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Earl F. Robacker

Elizabeth Adams Hurwitz


Henry J. Kauffman

Don Yoder

Edna Eby Heller

See next page for additional authors

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Authors

Earl F. Robacker, Elizabeth Adams Hurwitz, Henry J. Kauffman, Don Yoder, Edna Eby Heller, and Olive G. Zehner

The Dutchman

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75 Cents



Decorative Elements



The Dutchman

Fall, 1955

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Associate Editors: Dr. J. Wm. Frey
Dr. Don Yoder

Antiques Editor: Dr. Earl F. Robacker

Crafts & Folk Art Editor:
Olive G. Zehner

Food Editor: Edna Eby Heller

Design Editor: LeRoy Gensler

Photographer: Clifford Yeich

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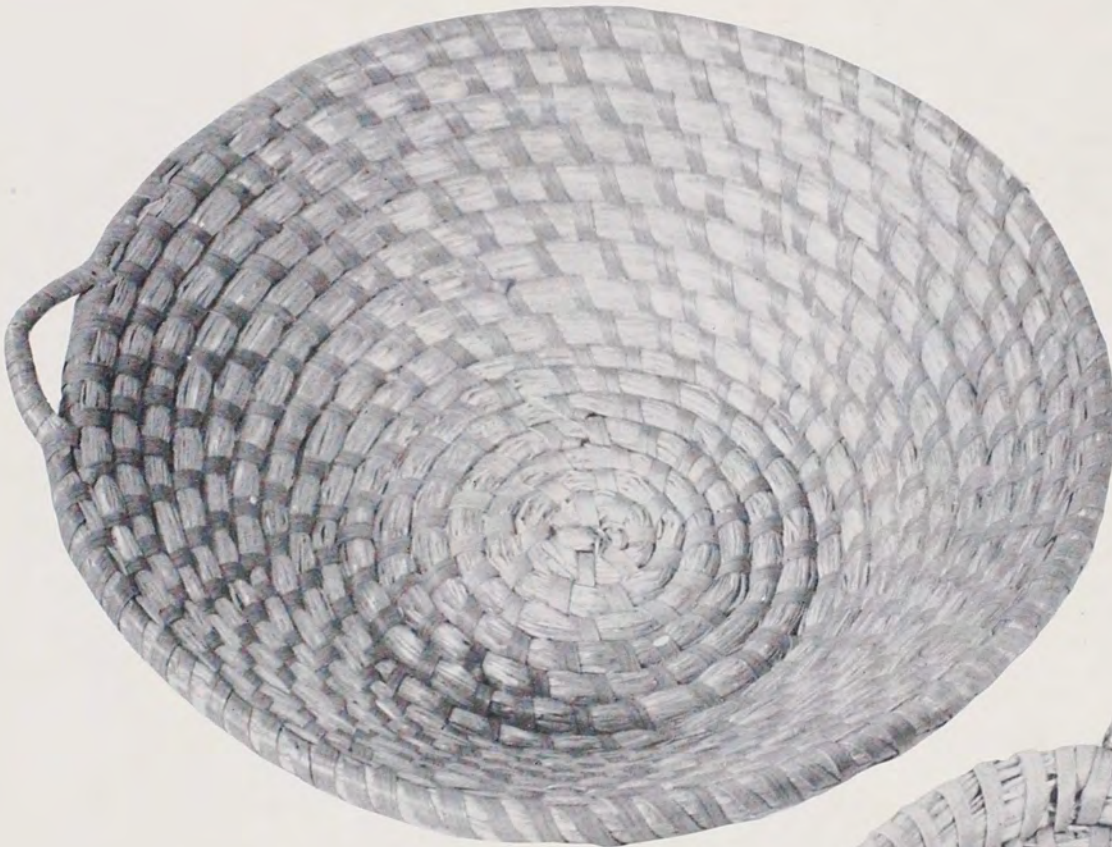
The really competent craftsman is seldom satisfied to let the piece on which he is working stop at competence alone; he lends the deft touch, the imaginative detail which sets him apart from the journeyman worker who is content to turn out a piece "good enough" to serve the purpose for which it was intended. Early craftsmen in both categories must have existed in the Dutch Country, as elsewhere, but it is significant that what has survived the years for today's collector of antiques is what the owners cherished and chose to preserve—the more than merely competent creation, in other words.

