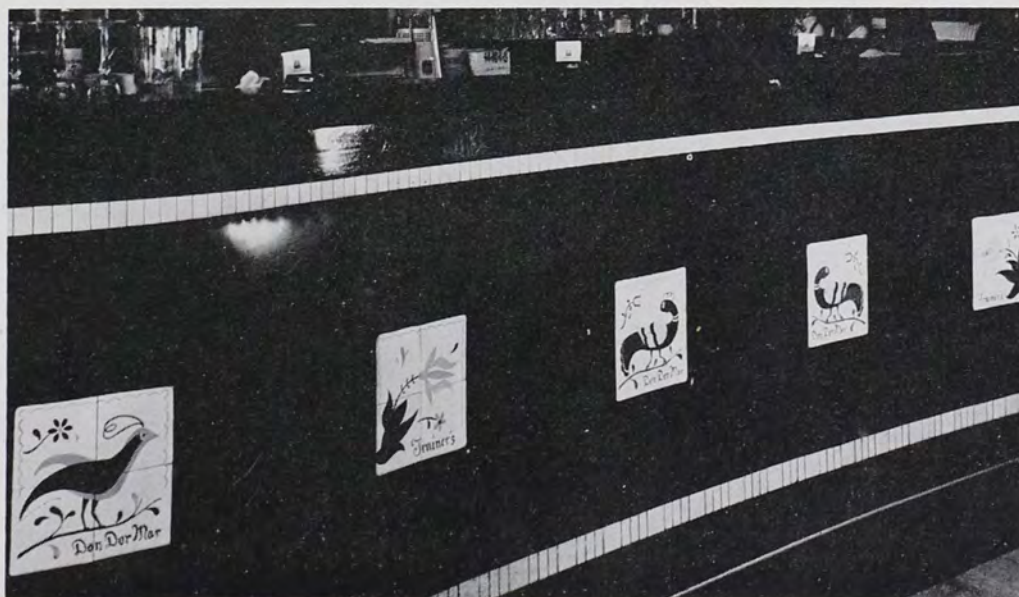
Glass panels inspired by human figures, tulips and distelfink from fractur.



This panel derives from the David Spinner "Lady Okle" sgraffito plate, one of the best known pieces of Pennsylvania Dutch pottery.



A medley of Pennsylvania Dutch folk art themes adorn a window in the restaurant.



A series of tiles on the bar showing tulips and distelfinks.



# Birds in Dutchland

By CORNELIUS WEYGANDT

For more than a century, those lordly birds, the peacock and the swan, held their place on manorial estates in Dutchland. They are all but gone now, but we still cherish robins on the lawn, swallows in the barn, martins and blue birds and wrens in boxes about the place, swifts in the chimneys, blackbirds in the white pine and Norway spruce house trees, killdeer along the creeks and by the ponds, and meadowlarks and song sparrows and field sparrows on pastures and tillage. Most of all we delight in the goldfinch, or salad bird, or lettuce bird, our beloved *distelfink*, as he dips over, perchickorying. He stands by us all the year, visiting us even in winter, making glad fields brown, or white with snow, defying over-cast skies and winds out of the north by his twittering and abbreviated bursts of song.

Pigeons sunning themselves on the barn roof are as usual as turkeys on platforms of wire and guinea hens roaming the fields, as leghorns in great henneries or Rhode Island Reds in long runs, as geese grazing or ducks scuttling. Time was we were given to a parrot or a canary in a cage in a front window, but that was yesterday. We even had a sneaking liking for the thieving crow, holding to the belief that a countryside without crows was of poor soil. Though we have no storks, the stork still brings the children in Berks, Monroe and Schuylkill Counties and is pictured in the act in those Christmas cookies, *matzebaume* or *matzefann*.

Peacocks' feathers in a vase on the mantelpiece bring bad luck, cock crow brings good luck, a hen crowing bad luck. It is bad luck to have a bird fly into the house or flutter against the window glass on the window sill. The crying of whippoorwills and the hooting of owls presages death in the neighborhood. A goose foot as a symbol on a barn is propitious. It is bad luck to have a turkey buzzard fly over your house. Chimney birds carry bedbugs into the house. Barn swallows nesting in a barn prevent lightning striking it. Hexes can predict weather from the breast bone of a goose. The cuckoo's calling means rain.

Little woodcuts of birds accompany the letters of the alphabet in the old A B C books. One, published in my native Germantown by Michael Billmeyer in 1819, has an eagle, *Adler* for A; a *Distelfink* for D; a cock, *Guckel*, for G; a titmouse, *Meis*, for M; an owl, *Nachteul*, for N; a pelican feeding three babes with blood from her breast, for P; a stork with a snake in bill, for S; an *Yonenfrass* for Y.

It is the *distelfink*, in one variation or another, that is the bird you find oftenest in illuminated writing, in book markers, in rewards of merit, in valentines, in the fore-page to singing school books, in house blessings, in birth and baptismal and marriage certificates. Four little rewards of merit, given to children in day school and Sunday school, lie before me. The smallest, two inches square, shows the bird surmounting seven tulips, a bird red striped and black spotted looking to the right. Two tulips are in red and blue and one in brown. A smaller reward is in red and blue, and two of approximately of like size in red and brown. The least is wholly brown.

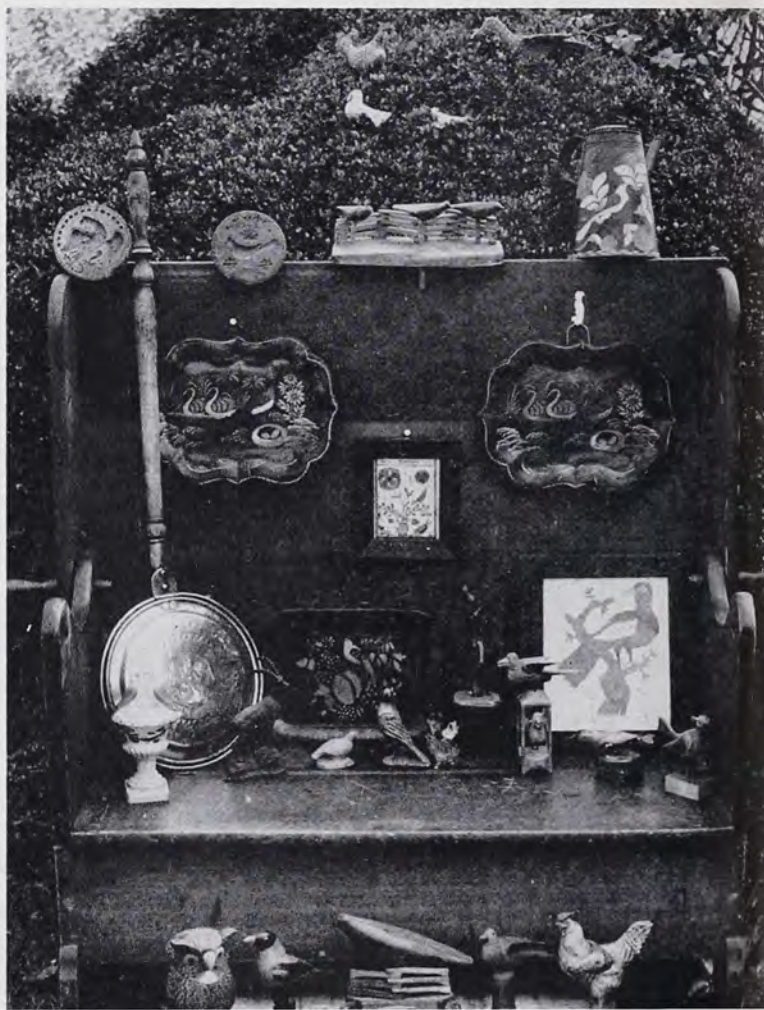
A very upheaded fellow, on a paper three inches tall and two and a half inches broad, is yellow with red wings. He grasps a plant with leafage, and a pendant tulip in red and yellow and two upstanding pomegranates in red and yellow and blue. By the same artist, I think, is a larger fellow, similarly colored, grasping a plant with three pomegranate

flowers in red and yellow and black. The paper is four inches by three inches. It is framed in by broad black lines at sides and bottom, and by a broad yellow line at top. A top-knotted bird in gold, red and black, rests on a spray in blue and black, with a pomegranate flower in gold and red and black, two fruits, possibly pomegranates, in like colors and a tulip in the three similar colors. The gold gives this fractur a distinction its three mates lack.

The table bench upright against the box bush shows birds in wood, on toleware, in fractur, in plaster, in snippets of silk on paper and scribed on a warming pan. On the low box at the bottom of the photograph, is an admirably carved and colored cockerel of Dominique breed. Next to him, to the left, is a Berks County grotesque bird that harks back to stone carvings on German cathedrals, and next again to the left a swallow of cedar on a fence from Neiffer in "The Stone Hills" of Montgomery County, and a pitcher of china with its pour a bird's bill. There are two diminutive birds on the fractur that is the centre of all.

The cock looking to the left in the wreath of roses is gay in red and gold tinsel. The four birds in scroll work are in red ink. The two at the top hover bill to bill above the name of R. Kessler, with scrolls to either side of the signature, and a pendant tulip below. The two lower birds fly with raised heads, their bills touching each other at the meeting of two sprays of delicate leafage. The date of the eight by six sheet

Dutch Birds of All Sorts







An Eagle by Schimmel



A Cockerel in a Wreath of Tinsel



Carvings by Wolfskill of Lancaster County



Four Doves Signed

of paper is 1833. As I secured it it was framed. Originally, I take it, it was the cover of some manuscript booklet.

The Schimmel eagle of hen size has raised wings and deeply cut feathers. It is as good work of the peg-legged German as I ever came upon. He carved out birds of several sorts, parrots and cocks as well as eagles, and peddled them up and down the Cumberland Valley in Pennsylvania after he lost a leg in the Civil War. He colored his birds in red and yellow, but someone had given this eagle a bath of gold.

The redstart on the fan showed someone in the mid years of last century had the discrimination to copy Audubon. The bird is colored in the black and red of nature on the paper of the fan.

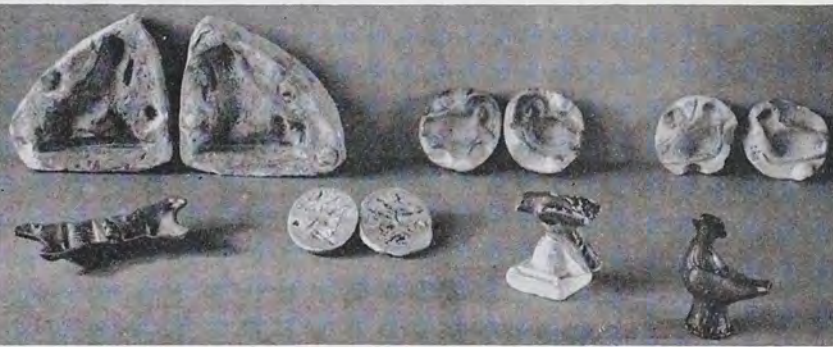
I will not hazard a guess as to the identity of the birds by Wolfskill, of Fivepointville in Lancaster County, save to say the black and yellow of some of them suggest flickers. In other carvings of his the birds are obviously redwinged blackbirds. His most saleable bird was a white dove on a wire ring attached to a pointed shaft of iron to use as a decoration for graves. His most famous accomplishment was a panorama of the fox hunt of Schoeneck, in Lancaster County. It shows the fox ahead of the hounds that are pouring over a stone wall, followed by the red coated huntsmen on horseback.





The Seven Rules of Wisdom with Birds

Casts for Making Chalk Birds



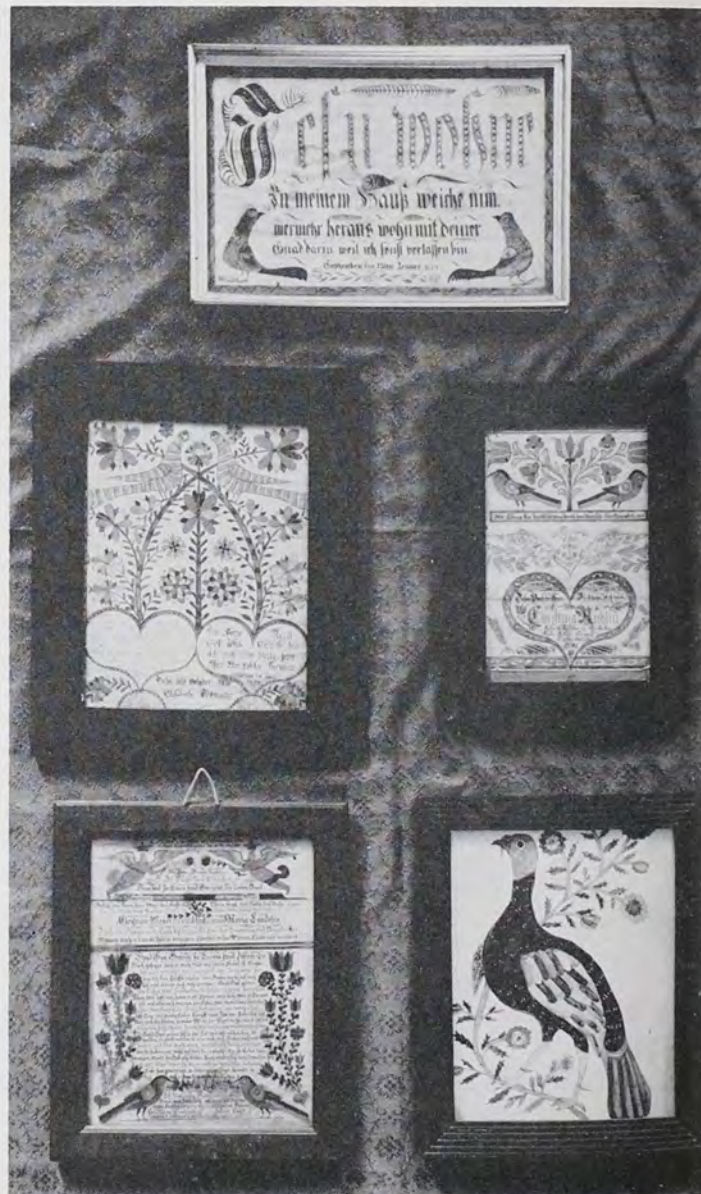
Owls and Doves in Chalk

The twelve items with the swan on them include tole-ware, soft paste china, a cup plate, old blue china, green glass figures and a chalk figure, buttermoulds and a print. The peacock is found on the glass of a scenery mirror; on sgraffito pottery platters; on soft paste, coffee pots and sugar bowls; in a chalk figure; in fractur; and on a sampler.

The five bits of illuminated writing are, at top, a house blessing, in the middle, two birth and baptismal certificates, and at bottom another certificate and a turkey. The combination of blue and gold and the exquisiteness of the lettering in the *Jesus Wohnne* make it an illustration of fractur at its best. The birds in "The Seven Rules of Wisdom" are the proverbial seven. It is a striking bit of cryptic writing and illumination.

There are doves in plaster in the photograph of the desk, and a plaster owl. The plaster pieces in the eleven piece photograph include a *distelfink* mould, a *distelfink* in chalk, and a cock of the same material. The dove on the tombstone becoming a tulip is from a Montgomery County cemetery in "The Stone Hills." The Easter egg with the crested *distelfink* shows this art at its highest, in 1804.

The bird in feathers and flesh is even more loved than the bird as a symbol in decoration. Two old brothers, Boyers, physicians in Colledgeville, talked about the martins for which



Bird Fracturs Down the Years





A Fan with Redstart



The Peacock Motif



The Swan Motif



Easter Egg with Distelfink

they put up houses on their outbuildings in words that were poetry talk. A matron of Reinholds has never ceased to lament the mockingbird that frequented her dooryard for two years and then disappeared. She delights in the wrens she still has for five months of the year. The first of American ornithologists of our day was of our blood through his Witmer ancestors. I speak of Witmer Stone. Many of my fellow members of the Delaware Valley Ornithological Club are Pennsylvania Dutchmen.

The trip in February down Chesapeake Bay by boat, organized by Dr. Herbert H. Beck, of Franklin and Marshall College, to see the whistling swans wintering there, was for years the most picturesque feature emerging from American college life. It never failed to reveal the swans, great white birds over grey water, that, when they rose, were outlined against hills of dim blue in the distance, a spectacle profoundly moving and lasting. No one of the several racial strains that blend to make our America have a monopoly of love of birds. We who are Pennsylvania Dutch, however, have concerned ourselves more with birds in the arts and artisanaries than any other people.



Dove and Tulips Motif



# Cornelius Weygandt Day

Saturday, July 3, was Cornelius Weygandt Day at the Pennsylvania Dutch Folk Festival at Kutztown. The Folklore Center, in honoring Dr. Weygandt, announced the establishment of an annual Cornelius Weygandt fellowship in American folk art.

We present here Dr. Weygandt's remarks on the occasion and the two talks given in his honor, one by Dr. Earl F. Robacker, the other by Dr. William J. Phillips.

By CORNELIUS WEYGANDT

My life has been devoted to two main efforts, the teaching of literature to young Americans and the middlemaning of Pennsylvania Dutchland, its ways and institutions, its arts and crafts, to the rest of America. Your honoring of me today shows you think I have done a fair job in the latter of these efforts.

There are several oases of picturesqueness in the deadly uniformity of American life. Outstanding among these oases are retentions of Old English ways and forms of speech in northern New England; old English ballads sung in the Jersey pines, and in the mountains of Virginia; color in the blankets and other handicrafts of the Navaho Indians; Old World charm in the red roofs and yellow walls of adobe missions in California. There is nowhere, however, so complete a culture as in Pennsylvania Dutchland, in the valleys of Delaware and Schuylkill, Susquehanna and Juniata, and in the hills of their watersheds, of our beloved Keystone State.

In the landscape red barns still stand out conspicuously, though they are changing for the worse to white; spring houses and ground cellars. The red covered bridges are all but gone. The Durham boats of the Delaware, the arks of the Susquehanna are all gone. Old three story houses of micascist, and a whitey blue limestone, and red sandstone, are still with us, with old house trees, white pines, in the dooryard, box lined walks in the garden, with daffodils and tulips roundabout, rabbit's ears and peonies, lilac bushes and rose bushes. There are blackbirds in the pines, purple martins and bluebirds and wrens in bird boxes, robins on the lawn, swallows in the barn. There is still good food, and plenty of it, on the table. You will forgive an old, old man, if he asks you to cling to these old things, to what has been proven good for years on years.

## Weygandt—The Author

By EARL F. ROBACKER

In November, 1929, I was born again, if I may use a serious phrase somewhat out of context.

This is how it happened. In those days, which now seem so long ago, I still had time to read, and my wife and I visited the library frequently. One day she came home with a new volume the librarian had recommended. We were then but newly expatriated to New York, and the librarian, perhaps detecting in our speech some of the native idiom of our home state of Pennsylvania, had suggested that we might like Cornelius Weygandt's *The Red Hills*. It was when I opened the pages of this volume that my re-birth took place, although I did not then realize what was happening, any more than we are ever likely at the time to recognize as such the turning points in our lives.

I had not hitherto heard of Cornelius Weygandt; I had never—incredible as it seems to me now—heard of the Pennsylvania Dutch "Country," although I was born and had grown up on its very fringes. The term "Pennsylvania

Cornelius Weygandt on the stage at the Folk Festival.



Dutch" itself I knew in a vague way, but it was a term all but meaningless to me. I had had a high school mathematics teacher from Kutztown who spoke with an intonation we students found unfamiliar but intriguing; I knew that in my own family my grandparents preferred to speak in German, particularly when there were topics of discussion unsuited to children's ears; I knew that in a mysteriously remote place we called "Down Country" there were said to be farms which put our stony mountain acres to shame—and that was about all.

To me, in 1929, a generation or two removed from my ancestral heritage, *The Red Hills* was no less a revelation than is the world of light and color to a person who has been born blind and then miraculously has been given his sight. This red soil of which the university professor spoke: Was it really red, and not the yellow clay I had known but too well in my childhood? The rolling farmland leading off to the distant Blue Mountain: Was it in truth as beautiful as it seemed in the magic phrases which flowed so pleasingly from the master's pen? The springhouses and the willow trees: Did they stand in the warm afternoon sun in the world of nostalgia and memory only, or might they be discovered by the outlander returning to his native soil almost as he might to a foreign country?

And so in a very important sense we "came home"—home not only to a present, but to a past and a future. In summer vacation jaunts we discovered that the soil was indeed red and that the Blue Mountains cast its shadow on its northern limits; that the willow trees and the springhouses in actuality were no less magical than they had been in the pages of a book. And at the same time, bit by bit, we began to discover the precious world of the past which is so alive in the Dutch Country today—more alive, perhaps, than is the case anywhere else from the Atlantic to the Pacific from the Arctic to the Gulf of Mexico.

With *The Red Hills* as our guide, our handbook, our check list, our Bible, we discovered the redware pottery of Pennsylvania, and came to know of apple butter pots—and of slipware and sgraffito. We learned of hearts and tulips and pomegranates and there their representations were to be found, in objects we could see and touch and collect. We learned of birth and baptismal certificates lettered in German and meticulously decorated by hand—and our satisfaction increased a hundred-fold when private search revealed pieces of the same sort hidden away and all but forgotten by an older generation in my wife's family.

We learned of spatterware and of its schoolhouse and peafowl decoration. For many summers we traveled up and down the roads of Bucks and Berks and Lancaster, securing there a plate and there a pitcher, rejoicing when a choice



specimen was knocked down to us at auction or handed over to us at an antique shop.

In the pages of *The Red Hills* we first learned of Stiegel glass, of painted mirrors, of John George Hohman's *Long Lost Friend*, of punched tin coffee pots, of dower chests, and of the myriad variety of objects we have come to love and to know as "the gay and the beautiful"—to use a phrase of Dr. Weygandt's own.

In the following years, as each succeeding Weygandt book came from the press, we added it happily to our collection—*The Dutch Country*, *The Wissahickon Hills*, *The Blue Hills*, *A Passing America*, and the rest. The enchantment continued to hold. Fascinated by the distinctive idiom and flavor of these volumes and stimulated by the subject matter, we branched out. It became mandatory to learn to read German and then the Pennsylvania Dutch dialect, in order more fully to savor what was coming to be one of the major interests in our lives. Always, a new avenue seemed to lead from an apparently well-explored one; always a new field demanding investigation appeared before the secrets of the old had been fully yielded up; and behind it all, pointing the way, was the unseen but very real figure of the author of *The Red Hills*.

In terms of Pennsylvania Dutch folk art and folkways, a quarter century is little more than a breath in time. Yet most of what is known today has come to light in that brief period, in the sense that the knowledge has been made available to a world which once was prone to speak slightly of the Pennsylvania Dutchman, or pass him by entirely. With *The Red Hills* came awareness and recognition. Now, in 1954, institutions like the Folklore Center at Franklin and Marshall College are giving to the world a clear and authoritative account of the tremendous contribution the Dutch Country has made to our national culture; days like the ones at the Folk Festival we are now attending, serve to teach us or to remind us of the color, the flavor, the sights, and the sounds of our own distinctive homeland; young people by the score and by the hundred are able to pick up and carry on where the researches of an earlier generation must leave off; an actual Pennsylvania Dutch village in the heart of the Dutch Country, where the world may come to see, to study, and to understand, is actually in the making.

Truly has it been said that the pen is mightier than the sword! Back of all the progress that has been made in dispelling ignorance of our ancestral culture; back of the zeal which is preserving for the future a knowledge of the folkways and the folk objects of the past; back of the steadily growing respect for the integrity of the Dutch Country and the Dutchman himself stands the pioneer figure of a man with a book. Ladies and gentlemen: I give you Cornelius Weygandt!

## Weygandt—The Teacher

By WILLIAM J. PHILLIPS

Mr. Chairman, Fellow Pennsylvania Dutchmen, Friends:

Back in the early 1920's when I was a cub instructor in English at the University of Pennsylvania I usually spent six weeks each summer on a farm in Bern Township in Berks County. It was there I first learned the truth of an old Dutch saying which, when translated into English, goes "It's always the least that you expect the most." And so, when I read in the *Philadelphia Inquirer* a week ago yesterday that I was to give a talk here to-day, I bore up quite calmly, despite the fact that my invitation to do so did not arrive until last Wednesday, five days after I read in the paper about my part in the event.

However, I am glad to be here, particularly because the principal of this occasion is my kind and considerate friend and teacher for the past thirty-nine years, Dr. Cornelius Weygandt, to whom I owe most of what I know about literature and things Pennsylvania Dutch. I am asked to talk about him to-day in his own field of literature. This is so large an order I hardly know where to start.

Perhaps, however, I may commence by saying that as professor of English at the University of Pennsylvania he saw the importance of, and that he organized and began to teach courses, both undergraduate and graduate, in contemporary British poetry, fiction, and drama at a time when anything in literature after 1850 was generally frowned upon in institutions of higher learning as inferior stuff. He early discovered the Irish Literary Renaissance, which is the most interesting phenomenon in modern British literature. He not only gave courses in it, but in 1913 he published the first book of critical essays about it—*Irish Plays and Playwrights*—and in so doing introduced the movement and a group of its most prominent figures to the English speaking world. In 1938 I heard the late F. R. Higgins, Irish poet and Director of the Abbey Theatre of Dublin, say that when he was a boy in Ireland he asked Dr. Douglas Hyde where he could find out something about modern Irish literature and was told there was only one book, and that by an American named Weygandt.

He is the discoverer of that greatest of American poets, Robert Frost, and he introduced him to the world at his summer home in New Hampshire. Frost has mentioned him in his poem entitled "New Hampshire"—

"And she has one I don't know what to call him,  
Who comes from Philadelphia every year  
With a great flock of chickens of rare breeds  
He wants to give the educational  
Advantages of growing almost wild  
Under the watchful eye of hawk and eagle—  
Dorkings because they're spoken of by Chaucer,  
Sussex because they're spoken of by Herrick."

And in many ways Frost has shown his indebtedness to him.

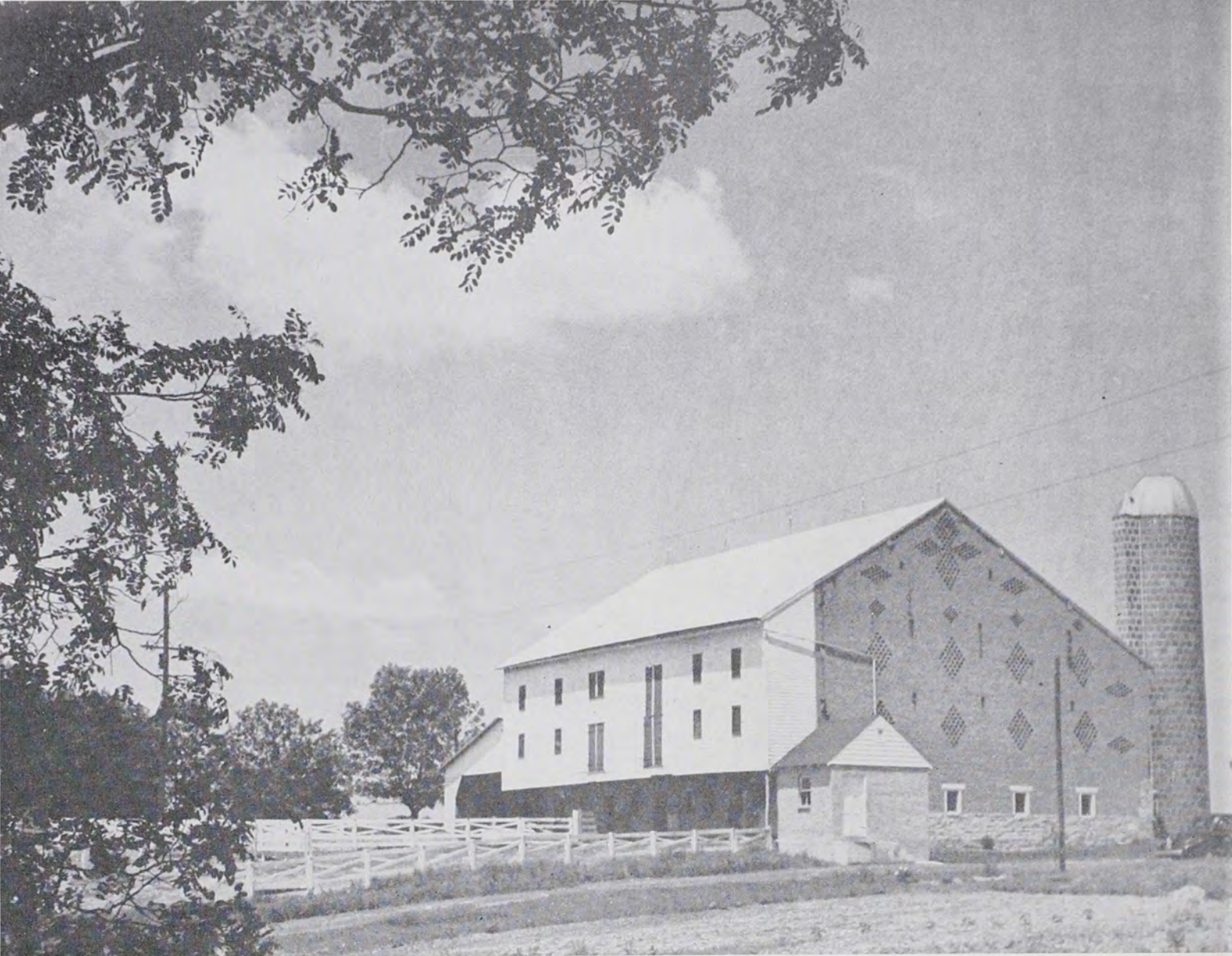
Dr. Weygandt has corresponded with and has met many of the literary people whose works he has taught in his classes, and he and Mrs. Weygandt have entertained not a few at their home in Germantown. To-day in his library that numbers thousands of books there are dozens if not hundreds of autographed first editions, many of them containing personalized inscriptions that indicate the high esteem in which he is held by their authors.

In 1925 he wrote a great book about the English novel. In it he mentioned through intimate knowledge of them some 950 individual works of fiction, more than three times as many as in one of the best known authoritative British works of comparable size on the subject. In 1936 and 1937 he published two large volumes about British poetry. The latter of these, *The Time of Yeats*, was characterized to me last April by one of the greatest living poets as the finest existing treatment of contemporary British poetry.

Dr. Weygandt is the last of the really great old-line college teachers of literature—that group of liberal and learned men who thought of literature not as a little corner of history or sociology, but as an art of life. His classes were among the most popular at the University of Pennsylvania, not because they were easy, but because of his knowledge, because he has never been afraid to be interesting, because he has always been tolerant of the student's point of view, because he has

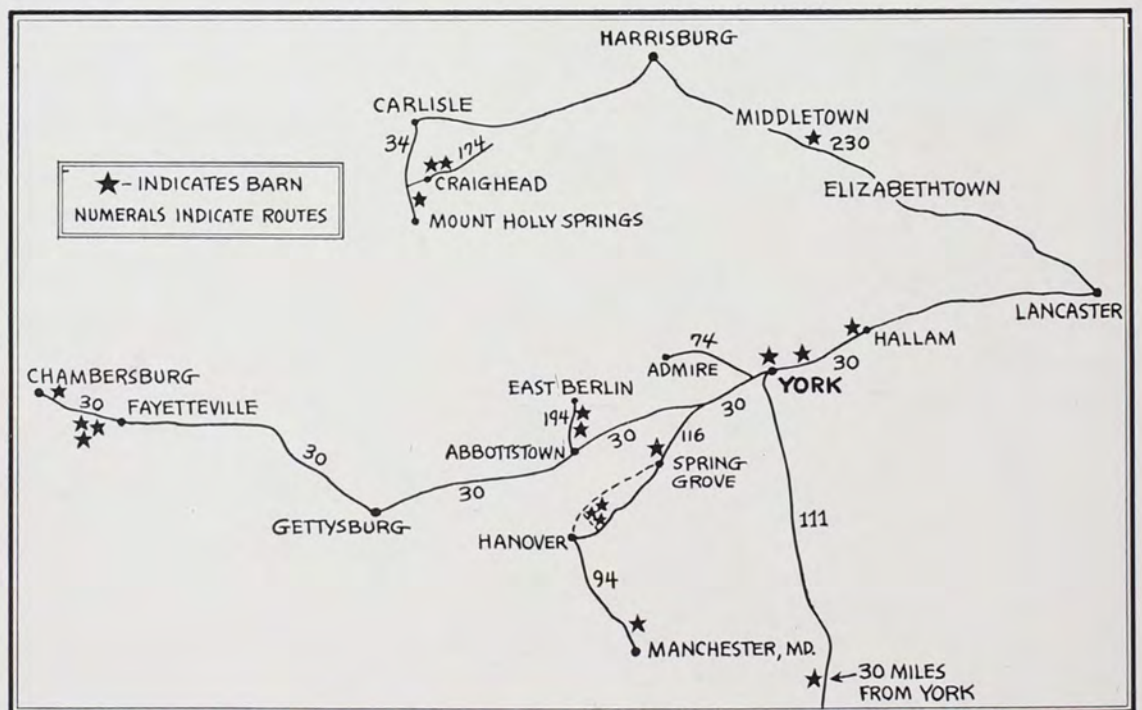
(Continued on Page 37)





The **GOODYEAR BARN**—This picturesque example of a well-preserved brick-end barn is on the Goodyear farm near Carlisle, Pa. It probably contains more diamond designs than any other barn of this type.

A suggested tour of the brick-end barn country.





# BRICK-END BARNS

By J. WILLIAM STAIR

**B**RICK-END barns are among the finest classics of rural American architecture. They get their name from the fact that the ends, and occasionally the sides, are built of brick from foundation to roof, with the interior of timber frame construction.

In contrast to them, most barns throughout the country are entirely of wooden construction, though a variety of other materials have been used.

Brick-end barns are of outstanding interest particularly because of the intricate, symbolic designs provided by gaps or mortises in the brickwork, for thus each barn stands as a unique work of art as well as of architecture.

The designs in the brickwork have the truly functional purpose, also, of providing ventilation and some natural lighting for the barn interior. The designs were formed by so laying the bricks that openings of the size of the end of a single brick formed the pattern.

So carefully was this open-work fashioned, indeed, that in only a very few barns is there the slightest evidence of damage that can be attributed to structural weakness in the section of the wall in which the design is embodied.

Creation of these designs was generally left to the skilled bricklayers of the day. Each barn seemed to provide new inspiration in arrangement of traditional designs and, as a result, each barn has its own character different from the others.

The brick-end barn is found almost exclusively in South-eastern Pennsylvania, and it is to representative types located in this area that this study is mostly devoted. Work shown in illustrations covers barns in York, Lancaster and Adams Counties, in the Pennsylvania Dutch region; and also Cumberland and Franklin Counties in the Scotch-Irish region. There are also an isolated few brick-end barns in the Dutch country east of Lancaster; in other Pennsylvania counties; and in

Maryland. As a rule, brick-end barns are remarkable not only from the standpoint of decoration, but also of sturdiness, size and variety.

Barns of the brick-end type were chiefly built in the period between 75 and 150 years ago, with the age of those now standing averaging about 100 years. The early part of the previous century (1750 to 1850) saw few barns of this kind constructed, since this period was one of uncertainty to the farmer, and barns, therefore, were smaller and built of logs (which were plentiful), of wooden boards, or, occasionally, of stone.

Succeeding generations of farmers, however, became more prosperous and were not satisfied with a barn replacement that did not constitute an improvement. Consequently, the more prosperous farmers were willing to invest greater sums to build structures having greater stability and sturdiness by reason of solid masonry ends.

The manufacture of bricks was a growing commercial enterprise even 100 years ago, although the soil on many farms had sufficient clay and other ingredients that made possible the making of bricks right on the farm for the building of the brick ends of the barn and the farmhouse itself. In those days, the brickmaker traveled to the farm and made the brick right there, instead of making the brick in a brickyard and draying them out to the farm. Similarly, when limestone was available on the farm, it was burned in kilns and used in making the binder or mortar.