BASKETRY

A Pennsylvania Dutch Art

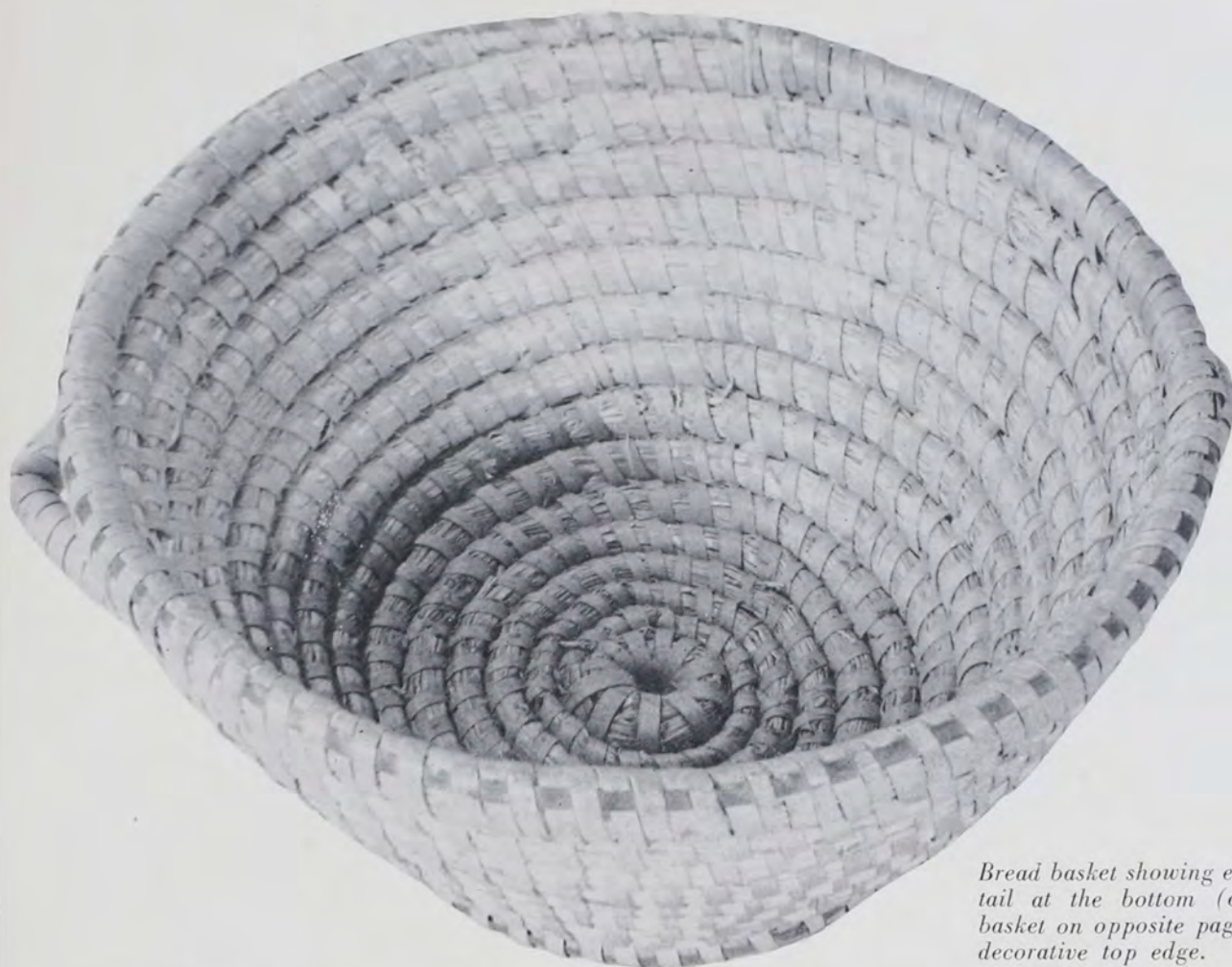
By EARL F. ROBACKER

Basketry, while not entirely a lost art, has all but vanished from the list of rural occupations; in fact, where it persists at all it does so with difficulty—either to meet the uncertain wishes of the tourist trade or to compete with an increasing tide of containers more practical, more convenient, cheaper, and better suited to the taste of the contemporary generation. An added problem is the fact that in Pennsylvania the



Round bread baskets of rye straw, the larger one more carefully made than the smaller. Small baskets sometimes served as receptacles for eggs at Easter time.