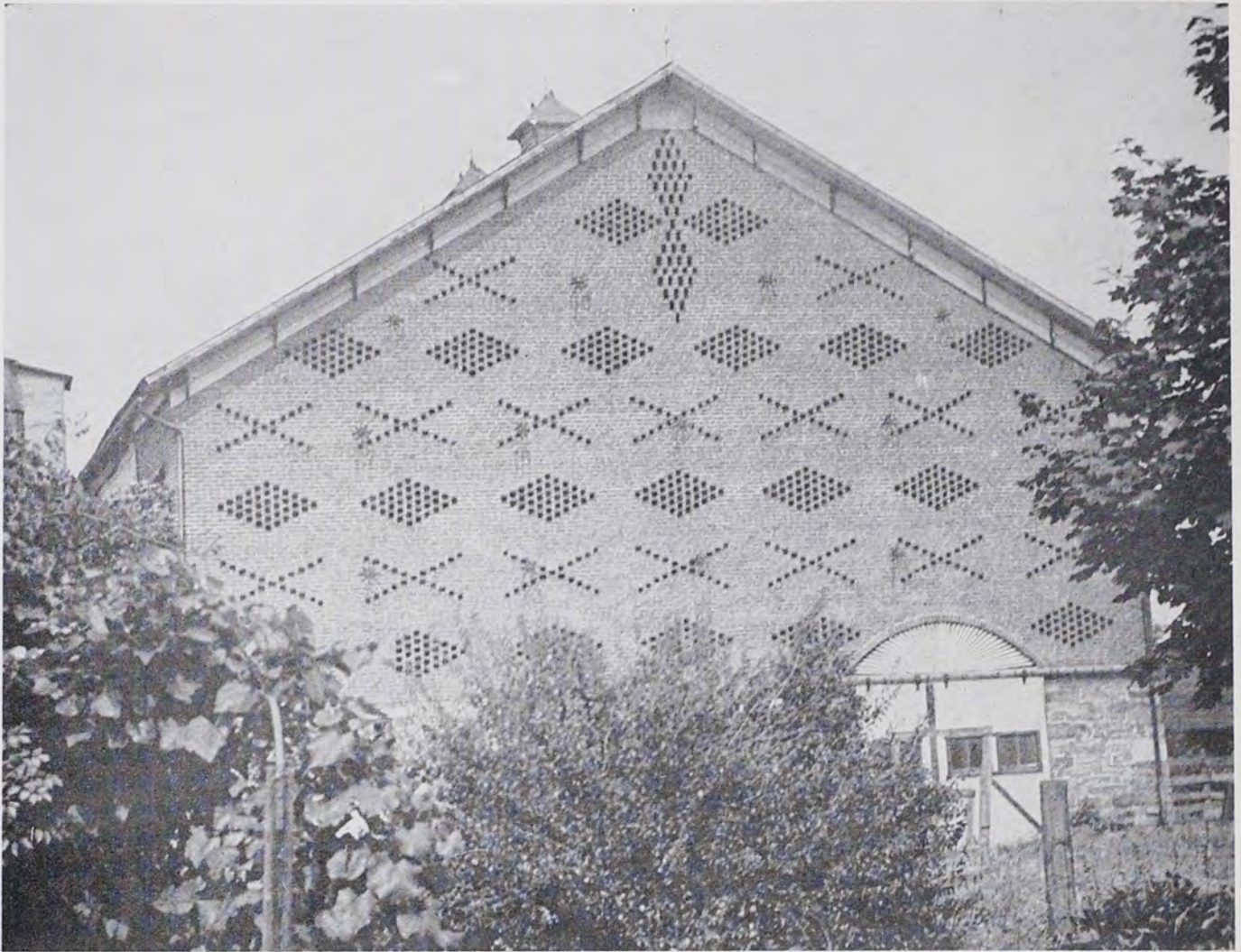
The standard American brick for years has been  $2\frac{1}{4}''$  x  $3\frac{3}{4}''$  x  $8''$ . On the other hand, in that earlier period when brick-end barns were being built, brickmakers also turned out an "oversized" brick measuring  $2\frac{1}{2}''$  x  $4\frac{1}{2}''$  x  $9\frac{1}{4}''$ .

In 98 per cent of the barns examined by the writer, the brick work is in practically as good condition as when the barns were originally built, indicating a high quality product

**YORLETS BARN**—This barn is located half in York County and half in Cumberland County. It was selected for inclusion in this study not only for its beauty and balance, but because it has been kept so clean and neat. Note the well-proportioned cupolas.







**"THE MASTERPIECE"**—The end of this brick-end barn gives the impression of a delicate piece of lacework, so intricate and subtle is its brickwork tracery. Of all the barns known to the writer, this is undoubtedly the outstanding masterpiece of brick-end design. The fine brickwork pattern covers three sides, and probably contains the largest number of design openings in any barn in the writer's photographic collection. Located near McAllisterville, Juniata County, Pa., it is owned by Mrs. E. R. Hannum, of Windber, Pa. It was built in 1861, is 63 feet wide by 65 feet long. Bricks were made by hand and laid in eight-course common bond.

of the brickmaker and remarkable skill on the part of the bricklayer.

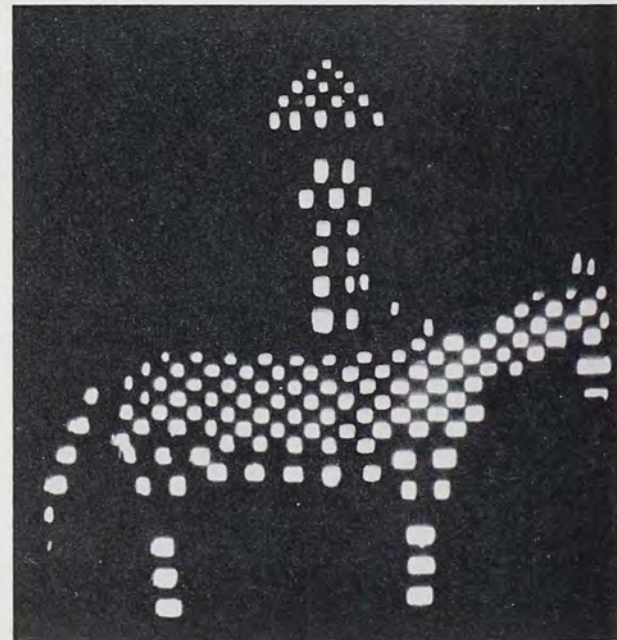
The brick in brick-end barns were laid in Common bond or Flemish bond. Of the barns examined, there are approximately three times as many laid in Common bond as in Flemish bond.

Standard present-day Common bond is laid with seven-course headers. Brick-end barns were usually built with six-course headers.

Even at the time they were built, brick-end barns were more costly than barns built of frame, and it was not everyone who could afford to go ahead with this kind of construction. Today, incidentally, the cost of building this type of barn would be uneconomic, if not entirely prohibitive.

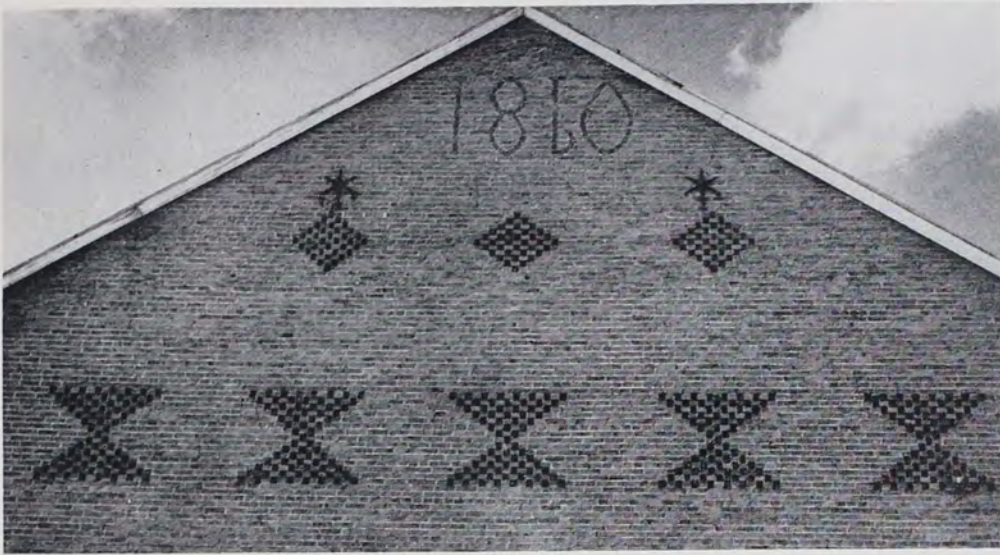
From earliest times, barns have been designed to give shelter to cattle and other farm animals and to provide storage for feed. The character of the farm, the climate, the topography, the architectural heritage of the farm population and other factors have had a sharp influence on barn design.

As specialization and mechanization have increased, barns were developed to serve particular purposes. Thus, the brick-end barns of the Pennsylvania Dutch country not only reflect the general purposes for which they were built, but



The inside of the barn showing the "man on a mule."





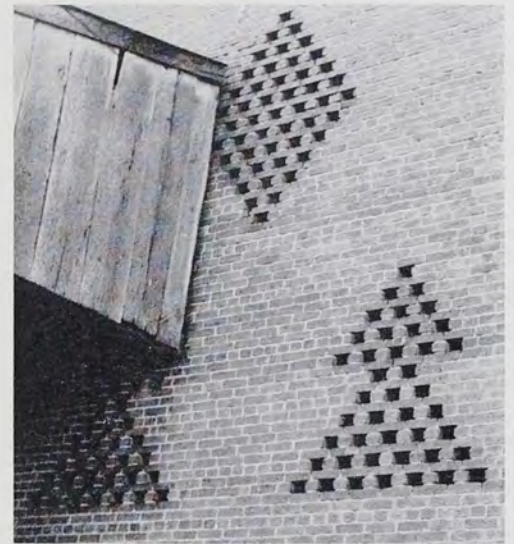
**"THE DATED BARN"**—  
The only barn in which the date of building (1860) is designed in the brick-work by use of black burnt brick. Located one mile east of Chambersburg, Pa., on Route 30.

their period, their locale and the cultural background of the Pennsylvania Dutch farmers who owned them.

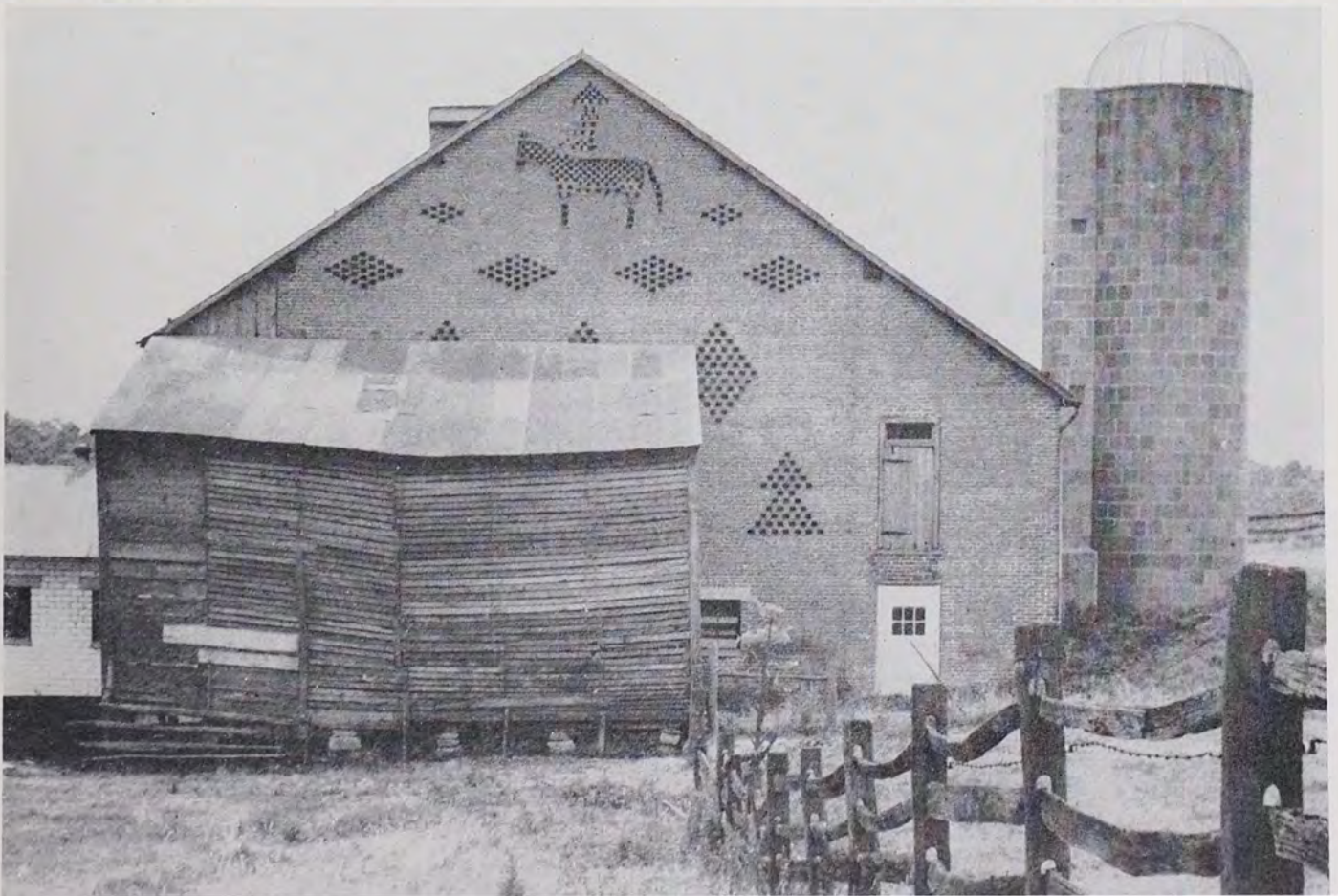
Virtually all are of the so-called "bank barn" variety, a development of the Swiss-type barn. They provide space for cattle on the ground level, a floor for storage of hay and straw, grain in bins, farm wagons and other equipment on the second level, and other feed storage in lofts. This was an extremely logical arrangement that was made possible by building the barns on the side of a slope, or "bank," with access for wagons



**"THE MAN ON THE MULE"**—Here is probably the most interesting and unusual brick-end barn in the United States. It is one of the very few having a pictorial design—in this case a man riding a mule. Tradition had it that the figure was to represent the owner's "best riding horse." Owing to a dispute with the owner just before he was called to the bedside of a brother who was ill, the disgruntled bricklayers designed a cross between a draft horse and a donkey rather than a riding horse. This so incensed the owner on his return that, according to tradition, he never completed final payment for the work. The barn also is notable for the variety of designs in both front and rear ends. This barn is located one mile west of Greencastle, Pa., on Route 16.



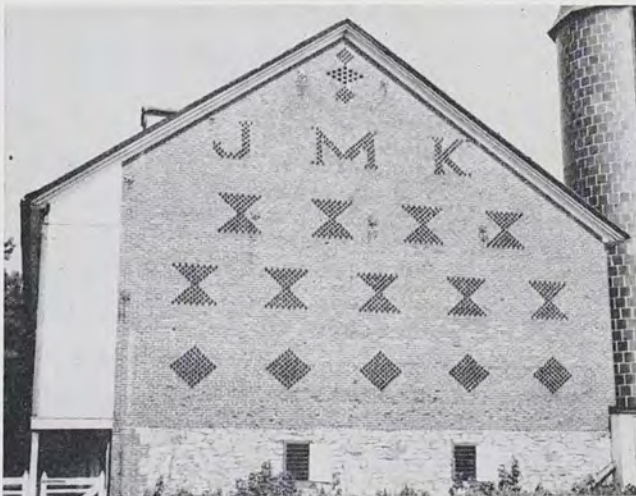
This close-up shows brick-work detail and the "Christmas Tree" design in the "Man-on-the-Mule" barn.







**This magnificent example of a stone-end barn with inserted-brickwork designs is on the Gorsuch Farm. This is the finest example of a stone barn having such inserted designs, known to the writer. This barn was owned by the Gorsuch family which precipitated the famous Christiana Riot in Lancaster County in 1851 when members of that family sought to recapture runaway slaves. The barn is located 30 miles south of York, Pa., on Route 111.**



**INITIALED BARN—This is the only brick-end barn with initials. It is located on the Lititz-Manheim road.**

to the second level from the higher ground on one side of the barn, and access to the lower level for cattle from the lower ground on the opposite side. Thus, hay and other feed could be conveniently dropped down to the ground floor for use of the cattle.

While the "bank" barn having a forebay is so commonly found in Southeastern Pennsylvania as almost to need no description, it was seldom built in other sections of the country. For this reason, you will find on Page 26 a cross-section drawing which describes this kind of barn, identifies its parts and illustrates how it is used.

One characteristic of this type of barn is that on the barnyard side there is a protected shelter provided by a second-story overhang jutting out six or more feet beyond the first floor. The overhang is referred to as the "overshoot" or forebay. The protected space below the overshoot or forebay serves as a shelter to the farmer during severe weather and also offers some protection to farm animals during hot or cold weather.