Bread basket showing exceptional detail at the bottom (compare with basket on opposite page) and in the decorative top edge.

necessary materials are becoming scarcer—about as scarce as basket-makers themselves.

Perhaps it is difficulties like these which simplify the problem for the collector with a fondness for basketware. He can hardly go wrong, as a matter of fact; what he finds in the shops is likely to be early, and because it is early it is likely to be well made. If he is making his first purchase, he might review a basic lesson for all collectors and study something comparable but known to be new—in this case the nearest summer roadside collection of imports from Virginia or elsewhere. A few minutes' study should be enough to establish major points of similarity and dissimilarity.

Generally speaking, the old baskets of Pennsylvania fall into two classes, those of straw and those of wood. Straw baskets were for the most part intended for indoor use, though beehives, constructed in essentially the same way, proved durable in rain or shine. For that matter, so did thatched roofs and the girdles of twisted rye straw the farmer used so deftly in binding sheaves of wheat or buckwheat and shocks of corn. What the collector will wish to secure, however, will usually be "indoor" straw work.

Most familiar of these pieces is the round bread basket—the container in which the bread was placed to rise after it had been cut loose from the sides and bottom of the capacious dough tray with a little metal hoe-like scraper, and then kneaded. The illustrations will show that these baskets were formed of a continuous coil of straw, usually rye because of its length, tightly confined by pliable oak thongs. As the worker progressed, he interlocked each layer or tier of the basket with the one preceding.



Tightly woven hamper about 15 inches high. The wooden cover is attached to the basket by a leather thong.

Probably finest in craftsmanship is the arschbacke korrup.



Straw hamper about 30 inches high, with flat removable top.



Melon-shaped basket of white oak, commonest and sturdiest of all.

Coils were about half an inch thick, though both larger and smaller ones have been found. In a superior basket, the straw will still be smooth and slippery, with few broken pieces, and with few ends showing. Badly soiled specimens are not usually considered collectible, nor those which have been treated with a preservative like shellac or varnish.

Now and then an oval specimen is seen, and infrequently a very small one, probably for a child in the family, but the usual basket is round, with a diameter of about 10 to 12 inches. Occasionally a single handle was added, to suspend the basket from a peg or nail. Bread baskets were skillfully raked, some being more gracefully curved than others. Often called "Mennonite" baskets, they were in more or less general use throughout the Dutch Country.

Similar in construction were large hampers, closed at the top. One collector, having heard the term "goose feather" applied to these baskets, but not having seen one, was on the point of turning down a "schnitz" (dried apple) basket until it occurred to him that the two articles were undoubtedly one and the same, whatever may have been stored in them. Actually, feathers, dried apples, grain, carpet rag balls, "piece patches" (usually for quilting), and a dozen other things have been kept in them, and any one might have supplied a name as good as the one the dealers use—a rye straw hamper. More than is the case with bread baskets, the shape or swell of the basket is a major point of desirability. So large a piece of equipment takes on the aspect of furniture, and a graceful curvature is the only one likely to give lasting satisfaction. Unfortunately, covers are frequently missing.

The imagination, though not necessarily the skill, of the basketmaker could take on a wider range in splint baskets, which had a multiplicity of uses, indoors and out. By

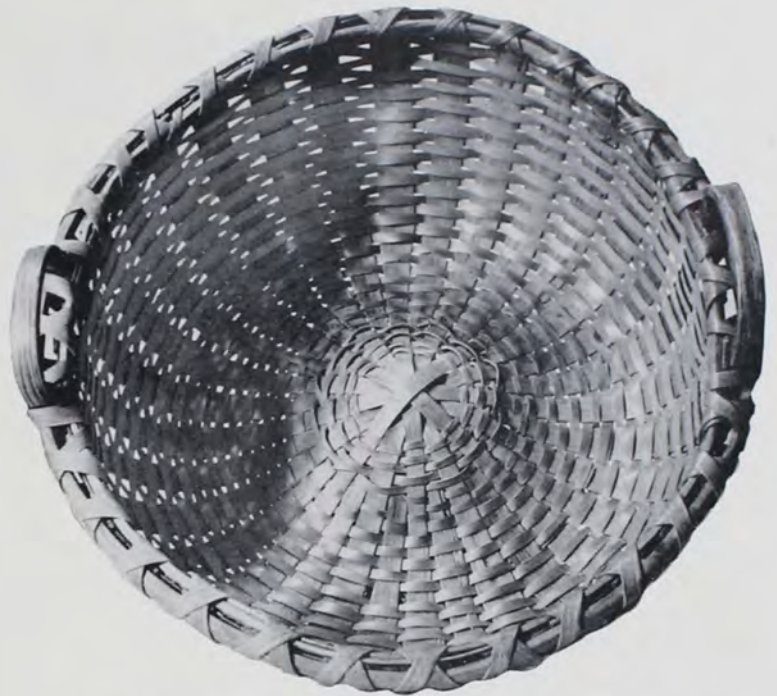
comparison with rye straw objects, these baskets, usually of white oak, are heavy. Their construction was a slow process, with the straight-grained oak calling for thin slicing on the schnitzelbank by means of the draw shave, and a subsequent thorough soaking before it could be laced together as a basket.

The range in size was about as great as the variety of purposes served. Great flat-bottomed baskets with cleverly designed cut-outs at the side instead of handles might hold a bushel of wheat; a little half-melon shape with a hoop handle might hold fewer than half a dozen eggs—that is, it might hold them *safely* until one set the basket down. Just why the melon-shaped baskets could not have been slightly flattened at the bottom, for better balance, is something known only to the artisans themselves.

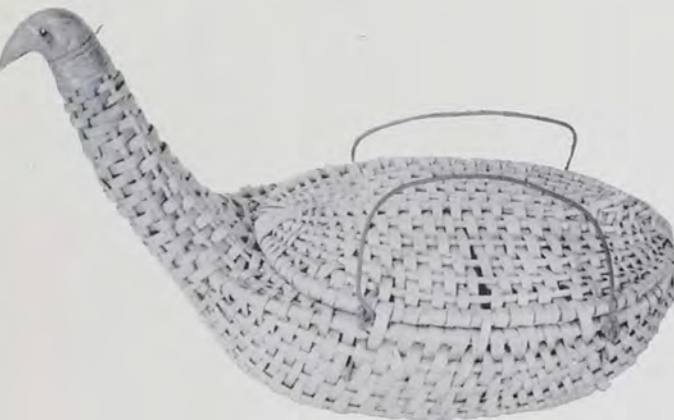
Often finest in craftsmanship among the white oak baskets is the one divided into two sections by the thick bottom strip which continues to the top to form the handle, with each side having its own rake. The Dutch Country word for basket is "korrup," and those familiar with the dialect often call this variant of the melon shape the "arschbacke korrup"—not translatable. Such baskets as a rule are rather small, rarely larger than about ten inches at their



The half-basket, with vertical left side.



Flattish basket of a kind often used for measuring grain.



This whimsical bird has a red bead for an eye, and wire bails for wings. The top lifts up.



"Chinee" baskets, fragile and dainty, in three representative shapes.

larger diameter. An actual *half* basket, with one side vertical, is found infrequently, and was obviously intended to hang against a wall.

The construction of willow baskets, familiar to all, persisted into the early part of the Twentieth Century, and in some areas is still occasionally pursued, though the workmanship is sometimes less than the best. Familiar in some country stores is the oval willow clothes basket with a flat bottom, of no particular interest to buyers of antiques.

Sometimes of willow and sometimes of oak were the "wicker"-covered flasks, bottles, and carboys common up to the end of the 1800's. Made as a protection for the glass, the wicker was fashioned around the object while wet, and made a snug fit when dry. The flat oak splints made both a more attractive and a tighter covering than the round, loosely woven willow. One of the last establishments to make wicker-covered bottles on a commercial scale was operating in Stroudsburg about as late as 1898.