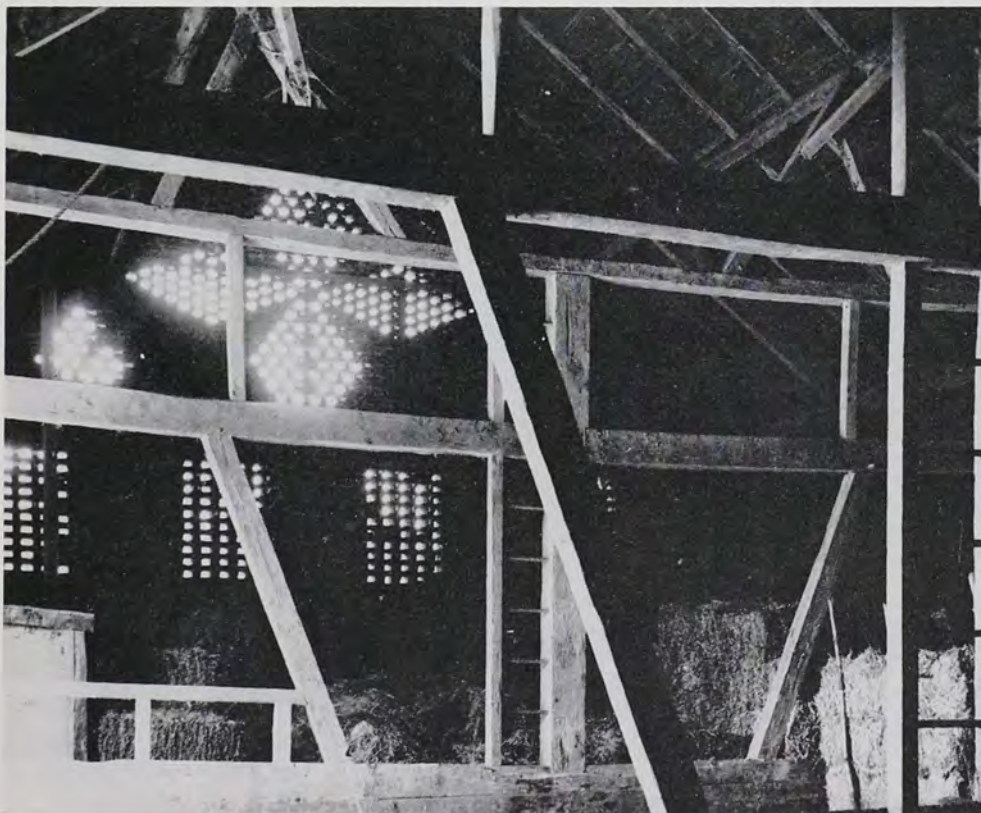
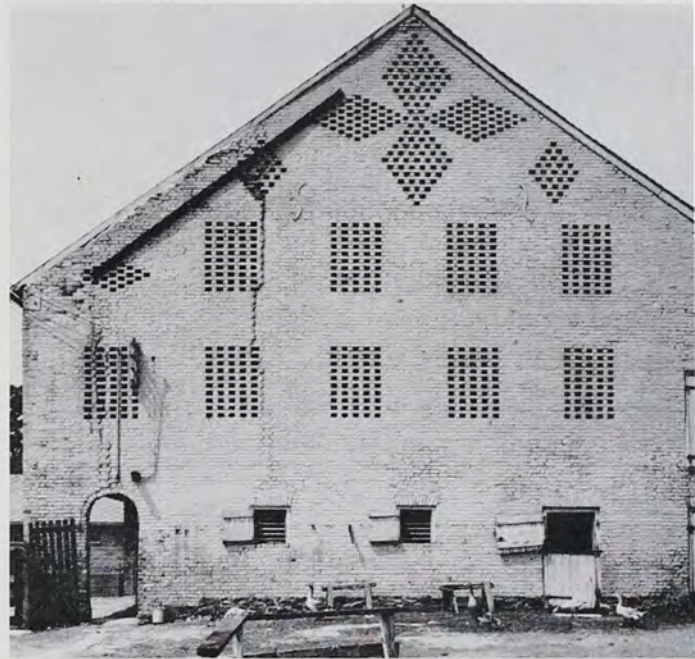




This is a close-up view of the inserted brickwork designs in the stone-end Gorsuch barn.

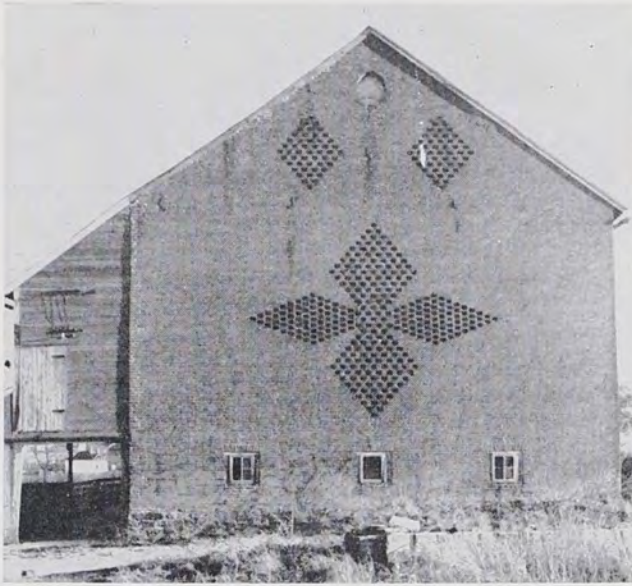
**THE YELLOW BARN**—The brickwork of a relatively few barns has been painted. Here is an example, located one mile east of Spring Grove, Pa., on Route 116, and is painted yellow. It illustrates (1) the rectangle, diamond and unfolding lily; (2) the arched entrance to the forebay; (3) the shuttered and barred windows on the ground floor; (4) the Dutch door adjacent to (5) the entrance to the rear of the barn, and (6) the door to the grain bin above the rear entrance. This barn has dimensions of 50 feet by 110 feet.

—Photo by Robert C. Smith, University of Pennsylvania



Here is an interior view of the Yellow Barn near Spring Grove. It clearly shows the massive oak timbers which form the structural framework of the barn proper. Note the ladders (center and right) that permit access to the hay and straw mows, and light provided to the barn interior from the vented brickwork designs.

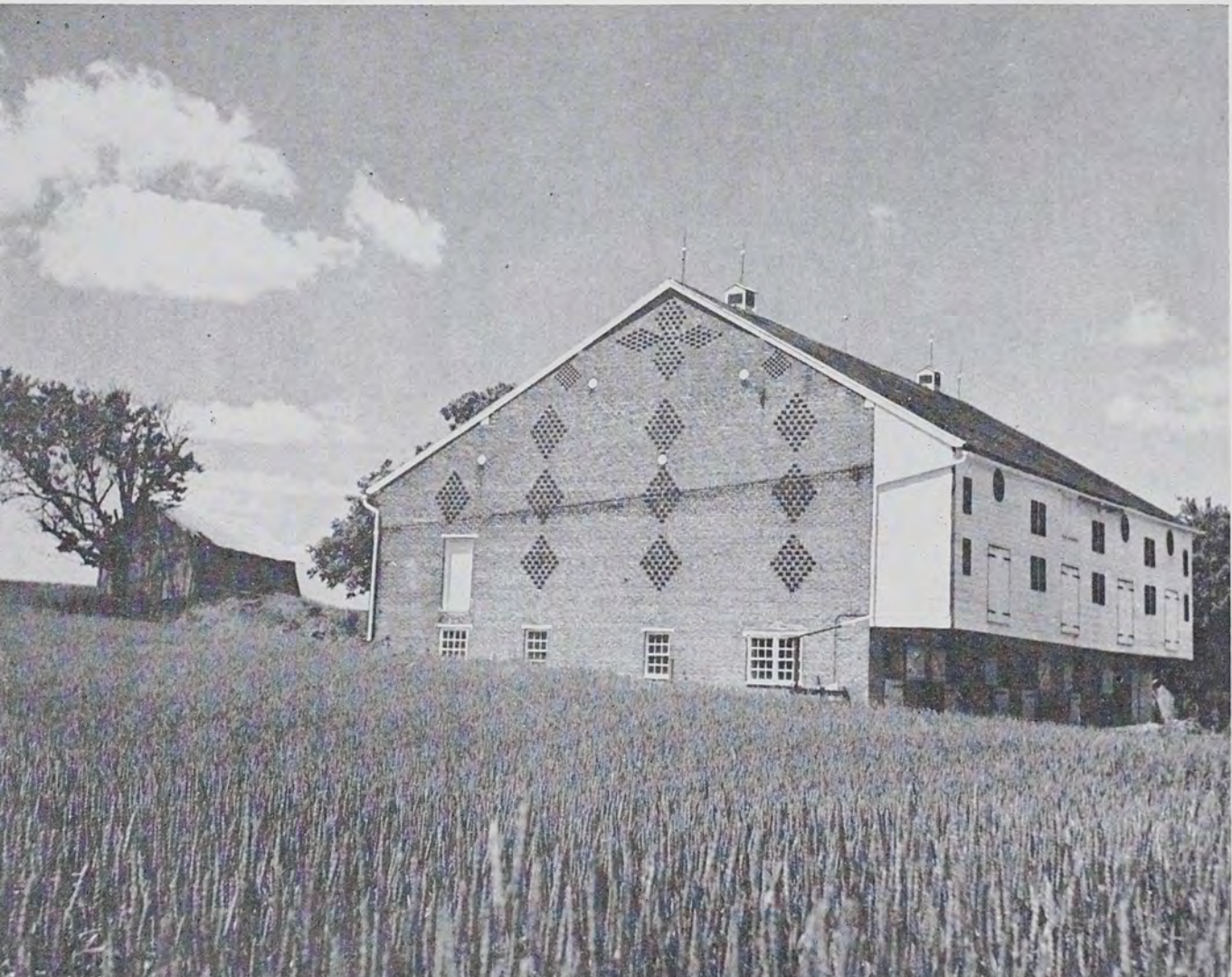
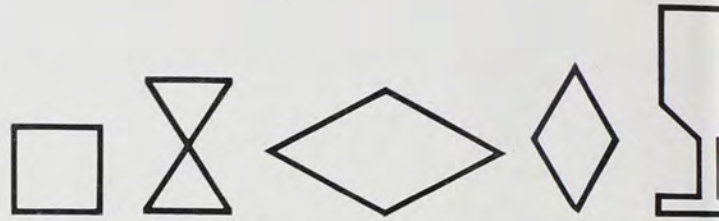




**UNFOLDING LILY**—An unfolding design of unusual size dominates the brick end of this barn in Heidelberg Township, York County.

### THE DESIGNS

The necessity to keep the barn wall strong (it was sometimes 16 inches thick) limited the number and variety of basic designs which could be used in the brick-end barn. For the most part, these designs took the form of simple geometrical figures which are thought to have been used with symbolic purpose. Variety was achieved by combinations of such figures rather than by efforts to create new basic patterns. For example, diamond-shaped figures were combined to suggest an unfolding lily, or two triangles were used to form "a sheaf of wheat" or "hour glass" figure. Thus, by such combinations, and repetitive and contrasting arrangements, the end faces of the barns were given wide difference in design character.



**"Overshoot and Forebay"**—A perfect example of the wooden overshoot to the right and the forebay under the overshoot. Located on Route 174 near Craighead, south of Carlisle, Pa.



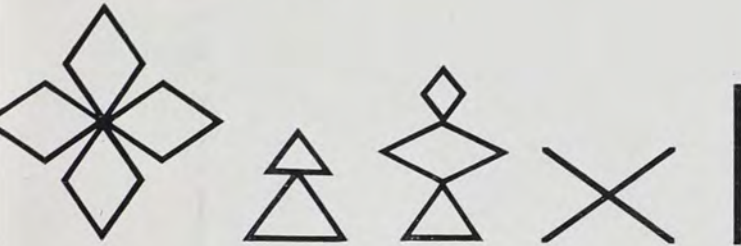
A HAN south o Black, r timbers of design size and shed.



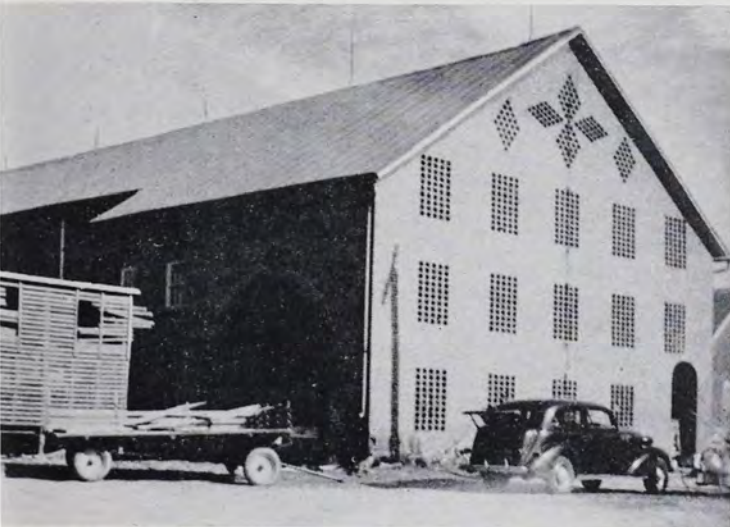


Brick-end barn designs were of seven main types.

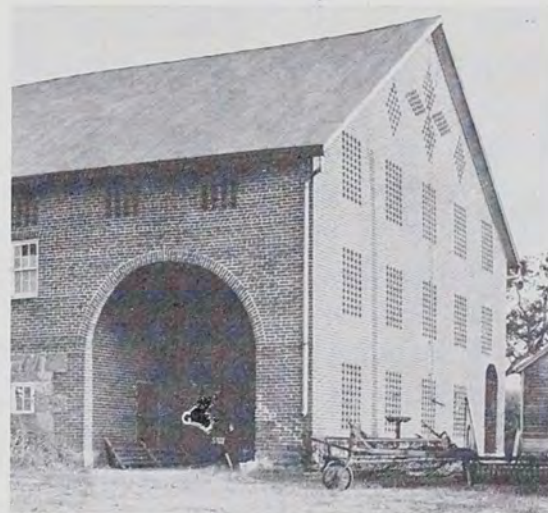
1. The simple square or rectangle, which suggested a "bushel measure."
2. The "sheaf of wheat" or "hour glass."
3. The diamond, used horizontally or vertically, either singly or in a combination of four suggesting the unfolding lily.
4. A design suggesting a wineglass, which some persons believe may have a religious significance relating to the taking of the sacrament at communion.
5. The triangle.
6. The simple "X."
7. The vertical slot.



**"SOFT BRICK"**—Of the many brick-end barns examined by the writer, this is the only one that suffered severe damage to the wall face. Note, however, that it is the soft brick used that was at fault here, not the skill of the bricklayers who fashioned the designs. The owner says that many birds peck at the soft brick to sharpen their bills. This, together with the effect of the weather on this poor-quality brick, has badly marred the beauty of the wall.

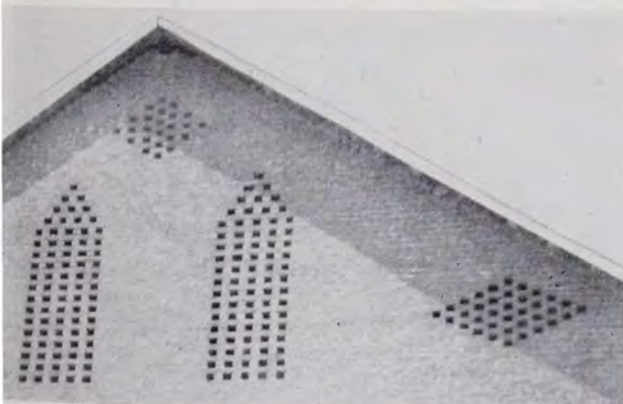


**MARYLAND BARN**—A few fine brick-end barns are located just across the Pennsylvania-Maryland boundary line. This one is owned by Cletus Chester, Md. Not a nail was used in this structure—all structural members mortised, tenoned, and pegged together. The arrangement is especially balanced and pleasing. This barn also is notable for the ill-proportioned brick archway providing entrance to the wagon shed. This barn, said the owner, was made from clay right on the farm.



Above: Brick archway to wagon shed of barn to left.

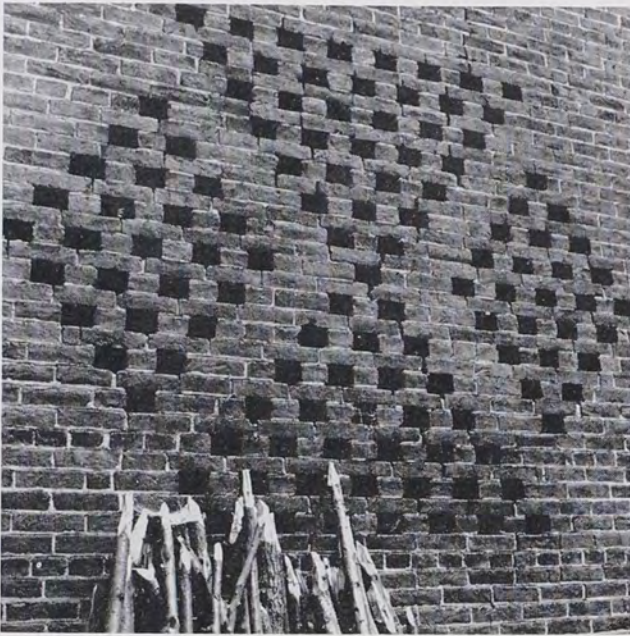
Below: Archway to forebay of the same barn.



**Gothic Design**—This design approximating a Gothic cathedral window is found on barn near Union Bridge, Md., that is dated 1833.







This exceptionally clear closeup shows sheaf-of-wheat and diamond combination.

In addition, there are a few cases in which bricklayers sought to fashion a pictorial representation. One example of this is found in Franklin County, where, in a classic of its kind, the design takes the form of a man riding a horse. Examples of pictorial representation, however, are extremely rare.

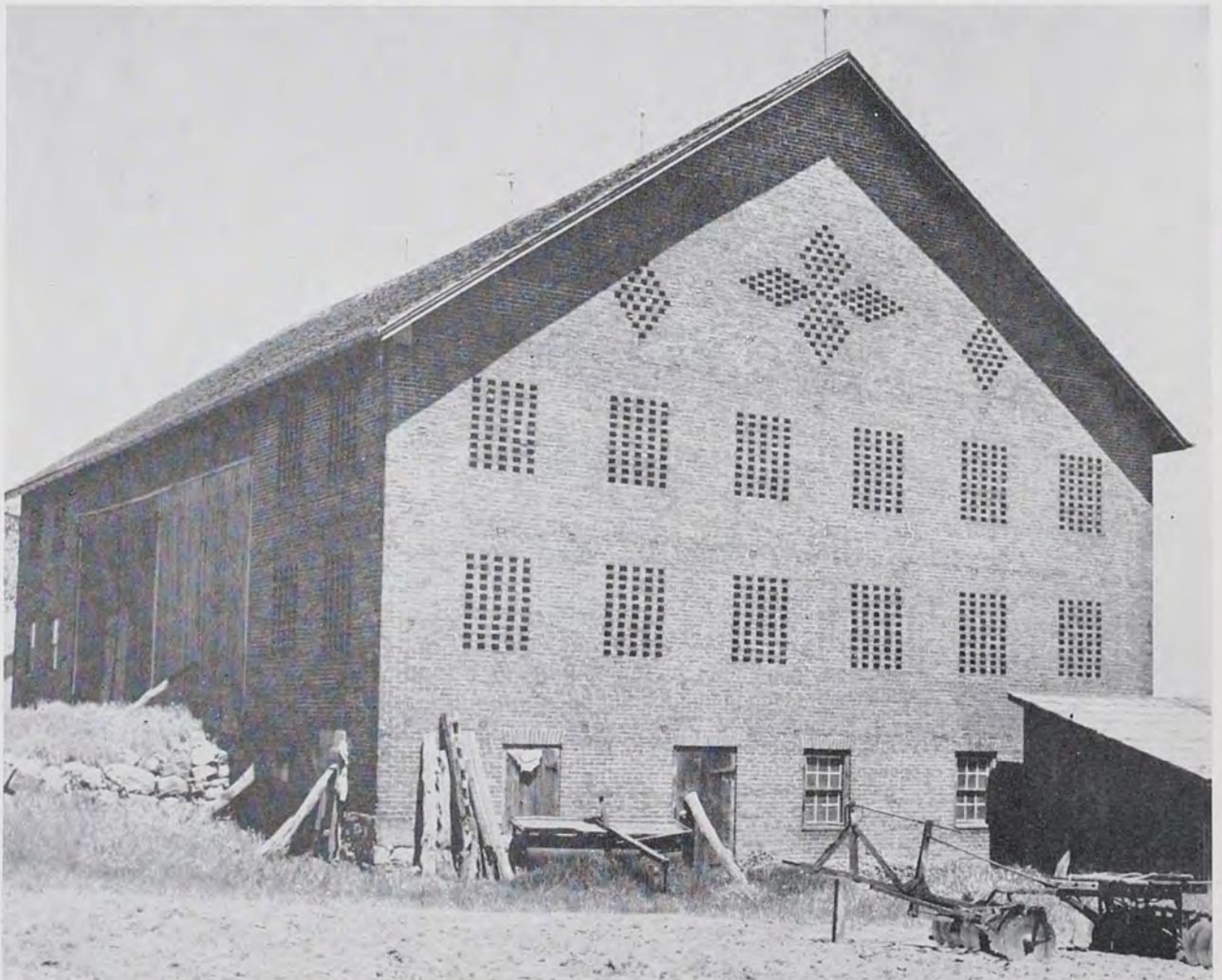
Diamond-shaped designs were built into the brickwork both vertically and horizontally, either singly or in combinations, for variety. Triangles were generally combined with other triangles to suggest a sheaf of wheat or hour glass, but in a few cases were arranged to suggest a Christmas tree.

Even the slightest inaccuracy in laying the brick to form the vented design would have weakened the structure, and a simple examination of the brickwork today shows how carefully the designs were fashioned.

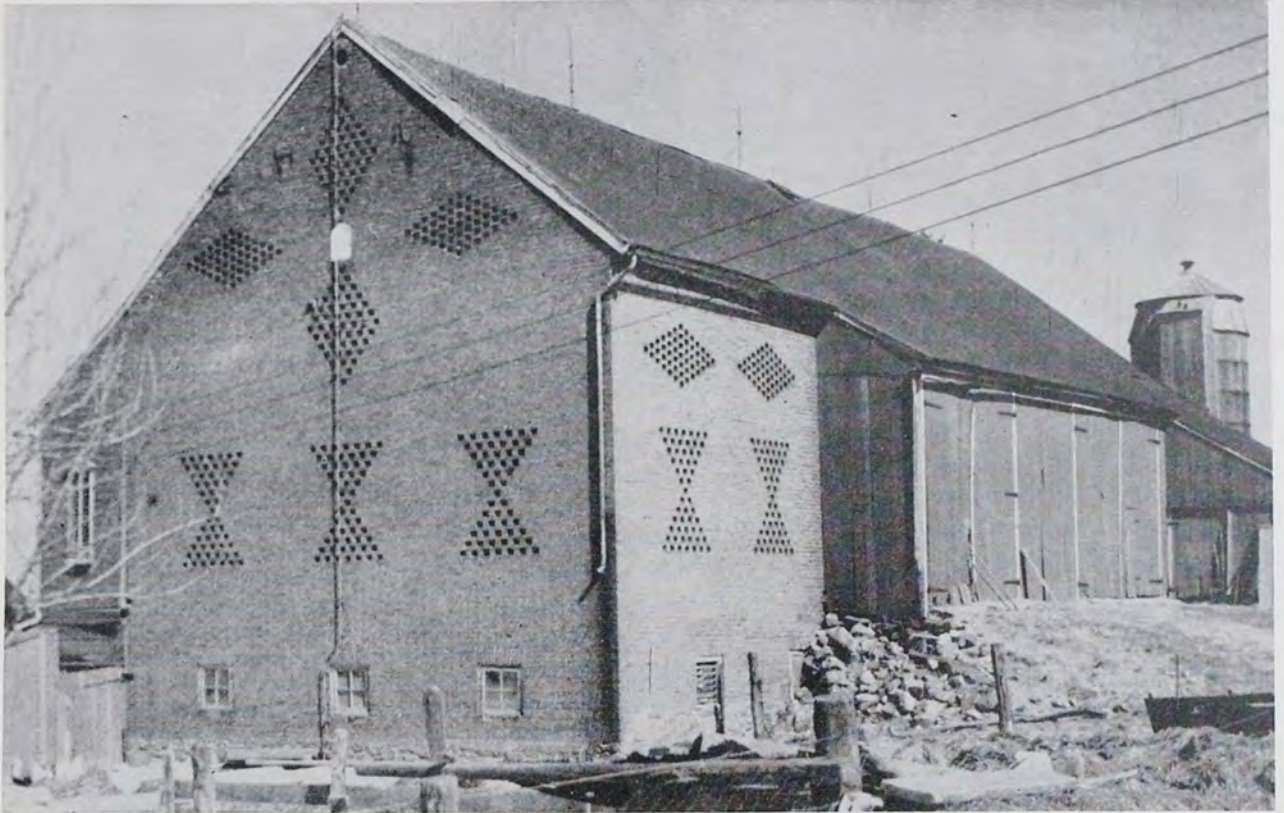
Basic designs and combinations of them were used according to the preference of the farmer or bricklayer. In some of the more elaborate examples, as many as four or five different types of designs were combined harmoniously in one barn-end.

Most barns existing today have similar designs in the ends. Occasionally, there are different designs found in each end.

**SIMPLE CLASSIC**—This barn has brick-end designs on three sides. It is owned by David Border, and is one mile south of East Berlin, Pa., on Route 194. This classic shows the largest number of "bushel measure" designs in any one barn seen by the writer.







**"UNFOLDING LILY"**—Most stylized "unfolding lily" designs are formed by joined diamonds. In this example, the diamonds are well separated. This photograph provides a good idea of the way a barn with three brick walls was constructed. The barnyard wall is entirely of frame. Note the built-up ramp at right.

In a few instances, there are designs on three sides of the barn.

One rare example of this work is contained in a stone barn in which bricks were used only to provide the vented designs and nowhere else. See Photo Page 18.

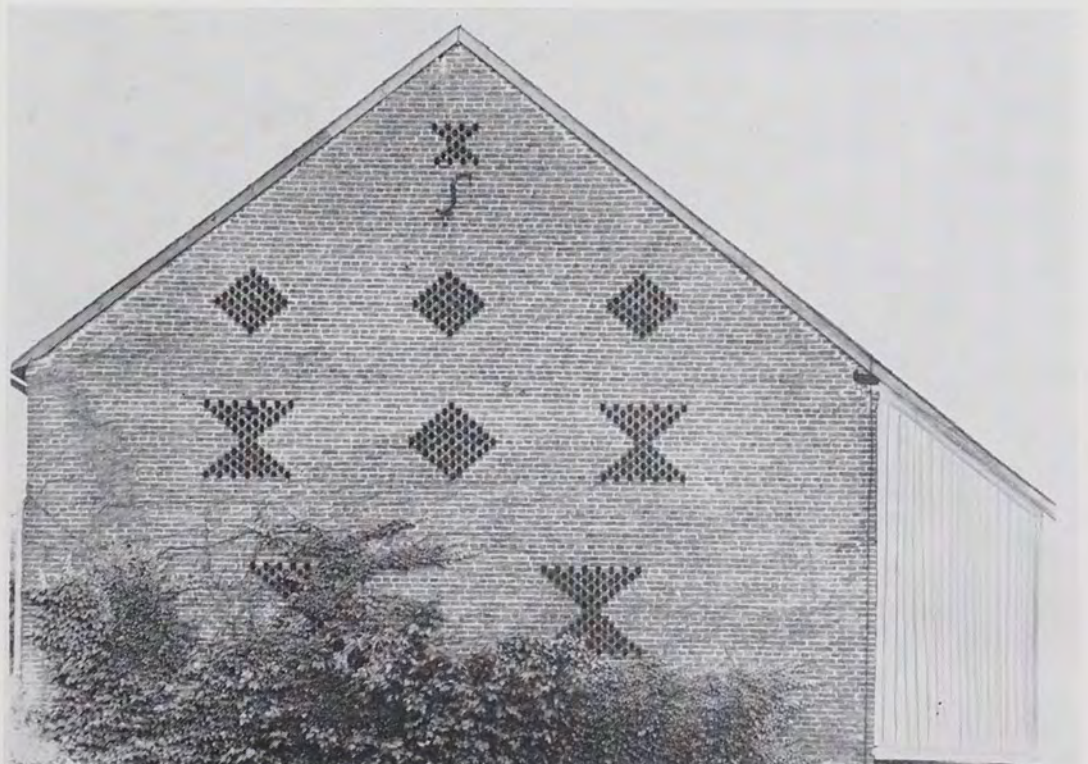
So far as is known, there is no link at all, other than the desire for decorative achievement, between the designs *painted* on the frame barns for which Pennsylvania has gained

considerable attention from antiquarians, and those in the brick-end type.

For some strange reason, however, the painted barns have become widely known, while the more unusual (in the writer's opinion, at least), and more interesting brick-end barns have gone almost entirely unnoted by architectural historians and antiquarians alike.

**BEASLEY BARN** — This brick-end barn is located on the country estate of Carl Beasley, 9 miles east of York on the Lincoln Highway. This overall pattern combines an unusual group of sheaf-of-wheat designs, since each of three sets is of a different size.

—Photo by  
Robert C. Smith





## A TYPICAL BARN AND ITS FUNCTION

Very few of us except those closely identified with agriculture realize the extreme importance of the barn to American life.

When we understand the purposes of a barn, and of how it is laid out and used, we have gained an insight into the operation of the farm itself, for the barn is the heart of the farm.

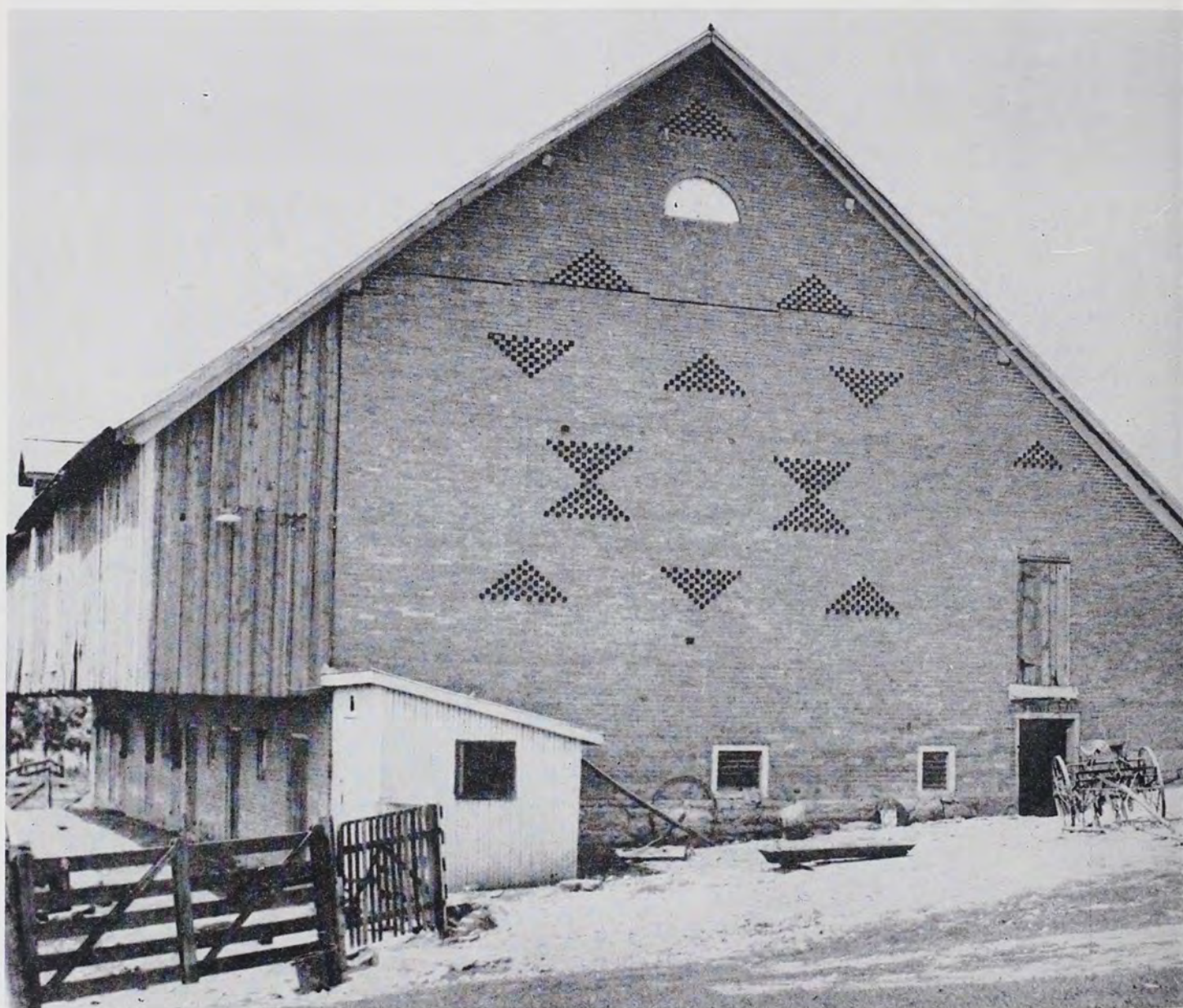
In this age of increasing urbanization, many millions of us have never visited a farm, nor been given the opportunity to learn the way of life pursued by the men and women who supply the grain and meat and milk and other products which sustain our lives.

The process by which this food is supplied has its focus on the barn. This was even more emphatically true in the era when most brick-end barns were built. For then farm animals not only supplied motive power (in the case of horses

and mules) but also were a source of food production.

Primarily, then, it was to house the farm animals—and the feed to carry them through the winter—that constituted the barn's main function. It was as a secure shelter for the horses, mules, and cattle, and as a warehouse for their food, that the barn was designed. That it also served as a center for the storage of plows, harrows, hay rakes, sleighs, farm wagons, reaper, binder, thresher, treadmill, and other farm implements, and as a place where threshing and other farm work could be done under roof, was also an important function.

In the United States there is a great variety of barns falling within definite regional architectural patterns. Of these, the Pennsylvania barns are considered to be among the foremost in point of size, convenience, architectural character, and sturdiness. Of the main Pennsylvania types, the writer considers the brick-end type to be the most outstanding.

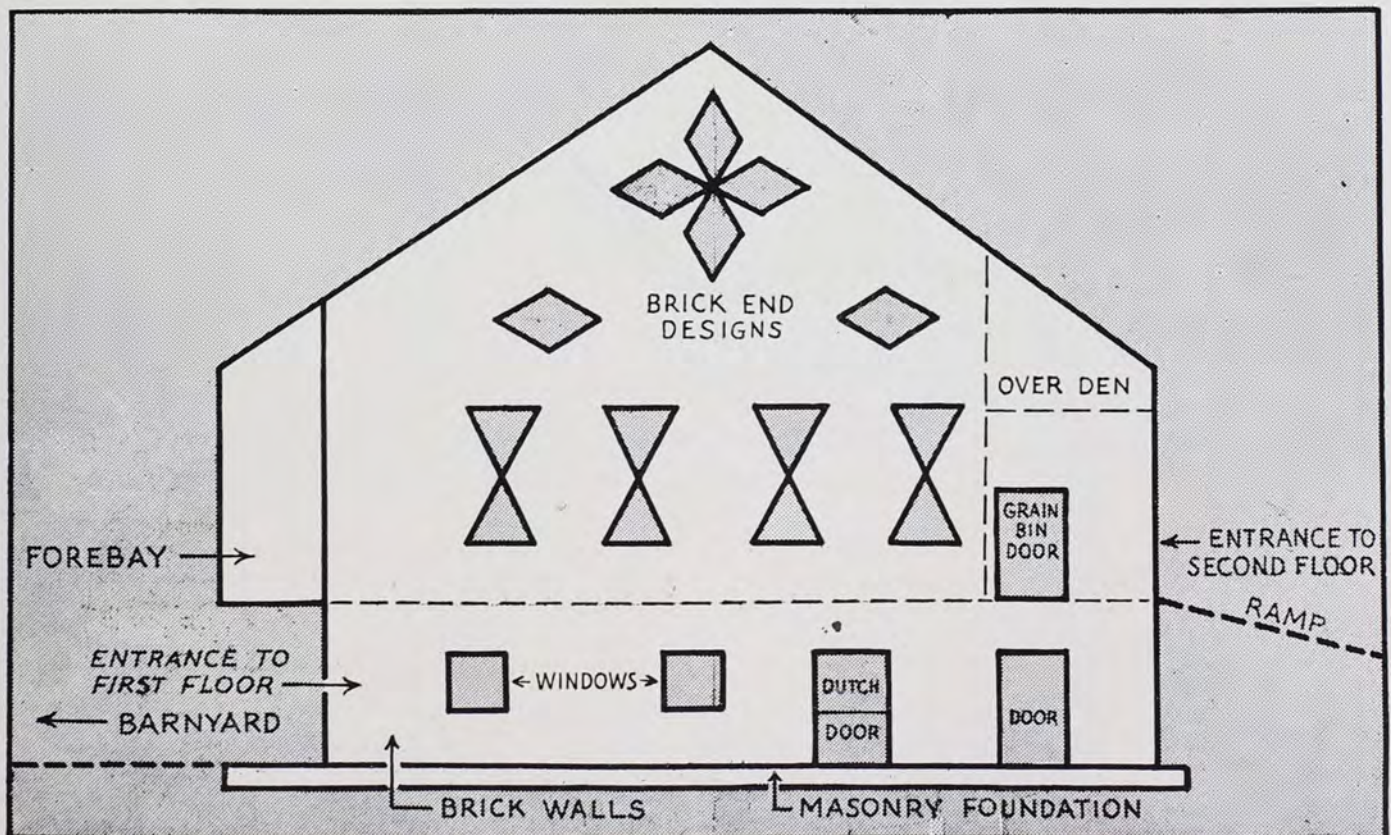


**THE TRIANGLE DESIGN**—This is the only barn known to the writer which shows the triangle and inverted triangle separately, and the combination of the two joined to form the sheaf-of-wheat, or hourglass design. The "date stone" (white semi-circle) indicates this barn was built in 1866. It is owned by Leslie Dull and is located near the Shellenberger farm notable for its wineglass designs.