Purely decorative were the delicate little filigree baskets for which no better name seems to have been coined than "Chinee." Chinee baskets, like spatterware and courting mirrors, belong to the Pennsylvania Dutch by association rather than by origin; imported from China, they rated

as curios, and sold for a trifle. Part of their appeal lies in their spot-painted floral decorations, ordinarily of red, blue, and green. So airy they seem to be weightless, these little baskets are marvels of skill in construction, and surprisingly strong. While they exist in a variety of shapes and sizes, they are now seldom found in perfect condition, perhaps because a generation ago one astute collector with time and funds at her disposal quietly made almost a clean sweep of the field! A Victorian affectation was to lace colored ribbon into the upper edge of the basket when the construction made it possible.

In baskets as in some other divisions of what we call antiques, it is possible to exhaust recognizable categories and still leave fine specimens untouched by classification. These one-of-a-kind pieces, which bear evidence of experimentation, of creative skill, or of imagination, are the delight of the collector, though in acquiring them he must recognize the fact that he is entirely on his own. With the creator dead and gone, and with the peculiar circumstance which produced the variation unrecorded, the basket must pass on its own merits or on its value as a curiosity. The bird basket above is offered as a sample of this one-of-a-kind construction.

DECORATIVE ELEMENTS

in the Domestic Architecture of Eastern Pennsylvania

By ELIZABETH ADAMS HURWITZ

Within the last two decades, Eastern Pennsylvania has been revealed by a renewed interest in its history and its art as a source of inspiration to the craftsman of today through the bringing to light of the Pennsylvania Dutch culture. Much has been written and published of its indigenous arts of pottery, ironwork and manuscript writing, its furniture and the products of the tinsmith, such as household utensils. The people's art of the day of the handcraftsman has been deservedly admired. Little, however, is being done to preserve the products of the early industrial era in this vicinity. There seems to the writer to be a danger that a most interesting, varied and charming aspect of American design may be lost through indifference. The earlier products show the quaintness and unmistakable practicability and sincerity of individually handwrought pieces, whereas the decorative elements covered in this article manifest a certain unsureness and lack of unified expression undoubtedly due to the confusion of artistic standards in a world newly interested in mass production.

The art expression of this transitional period has been in disrepute among the designers of the present day because of a change in attitude toward ornamentation, particularly in the field of domestic architecture with which this article is concerned. The enrichment of structural parts of small dwellings undoubtedly did reach eventually a stage of superfluity almost amounting to absurdness within the same period which produced ornate house furnishings, elaborateness of public buildings, over-dress and ostentation in every phase of life during the last half of the Nineteenth Century. Of the period between these two, much remains, however, that has the charm of natural and simple experimentation with new products and new processes introduced by the early machine age. It is this period that the writer wishes to describe and it is from the homes of the average and the well-to-do families of this time that the drawings in this article have been made.

It must have been true that for a time the simple tastes of the early craftsman's period were retained for many of the same men were employed to lay out patterns for planing mill and iron castings. They are full of invention and amusing adaptation of the motifs so well-loved by the early furniture makers, potters and tinsmiths. The most unpretentious dwellings were "finished" especially on the main street with bits of ornament, possibly superfluous but really captivating to the artist who is faced with the dull aspect of converted store fronts, uninteresting brick row houses and pseudo-modern establishments which crowd the main street of Pennsylvania towns today.

These forms, though they have distinguished antecedents in the colonial and early national architecture of America, will undoubtedly have no progeny. The trend of modern design is away from playful and superfluous ornamentation and the writer for one is wholly content with this. One can, however, still enjoy the spirit of village life in which these expressions came into being and with some nostalgia recall that they once represented the yearning for refinement and culture on the part of a new and vigorous people, soon

to be overwhelmed by the multitude of possibilities presented by a wholly machine-made age. No family was too poor to have a porch. If some were newly rich, who are we to blame them if they vied with their neighbors to encrust every available square foot of their front with the new products of their mills and factories?

One may search in vain for some of the finest examples of this pleasant period twenty-five years from now for they disappear with no ado. The painter adds a tidy sum to include the fancy porch railings in his estimate, or the modern housewife finds them too hard to scrub, so down they come.

It is, therefore, with no apologies that a representative group of designs has been illustrated, not all in the "best" tradition, not all having the grace of proportion characteristic of the lasting in architectural ornament. This article is in the nature of a record, not an evaluation.

General Characteristics of Domestic Architecture in Eastern Pennsylvania

In the development of the rural countryside of Pennsylvania, through which the only means of transportation was by horse drawn carts and stages, into villages, towns and boroughs, when communication grew easier by means of railroads, there is little evidence of the influence of the world at large and the forms of architectural design which are usually considered typical of this period. When the foremost architects of England, such as Sir Christopher Wren, were crystallizing the beautiful Georgian style, the farmers in Eastern Pennsylvania outside of Philadelphia were building log houses. Their early attempts at more elaborate homes were of Pennsylvania field-stone, or brick and exterior ornamentation was rare.

In "The Story of Architecture in America," Thomas E. Tallmadge describes this lag in domestic architectural design very reasonably as follows:

"Theoretically, two courses lay open to them, either to evolve a new kind of building, based on limitations and stern necessities of their condition . . . or to copy in the New World as closely as circumstances would allow the homes so lately forsaken in the Old . . . the colonists, far less independent in matters of art than in religion and politics . . . immediately tried to reproduce the beloved homes of the fatherlands."

Memory, in the case of the settlers of the particular neighborhoods represented in this article, dwelt rather on the high stepped roof, the rough heavy classical detail of the Renaissance styles in Germany and Holland than on the timbered homes of England. The colonists in this part of Pennsylvania were separated even from their neighbors, the English Friends, by barriers of a different culture. It is known that differences of language made for provinciality even in the political life of the early days, although the German settlers were among the first to respond to the call for men for the Revolutionary army. It is not to be wondered at, therefore, that fashions in domestic architecture which were closely followed in cities and large towns had few followers in the German settlements in Berks County.

Their homes were built by the versatile carpenter, or housewright, not by architects. In the search for persons known to have been the house builders of the early period, not a single name has been identified.

Geographical differences account for the prevalence of wood in New England and of field stone in Pennsylvania. At the time when Bulfinch and the Adam brothers, James and Robert, were the professional architects of the city, their work represented by a few characteristic homes, this region apparently had no counterpart for the work of Samuel McIntire of New England, the versatile carpenter architect.

Of the brief revival of Roman classicism commonly associated with the name of Thomas Jefferson and the public buildings accredited to him, little evidence is found except a few details of poorly understood classical ornament and the popularity of the portico. Tallmadge emphasizes the unmistakable imprint of American workmanship and building material, however, even on this period of direct copying and conscious imitation.

The Greek Revival, placed by Tallmadge in the period between 1820 and 1860, had little or no effect on Eastern Pennsylvania and while the towns of the state of New York were christened Sparta, Corinth, Ionia, Athens and Rome, those in this state held their Biblical names of Bethlehem, Emmaus, New Jerusalem, Ephrata and Andalusia. The Biddle House in the last named town, Girard College and a few other buildings remain to show that proximity to the cities was responsible for the few exceptions. That this revival was not a renaissance in the sense of the people creating it may be proved by the fact that no attempt was made to copy the interior of the Greek dwelling but the builders were content with the profile and exterior appearance only. However, the presence of window grilles, balconies and balustrades as ornamental features persisted even in this period.

In "The American Craftsman" by Scott, Graham and Williamson, we find an interesting comment on the difficult task of assigning "period" names and characteristics to dwelling places in any particular region.

"The architecture of the common people has usually been of more interest and originality (than that of public buildings) but little has been written about it. There are marked regional differences in common dwelling places and they do not shift from style to style as public or wealthy architecture does.

"To a considerable degree, period is a matter of class and economic position. The greater number of average homes are late Victorian. Thus at any given time we find a diversity of periods within the same community with the poorer classes who are always in the majority lagging as much as a century behind."

The period from 1860 to 1880, named by Tallmadge the Parvenu Period, saw the new industrialism under way. This is the time when side wheelers were replacing the clipper ship. American tourists were travelling to Europe in great numbers in a pathetic avidity for culture which they might better have found at home in the continuance of old world traditions already transplanted and thriving in the New World. In England the Gothic style was being revived in the Victorian; in France, always somewhat at odds with prevailing artistic trends, Carcassonne was being restored by Violet le Duc and prominent architects were studying Byzantium. The French style of the Third Empire and Victorian Gothic were an indigestible fare for Americans and the Eastlake "style," if it may be so dignified, with

cupolas, fancy brick work, jig saw forms, many chimneys, patterned slate roofs, bay windows projecting from corners, and high cornices surmounted by Mansard roofs, appeared in full fling at the Centennial Exposition at the end of an era of decidedly bad taste. Architects were trained in Paris, and their effusions characterized resort hotels, public buildings, and occasionally the homes of the wealthy. The brownstone fronts of midtown New York seem to the writer to be the most respectable of the effects of this era on dwellings because of solid construction. This kind of heavy dignity, however, was ill suited to the needs of home builders in small towns and where we see occasional examples in larger towns and cities of Eastern Pennsylvania, they still create an atmosphere of gloom. Here as well as in New York they are more likely to be converted into rooming houses, offices and beauty parlors, than still to be in use by private families.