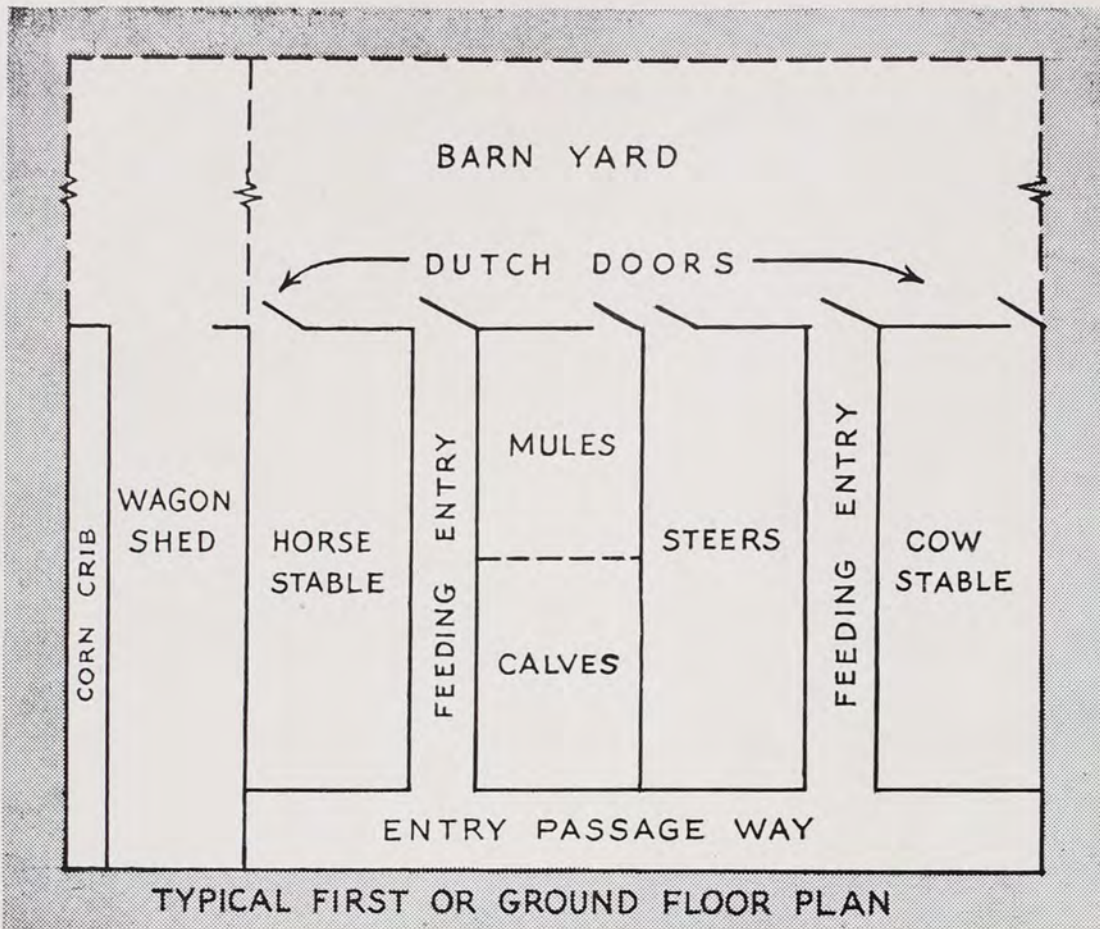




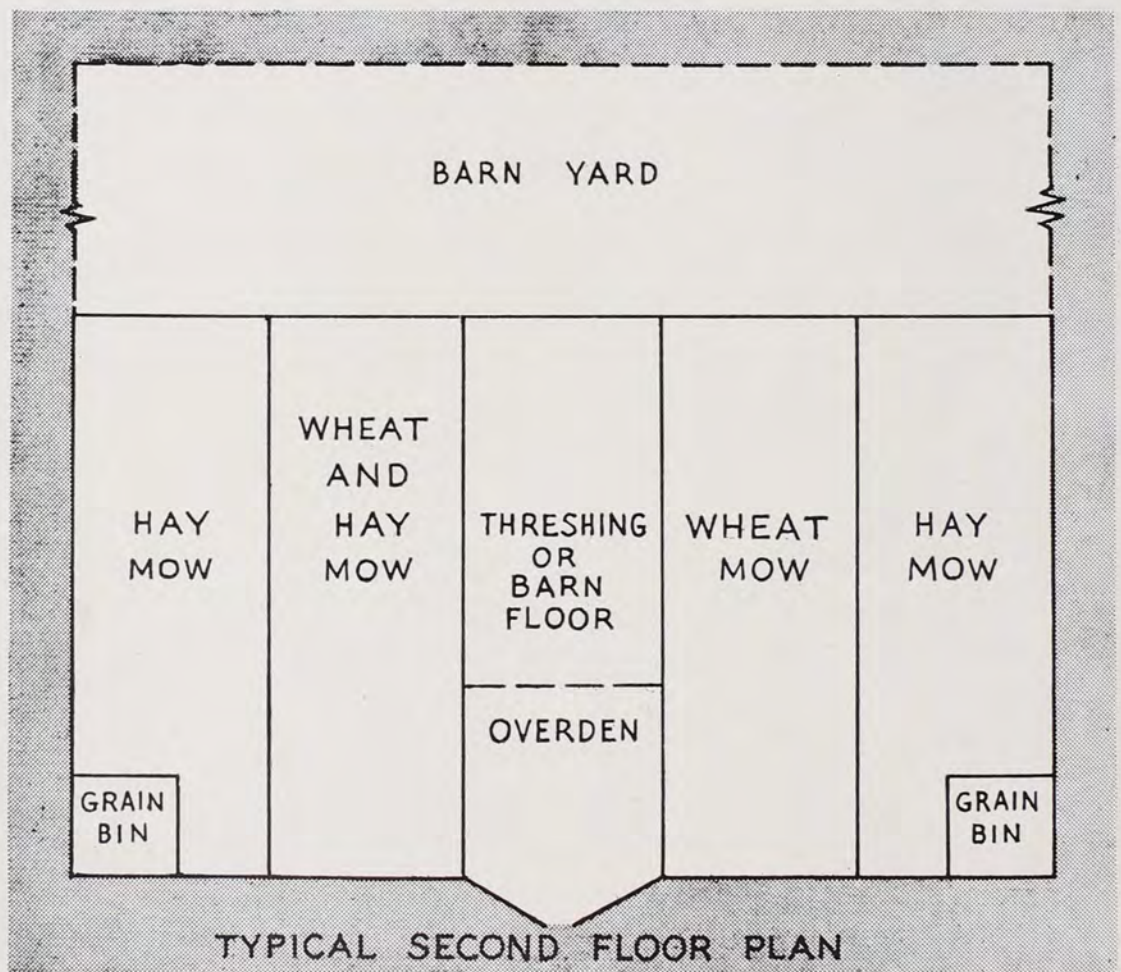
**SHEAF-OF-WHEAT DESIGN**—This is the only barn known to the writer in which both ends of the barn are decorated with sheaf-of-wheat designs only. The barn is located not far from the old Warrington Friends Meeting House near Wellsville, York County, Pa., on Route 24. This is a relatively small barn.







Ground floor plan for housing the animals of the farm.



Second or "bank" floor plan for housing the products of the field.



So far as this study has been able to develop, no two brick-end barns now existing are identical. A few are similar to one another, but, for the most part, they show marked differences in dimensions, brick-end designs and other special features.

Yet, in most cases, these differences fall well within overall limits, and it is possible to discuss a "typical barn" from the standpoint of general features and have the discussion apply to almost all brick-end barns. This the writer will do briefly here, principally through the accompanying illustrations (on Page 26) showing a cross-section view of a barn, with its parts and uses identified, together with plans showing the layout of the ground floor and upper floor.

The structure which the writer will take for this discussion of the "typical barn" is a composite most nearly like one located near Admire, York County, Pa. It has two stories, plus an "overden" or loft above the central barn floor. The interior upright structural members were hewn from heavy

**A brick-end barn with narrow vertical openings is rare, since this type of opening, when found at all, is almost always in stone barns. This barn is located west of Elizabethtown, Lancaster County, Pa., on Route 230. It dates back to 1875.**



This is a close-up of the vertical slots.



logs by hand. Roof rafters are of unhewn logs. Floors are of heavy boards supported by hand-hewn joists laid on a stone foundation.

The barn ends, 16 inches thick, are of brick made by hand from clay taken from a bank right on the farm. Similar designs were built into the brickwork on both ends of the barn.

The lower floor is divided into four compartments, plus a wagon shed. These consist of a horse stable, a stable for mules and calves, a steer stable and a cow stable, as shown in

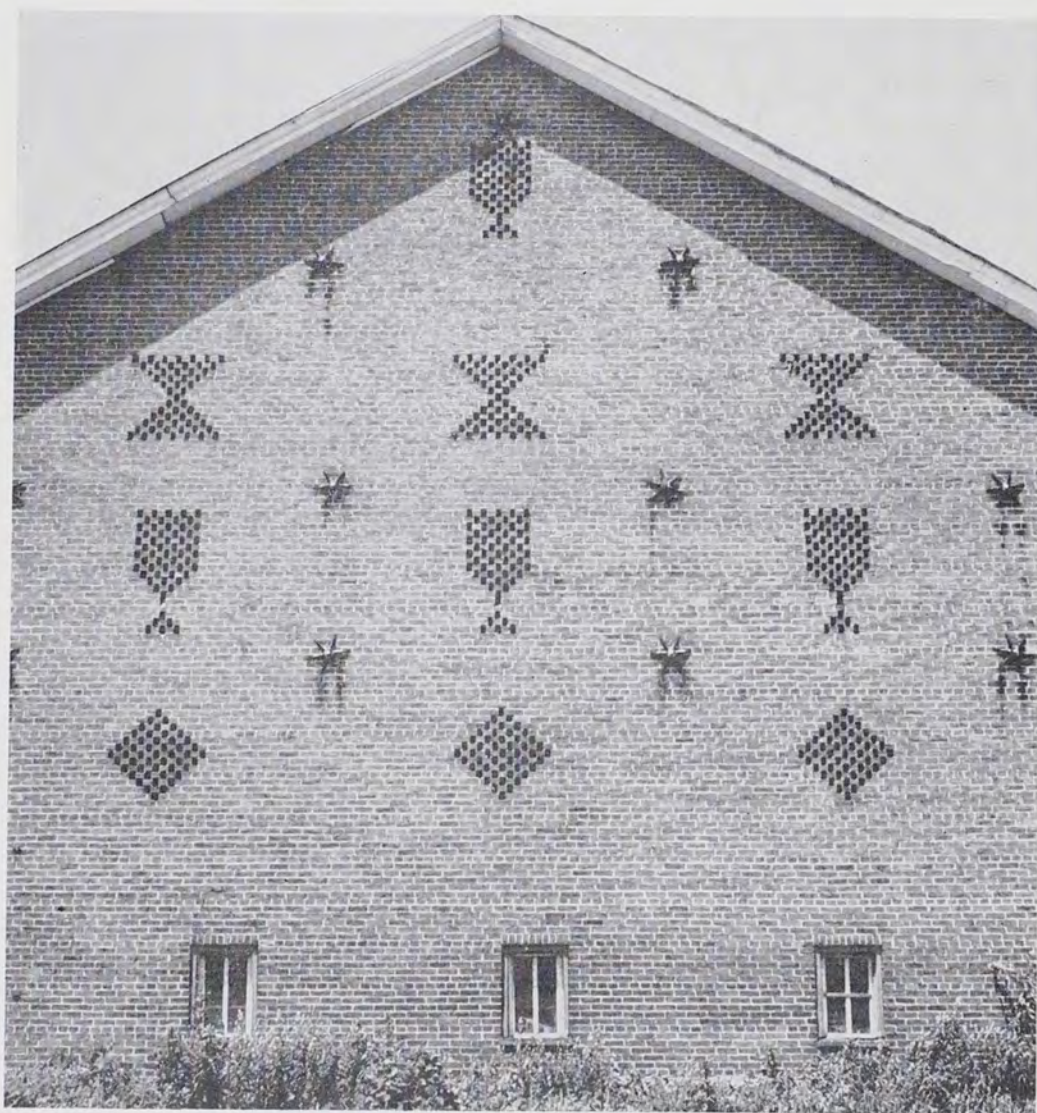
the floor plan on Page 26. Many farmers, by substituting tractors for mules and horses, have gained extra space in the barn for cattle. Most farms were mechanized in the period from 1900 to 1925.

Each of the stables has access to the barnyard through Dutch doors, and feeding entries also have doorways to the barnyard. At the rear of the stables, an entry, or passageway, provides easy access from within the barn to the stables and feeding entries.





**WINE GLASS DESIGN**—Above you see one of two barns owned by the Shellenberger brothers, located between Fayetteville and Chambersburg, Pa., each a tribute to the bricklayers' art. These are distinctive because they are so alike as almost to be twins. They contain examples of the rare wine glass design. One was built in 1876 and the other in 1880, and thus are relatively new.



Close-up of Shellenberger barn's brick-end, showing wine glass, sheaf of wheat, and vertical diamond designs.



Much of the day-to-day labor of a farm is done right on this ground floor, for here the cows are milked, the farm animals fed and bedded down, and the never-ending labor of keeping a place clean for the animals, goes on. It is here, too, that you often find the farm pets hunting for the occasional mouse or rat, and it is here that the barn swallows build their nests on the ceiling, raise their young, and flicker in and out through open doors in the summertime.

Hay for feed is dropped down to this floor through a "hay hole" from the storage floor above. Straw also is dropped down through a separate "straw hole" to serve as bedding for the animals.

The floor above can be reached from inside the barn by a stairway from the lower floor, and from the outside by way of the ramp leading up to the barn floor on the side opposite the barnyard.

From the ramp side, the barn appears to be one story in height. From the barnyard side, the two stories are to be seen.

The second story is chiefly one vast enclosure, though traditionally its space is allotted for separate uses, as the floor plan on Page 26 shows.

The central area known as the barn floor is wide enough

for two wagons or other equipment to be driven in, side-by-side and, therefore, it is referred to as a "double barn floor."

To the left of it are the straw mows. At the far ends are the granaries, or bins, where threshed grain was stored. A platform above the central barn floor was built to serve as a hay or straw loft. In this loft, or "overden," and in the mows, hay and straw were piled in summer to the very roof, for use through the winter.

To this vast second-floor enclosure, the vented brick-end designs conferred their benefits by permitting air to circulate more freely. By air-conditioning the barn, they minimized the danger of hay "heating up" and taking fire from spontaneous combustion. Likewise, these vented designs somewhat lighted the interior.

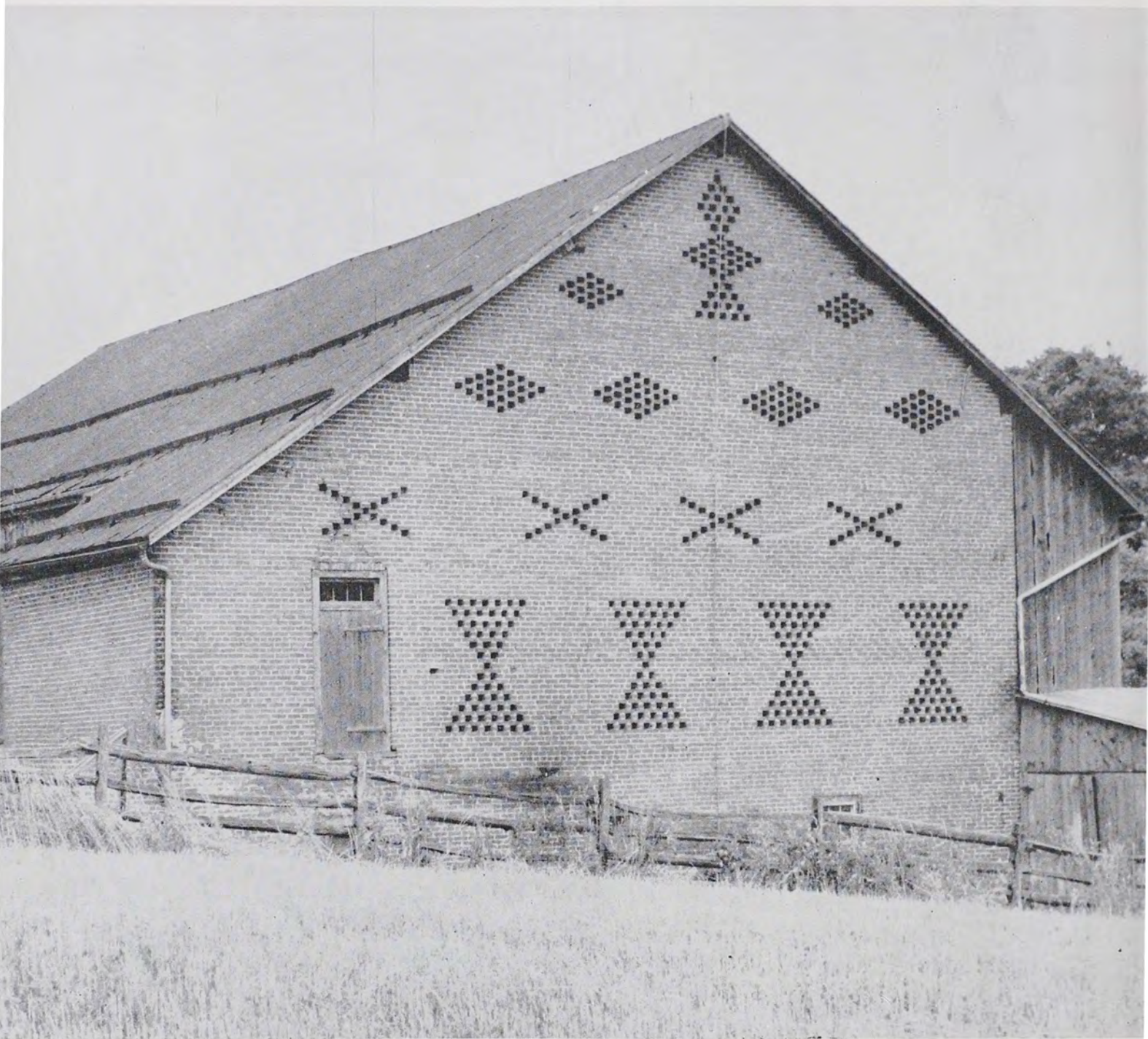
Today, if you stand inside a darkened brick-end barn, these great, naturally-lighted designs contribute a decoration inside the barn recalling the effect of intricately-fashioned, stained-glass windows inside a cathedral. (See picture of barn interior on Page 19.)

Thus they combine what is peculiar to some of mankind's highest achievements—a functional purpose in a beautiful form.



**HEART OF THE FARM**—Here the unusually large barn on the Viola Smeed farm serves as the background for an event well known to every farm boy—bringing the cattle back from the fields. This barn is located on Route 174 near Craighead and south of Carlisle, Pa. It is tenanted by Philip Wise. Dimensions of this one are a whopping 60 by 90 feet. Designs are vertical and horizontal diamonds.





The opposite end of the "Man-on-the-Mule" barn is a showcase for four types of traditional brick-end designs: sheaf of wheat, the "X" design, the horizontal diamond, and a combination of triangle and diamonds.



## THE MONOGRAPH

This monograph is the culmination of a longtime interest in brick-end barns. I hope that it will direct further attention to these barns as a significant form of early American architecture.

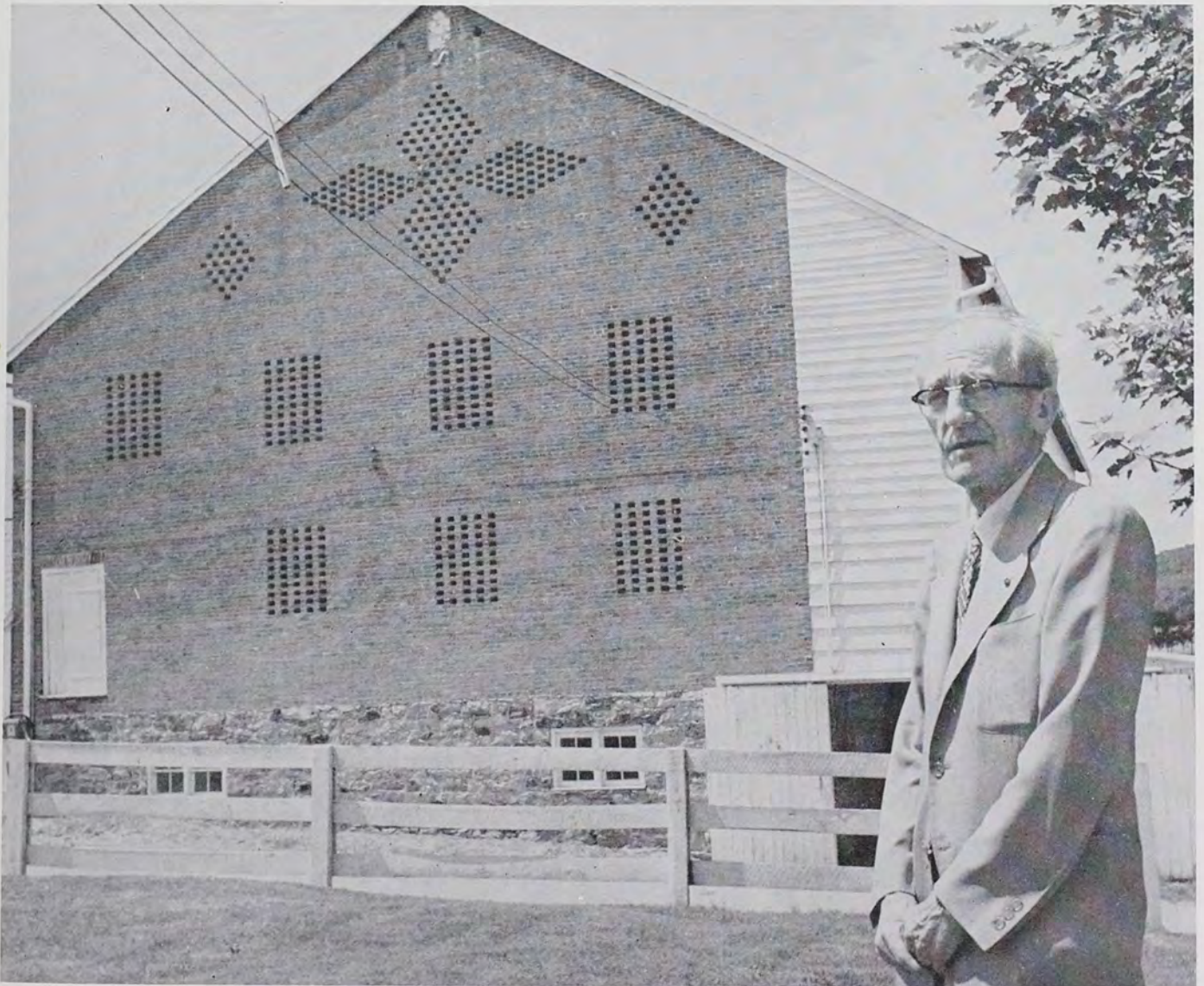
My interest was inspired some years ago when I realized that these barns were apparently going unrecognized both by antiquarians and students of design. The barns were, of course, rarities. I had no idea how many there were. One had to travel long distances, in most cases, from one to another. There was no guide to their location. I felt that, as with so many things lost to history, brick-end barns were in danger of being ignored until it would be too late to study a representative group of them.

In collecting material, I first visited the barns whose location I already knew. Locations of others came to me mainly

in two ways: (1) from inquiries I made of farm owners and tenant farmers as to whether they knew of any others besides their own, and (2) from friends who became "barn conscious" after hearing me deliver a brief talk on the subject before a York, Pa., men's civic club. These friends told me where many of the finest examples were located.

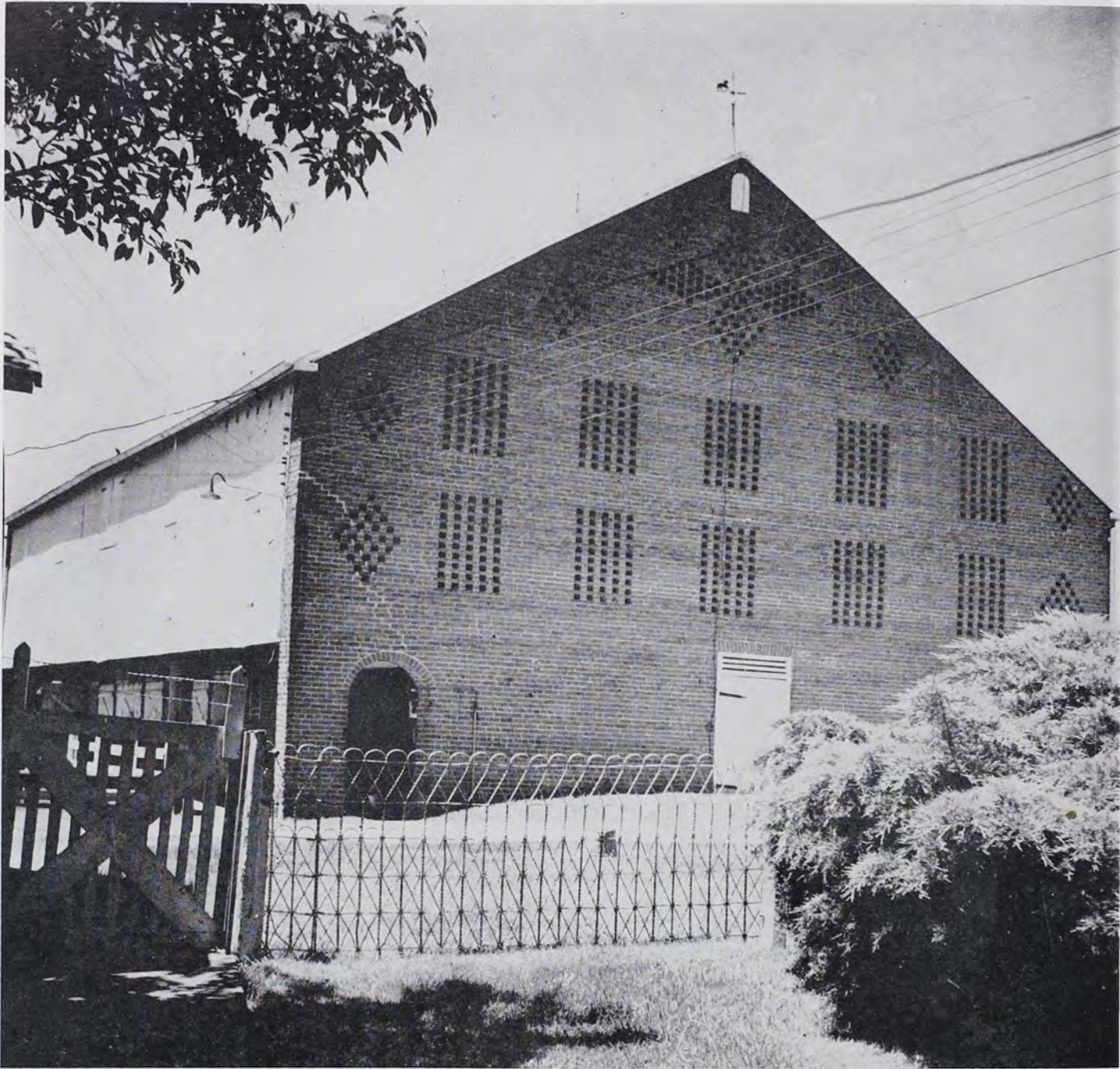
Obtaining photographs and other information about the barns in the writer's collection covered a period of approximately three years. During that period, about 1500 miles were traveled to see the barns, talk to farmers and obtain photographs.

In most cases, in addition to obtaining the photographic record, the writer talked with the farmer and tried to find out the date of the barn's construction, original owner and other historical background. Since most of the brick-end barns now in existence were built about 100 years ago, it was impossible to obtain any information direct from a builder or from



**THE ANCESTRAL BARN** — Of particular interest to the writer because it was owned in Civil War times by my maternal grandfather. Located in Heidelberg Township, York County, Pa. Author in photograph.





**This fairly typical barn is located near Admire, Pa. Its floor plans are detailed on Page 26. The brick ends are 16 inches thick and, so far as designs are concerned, are almost exact duplicates of one another, in contrast to many other barns, whose ends show entirely different overall designs. This barn was built in 1856 by Peter and Lucy Altland with brick made from clay taken from the farm.**

the master bricklayers who so skillfully created the designs in the brick ends. In most cases, historical background was meager.

Interestingly enough, however, a considerable amount of word-of-mouth history and legend surrounding the building of the barn was handed down, in most cases.

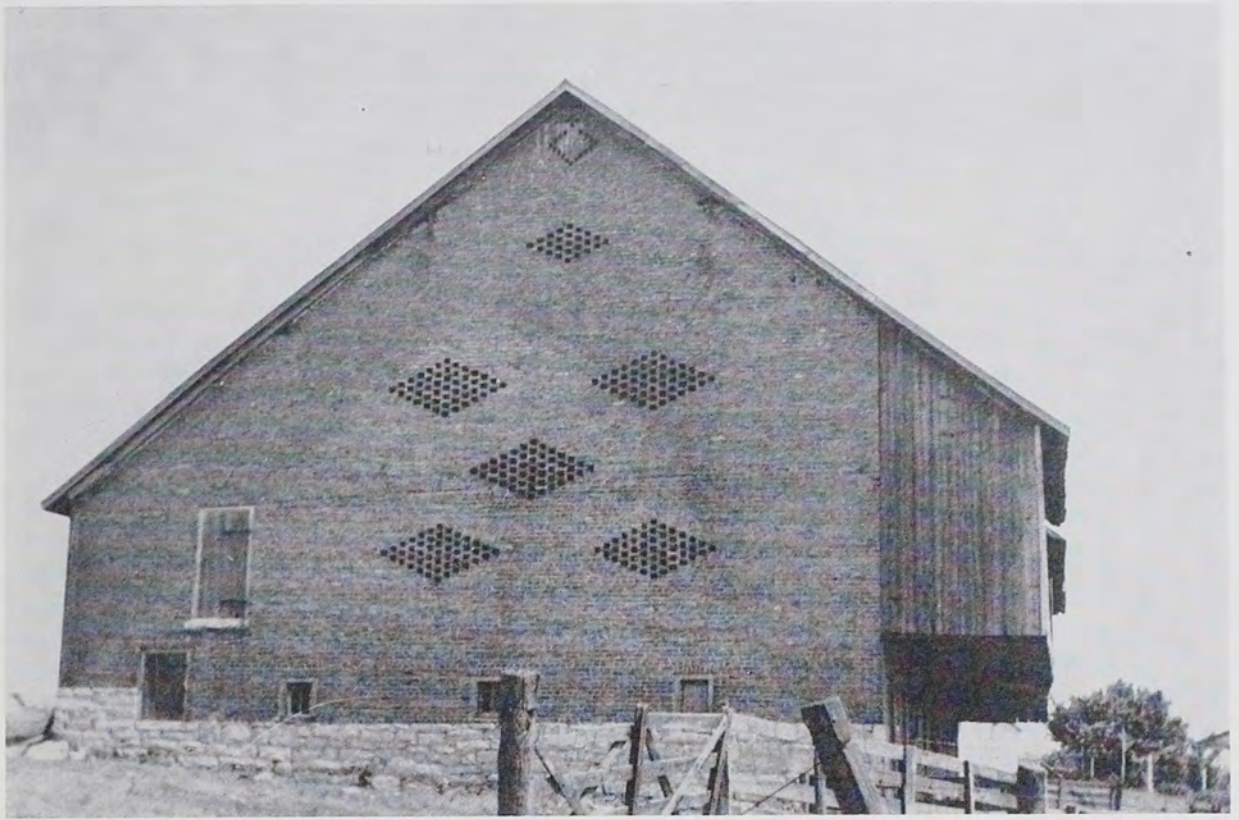
In selecting photographs for illustrations, the writer was interested chiefly in showing the best available examples of representative brick-end designs. Some of the structures can only be described as magnificent. In most cases, the oldest

are among the best, both from the standpoint of design and present structural condition.

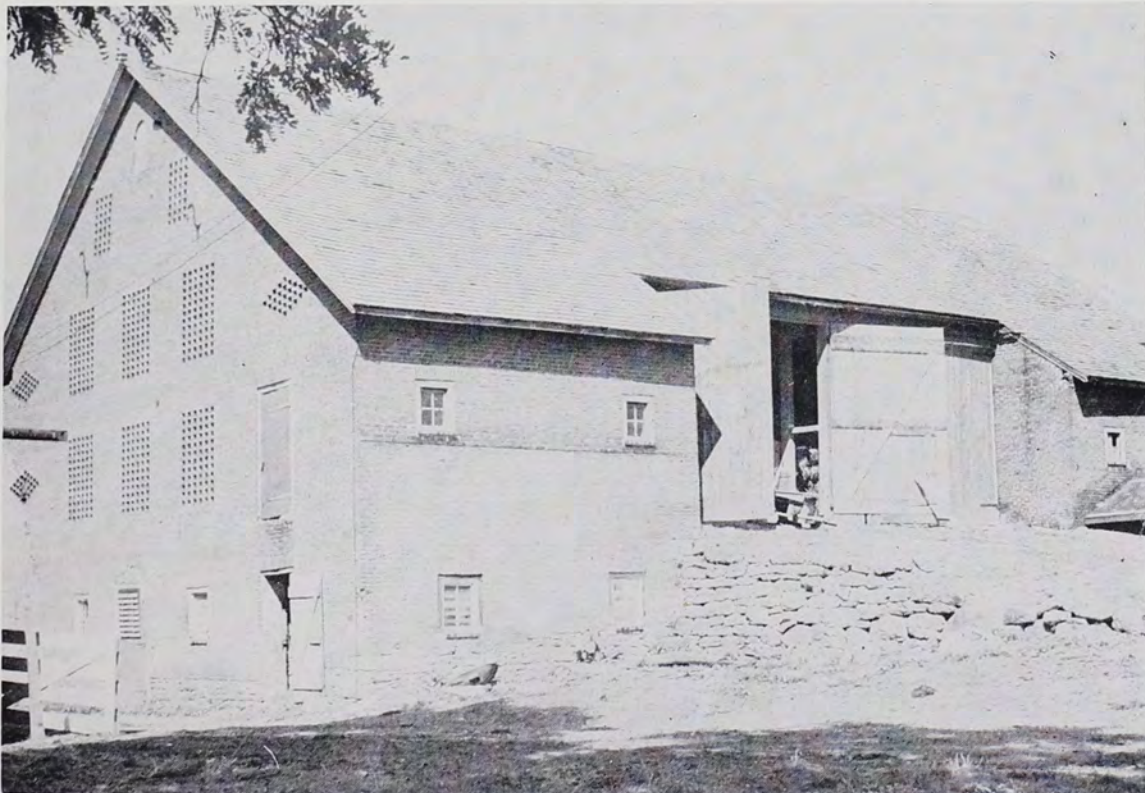
So far as is known, the text and photographs reproduced herein constitute the only pictorial record ever made of a sizable group of these rare old farm structures of the Pennsylvania Dutch country.

I am indebted to the many farmers who patiently shared their time and knowledge with me, to friends and acquaintances who helped in locating barns, and to Robert J. Lewis, my son-in-law, who took most of the photographs while I inspected the barns and talked to their owners.





This is the opposite end of the Leslie Dull barn, showing solely horizontal diamonds as the design.



**THE OLD BARN**—This is the oldest dated barn in the writer's collection. It is dated 1814. This farm has been in nine generations of the Wm. Jacobs, York, Pa., family, since 1772. Note the built-up ramp to the barn floor.



# Hardly Bigger Than a Peanut

## *A Collection of Toys and Miniatures*

By OLIVER G. ZEHNER

ONE can hardly raise three children without being interested in toys, so I was very thrilled and most receptive to the opportunity of being able to see, photograph, and write about a most fabulous toy collection numbering over a thousand dolls, plus doll accessories, action toys, furniture, and utensils, so numerous that their collector is forced to store many away and doesn't even remember what she does have. I made three trips to the home of Mr. and Mrs. Robert J. Merritt near Weavertown, Berks County. Each time Mrs. Merritt, the former Mary Zerbe of Adamstown, Lancaster County, had unpacked dozens more toys and miniatures and arranged them in an already overflowing room of generous proportions.

Of course, as I explained to my hostess, I was only interested in writing about the Pennsylvania Dutch toys made in America. If I thought this would narrow my interest and my job, I was a bit mistaken. I could have spent hours playing with the dozens of diminutive kitchen utensils alone, without the job of selection and elimination that this naturally imposed upon me.

This is a lifetime collection, for Mrs. Merritt's grandfather and grandmother Zerbe encouraged her to start collecting when she was a little girl. She and her husband are wholesale and retail dealers in antiques, but she told me that she has never sold a toy and was not going to start now when I asked her to sell me some miniature tinware of which she had duplicates. She promptly made me a present of the coveted pieces, however.

Mrs. Merritt also collects Franklin Maxim's plates and mugs, miniature sandwich glass and has many complete toy sets of dishes of Gaudy Dutch, Spatterware, Adams,

Chelsea, Leeds. Mr. Merritt has a room full of Pennsylvania Dutch things and fine pewter. He also collects antique baby rattles. The Merritts laughingly told me that one might say that they are "collectors of collections."

Outside of the Berks County Historical Society, which has a nice collection of dolls, miniature dishes, toy wagons, and furniture, Titus Geesey is the only collector that I know who has set out to build a collection of toys like Mrs. Merritt. He, too, has miniature fat lamps and candle stands of wrought iron, which are the choicest items in the Merritt Collection. I cannot make up my mind as to the reason for these tiny (hardly bigger than a peanut) lighting devices. Are they just toys, were they problems assigned to a blacksmith's apprentice, was the blacksmith testing his own skill, or were they perhaps a commission by a collector of miniatures!

**A tiny village made of painted wood chips found in Lebanon County. The smallest house is only 1/2 inch high.**



**Miniature doll furniture most of which was found in a home on Walnut Street in Reading.**





Miniature lighting devices most skilfully and accurately made, perhaps the rarest and choicest pieces in Mrs. Merritt's whole collection. The candlestand is  $4\frac{3}{4}$  inches high, the smallest fat lamp  $1\frac{1}{2}$  inches.



Doll hat and trinket boxes—papered and stenciled.



Toy grain fanning mill  
 $7\frac{1}{2} \times 8$  inches.



Doll-sized schoolmaster's desk and balloon-backed chair, both one foot high.



Tiny tin utensils including very early tin plates with rolled edges, cups, grater, tin coffee grinder, and many coffee pots.





Toy wooden-ware and a miniature splint-basket. The butter-molds may have been used by an adult to imprint individual butter pats. The tiny sink or shelves must have been used in a doll-house.

After a survey of this collection one cannot help but think that every living aid plus the adult people themselves were made the object of a toy. Then there are child-sized toys and doll-sized toys, in addition to the miniatures which usually are replicas of large objects on a very, very small scale. Toys of the 1820-60 period are elaborate reproductions of life-size adult objects—a far cry from many of the simple abstract toys of this generation. The toys prior to 1830 are more primitive, simple, and lovable. Because, I suppose, the early settler had far less time to spend in details to satisfy himself and thought only of appeasing a child with a toy. Such an uncomplicated approach, we have found out today, makes for a more successful toy from the child's point of view, as it allows his imagination to come into play. An adult, however, will usually prefer an intricate and exacting miniature.

I will ask you to allow me now to present to you, via the photographs accompanying this article, part of the Merritt collection of toys—many of them “small as the peanut” which we included in many of the photos so that you may have an idea of the scale of the objects. The peanut we used was one and three-quarters inches long.



Tiny fancy or fluted tin pieces. The largest cookie cutter shown is only 2 1/4 inches.



A china doll-head with homemade body showing Dutch thrift in the use of leather scraps for arms and a poor sense of proportion. Also an early wooden or “peggity” doll.

Miniature red-ware pottery, mostly Berks County pieces. The unglazed but painted cow-shaped rattle was from the Keibel collection.





# PENNSYLVANIA DUTCH PIONEERS

By DR. FRIEDRICH KREBS

Palatine State Archives, Speyer, Germany

The names of the following immigrants are from two sources: 1) *Oberamtsprotokolle* (bailiff minutes) of the city of Heidelberg, for 1741 and 1742, and 2) Lutheran Church Records of Woerrstadt. The names have been checked against Hinke's *Pennsylvania German Pioneers*.

## *From the Heidelberg Area*

1. ZWEISIG, VALENTINE, from Mauer (Kreis Heidelberg) who has requested freedom from serfdom and permission to emigrate is set free, with wife and four children, upon payment of 3 Fl. and 30 Kr. Source: *Oberamtsprotokolle* of Heidelberg, 1741. [Valdin Zweisig, Ship Molly, Oct. 17, 1741.]

2. GEISER, CHRISTOPH, from Eschelbronn (Kreis Sinsheim, Baden) who wishes to emigrate is freed from serfdom. Source: *Oberamtsprotokolle* of Heidelberg, 1742. [Christof Geiser, Ship Francis and Elizabeth, Sept. 9, 1742.]

3. DANNER, MICHEL AND DIETER, from Walldorf who wish to emigrate are relieved of emigration fees because the sum realized from the sale of their properties was insufficient to cover their debts. Source: *Oberamtsprotokolle* of Heidelberg, 1742. [Michel Danner, Dietrich Danner, Ship Robert and Alice, Sept. 24, 1742.]

## *From Woerrstadt (Kreis Alzey)*

4. CHRISTIAN, PHILIP JACOB. "In 1743 Philip Jacob Christian, carpenter, and Elizabeth Margaretha, daughter of Joerg Emich Messerschmid, cooper, were engaged on Easter Sunday; and their proclamation was read the following two Sundays. Several days later, however, the young man secretly left and finally went to England, from where he expects to sail to Pennsylvania. Whether he arrived there is not known as of this moment." [Phillip Christian, Ship Loyal Judith, Sept. 2, 1743.]

5. BAUSSMAN, MICHEL; WEISSKOPFF, ESAIAS; AND BECKER, JACOB. "In 1748 Michel Baussmann and Esaias Weisskopff,

both of them shoemakers and Protestants, and Jacob Becker, a Catholic, left with their families for Pennsylvania. They arrived safely according to reports from there." [Johann Michel Bausman, Johan Esaias Weiskob, Jacob Becker, Ship Judith, Sept. 15, 1748.]

6. SENDERLING, JOHANN NICLAUS; STUMP, JOHANN MICHEL; KRAEMER, JOHANN PETER; STEINBRECHER, JOHANN VALENTIN; KLEIN, JOHANN HEINRICH; CRAMER, JOHANN FRIEDRICH; SCHEDLA, JOHANN CHRISTIAN. "On May 22, 1749, Johann Niclaus Senderling, Johann Michel Stump, Johann Peter Kraemer, Johann Valentin Steinbrecher, Johann Heinrich Klein, Johann Friedrich Cramer, local residents and Johann Christian Schedla, single son of tailor Johann Heinrich Schedla, left for Pennsylvania, the former accompanied by their wives and children." [Johann Friedrich Cremer, Johann Vallentin Steinbrech, Johann Hennerich Klein, Johann Nickel Stump, Johann Nicolas Senderling, Ship Isaac, Sept. 9, 1749. Johann Peter Kraemer, Ship Saint Andrew, Sept. 9, 1749.]

7. SCHEDLA, JOHANN HEINRICH; GERHARDT, JOHANN DIETRICH; REUTER, JOHANN LORENTZ; KOCH, JOHANN CHRISTIAN. "In 1754 the following removed to Pennsylvania or rather into misfortune: Johann Heinrich Schedla with family, Johann Dietrich Gerhardt with wife and children, Johann Lorentz Reuter with wife and child, Johann Christian Koch with wife and children, along with others, in part single young men and women, approximately 40 in number. They had the misfortune of having to spend time in Cologne because the King of Prussia at first refused to grant them permission to pass through. This took a considerable period of time. The group consumed much of their little wealth and finally they had to travel by land to Rotterdam at great cost. I trust that the rest of the local citizenry remaining behind have lost the taste of the New World." [Dieter Gerhard, Lorents Rouyter, Henrich Schedler, Christian Koch, Ship Phoenix, Oct. 1, 1754.]

## Cornelius Weygandt Day

(Continued from Page 13)

always spoken with the authority of one who has read what he has spoken about and has not depended upon what he found in books about books, and because he has always had voice enough to be heard. He has always made literature live for his classes and has taught them how to understand it; and in so doing he has led more students to have a curiosity about literature and to read more books than any other person I have ever known. The result is that some 15,000 students who have sat under him hold him in highest respect. Indeed, every teacher of literature I have ever known has likewise done so; and within the past year a professor of English with an international reputation told me he considers Weygandt's judgment of literature to be superior to that of any other living critic.

Now everything I have told you is more than remarkable, but I can add—and this is not something I am supposed to talk about this afternoon—that in many thousands of miles I have travelled with him by automobile I have seen antique dealers in New Hampshire, New Jersey, and Pennsylvania

bring out from their hiding places objects they have been saving for him to identify and pass the judgment of an authority upon when next he called; while his enthusiasm and encouragement caused an amateur collector of glass in Pittsburgh to become *the* authority on Pittsburgh glass. Perhaps I *may* make all this a legitimate part of my talk to-day by saying that arts and crafts and folklore have always become in his classes closely associated with literature, and very often illustrative material.

As an author in his own right Cornelius Weygandt has published eighteen volumes, twelve of them books of essays on the American scene, two of these being especially loved of all Dutchmen—*The Red Hills* and *The Dutch Country*, both unfortunately now out of print.

And finally I must tell you that the man who has been chosen for to-day's honors is by virtue of his own written contributions to literature the greatest living American essayist.



# Sycamores in Dutchland

By HENRY J. KAUFFMAN

The fact is frequently mentioned that immigrants were attracted to Colonial Pennsylvania by its luxuriant growth of virgin timber. Although much of the eastern seaboard was heavily wooded the trees of Pennsylvania led the settler to a rich soil and an adequate supply of timber for cabins and furniture for many decades. Sycamores were here when William Penn arrived and they have continued to thrive in the bottom lands and on the river banks of the Keystone State.

A sycamore tree can be recognized by a number of characteristics, however, its mottled bark is perhaps the most outstanding. This interesting appearance occurs because the outer dark brown bark falls or peels off in irregular patches and exposes a new brilliantly colored yellow-green inner bark. To the gardener it is a dirty tree, but in large specimens the color contrasts are very spectacular.

The trees grow to immense heights, some reaching one

hundred and fifty feet in height with a trunk diameter from three to eight feet. The French naturalist, Michaux, saw a sycamore near Marietta, Ohio, which had a trunk circumference of forty-seven feet and one nearby had a girth of forty feet. The trunk often divides about six feet from the ground into a number of secondary trunks, thus the massive spreading branches present an impressive sight. They are often planted for shade trees, but their great size and peeling bark are not an asset for this purpose.

The wood is heavy, hard, and tough. Its knarled interwoven texture makes it difficult to split or work. It is said that pioneers often cut thin sections out of the big trunks for cart wheels. If the trees were hollow, as old ones frequently are, they would cut out a larger section, nail boards on the bottom and make a hogshead out of it. In modern times the wood is used extensively for butcher's blocks and for making veneering.

**This great sycamore is thought to have been growing when William Penn came to American shores. Its great height can be estimated by comparing it to the buildings in the background. It is located on the Brandywine Battlefield along Highway No. 1 near Chadds Ford, Penna.**







The great height of this tree might be attributed to its proximity to a well. The trunk obviously divides the base, although one major trunk continues upward. The great limb toward the camera is about fifty feet long and is not more than ten feet from the ground at any point. It is located near Rohrerstown in Lancaster County, Penna.



The hoghead from the trunk of a sycamore tree is about three feet in diameter and over four feet deep. It was likely used for grain storage by the pioneers at Marietta, Ohio. Now exhibited at Campus Martius Museum, Marietta, Ohio.

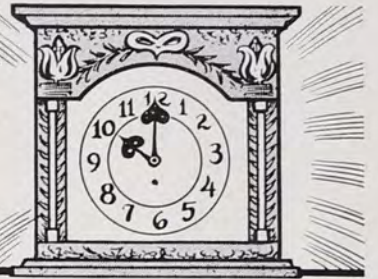
Five secondary trunks branch out from the base of this sycamore. Not extremely high but of good size as most trees grow. It is located near Ickesburg, Pennsylvania.





# The Zehn-uhr Schtick

By Olive G. Zehner



THE Folk Festival at Kutztown this year was quite an exciting event in many respects. What with nationwide TV broadcasts, wedding receptions, visiting Admirals, the first Pennsylvania Dutch Antiques Show, a testimonial for Cornelius Weygandt, and lots more, the Festival was a cultural, popular, and financial success, the cultural dividends being by far the most gratifying to most of us.

People all over the nation were able to see the opening hour of the Festival via the NBC "HOME" show starring Arlene Francis. Dr. Shoemaker welcomed her and escorted her over the Festival grounds.

We'll bet many a mouth watered over the array of Pennsylvania Dutch foods shown, such as: snitz und gnepp, fasnachts, shoo-fly pies, and funnel cakes.

Our old-time craftsmen seemed to enjoy their interviews with the television star. Milton Hill, "hex" sign painter, was quite embarrassed, however, at being asked his age before the whole nation.

Ollie the basketmaker really stopped the show by the naturalness and charm with which he parried remarks with Miss Francis. I liked her suggestion that he try to weave a basket from his "John L. Lewis" eyebrows.

Reverend Clarence Rahn looked very religious and very Dutch as he closed the show with a simple prayer first in the dialect and then in English. It was a most impressive ending.

The Folk Festival received good spots on the two other major TV networks. On the Thursday before the opening day Johnny Brendel and the Allegheny Corn Huskers traveled to New York where they were guests on the Garry Moore show. The same day Paul Harvey, the newscaster, reminisced about his visit to the Festival last year and wished that he could be there again this year.

Photographs of last year's Folk Festival won two grand prizes for Richard Warren of Lancaster in a series of contests run by the Lancaster "Intelligencer-Journal." One was of our Conestoga wagon and the other of Ollie, the basketmaker.

Frances Lichten's new book entitled "Folk Art Motifs of Pennsylvania" will be published by Hastings House on October 18. The date for her Reading autographing party at Whitner's department store has been set at November 3.

Kiehl and Christian Newswanger, artists, of Lancaster County have a book called "Amishland," published by the same firm, that will be out the latter part of October.

Speaking of books, a most successful "Berks County Authors Party" was held at Kutztown State Teachers College, July 31. Over twenty authors were present. I enjoyed chatting with Conrad Richter, a guest from Schuylkill County, who told me that he was a "Dutchman" subscriber from its very inception. Mr. Richter's book "The Town" won for him a Pulitzer Prize. Mr. Richter told me that if and when he ever does a book about his own Pennsylvania Dutch, it will be an honest picture of the people and will



Arlene Francis and Ollie, the basketmaker, enjoy a joke at the Folk Festival.

show both their faults and virtues. Which is as it should be as long as one or the other is not too greatly exaggerated for sake of plot.

When our photographer Clifford Yeich and myself set out to photograph the Merritt toy collection for this issue of "The Dutchman" I carried along with me a pocketful of peanuts in the shell. It was my idea to use a peanut for comparison of scale. We spent some time selecting the most photogenic peanut, only to find out that in contrast to the other objects which were darker, it would have no detail and possibly not even resemble a peanut at all. The solution—we decided to highlight it by rubbing a black crayon along its veins. While we were engaged in this, we couldn't help but laugh about it probably being the only peanut in history that was ever "made-up" for a photograph.

Before I close, I do want to pay tribute to the Reading-Berks County Antiques Dealers Association for the wonderful exhibit of Pennsylvania Dutch Antiques which they displayed at the Folk Festival. They had many fine pieces, one may say museum pieces in the exhibit. The whole reputation of Pennsylvania Antiques was resting on their shoulders because the whole nation was looking and coming to the Folk Festival, and Mr. Rothermel and his group did themselves and all of us proud with their showing. It was certainly a great asset to the Folk Festival.