As bad as this aspect of domestic architecture may have been in the development of artistic tradition, the later period from 1880 to 1910 produced nothing more notable and it was not until the Twenties brought a consciously national urge to the front that people became aware of regional heritages of good design. Reproductions of colonial and post colonial homes became common, and where this was not confused with prevailing fads like the imitation of Spanish American homes, unsuited to the climate of Atlantic states, they gave some consistency to the aspect of towns in Pennsylvania. The impact of functionalism rampant, felt in the occasional outcroppings of "modernistic" homes feebly following the experiments of Frank Lloyd Wright, has hardly touched the still provincial Pennsylvania and one might wish that this, too, might await the sometimes beneficent effect of time. The urge to restore the dwellings of rural Pennsylvania built in the post colonial period is popularly felt now and the interest that practising architects take in this revival seems to be proof that they are more closely fitted to our needs than the unfortunate products of the transitional period of early industrialism.

Regional characteristics seem to the writer to be well worth preserving in America. With the growing consciousness of design for living in every community, throughout the country highly varied in tradition and heritage, and with the better understanding of the possibilities of the industrial age, there should be no need of uniformity. The individuality of homes, their personal and intimate quality, as expressed in the spontaneous use of well chosen ornament, should never be lost. It is this inherently playful quality found in the homes of ordinary people, even in the confusion of the Nineteenth Century, which one regrets to see forgotten.

Characteristics of Domestic Architecture in Towns

The towns of Eastern Pennsylvania grew from villages slowly built up along main roads and at crossroads, to nearly their present size, about the middle of the Nineteenth Century. Rural families moved into town from the farms when at the beginning of the industrial era the factories began to attract the young folks and labor became difficult to get in the country. It was some period of time before the small towns were replenished to any great extent by the city dwellers returning to rural communities, in fact not until transportation had become so easy by automobile that it was possible to live in the small towns not too distant from the city and travel daily to work. Many of the dwellings from which these illustrations have been taken were built in the earlier period, between seventy-five and one hundred years ago, and it is from a small group of towns in Berks County

and their adjoining communities that the present selection has been made.

The dwellings are for the most part very substantially built of brick, stone, or frame. They usually have three stories and are topped by a flat roof, though gable roof and Mansard roofs may also be found commonly. They are occasionally free standing, particularly those built of stone, but more often they are built close to one another tightly adjoining, sometimes with a common wall from the second story upwards, allowing the space of a narrow alley between buildings from which some light is obtained for the middle rooms. This alley is entered thru a door, sometimes solid, but more commonly latticed or carved. It is this closely packed arrangement which has created the characteristic proportion of the town dwelling of the family in moderate circumstances. The frontage may be as little as fifteen or even ten feet on the main street. The depth of the house may be sixty to seventy-five feet and the lot may run another twenty-five to fifty feet behind the house. Flower gardens and vegetable patches made the back yards picturesque and from the alley which runs parallel to the main street one discovers back porches, summer houses, tool shed, and other small out-buildings which are ornamented with all manner of patterns.

It is as though these newcomers to the town life crowded as closely together as possible for warmth and companionship, and close as well to the street lest by setting their houses back the old folks might miss something. The best room, or parlor, is set almost directly on the pavement and here to this day, may usually be seen some older member of a family sitting in an arm chair pulled close to the window to see and report who goes by. The door is flanked by a rather high stoop for cellar windows are of good size and the main floor several steps up from the level of the street. It is the wall facing the street which usually bears decoration although this is not always the main entrance to the dwelling. The doorway, usually recessed about eighteen inches to two feet, may be built of wood or stone, or brick houses, and is often carved with finials of vine or leaf patterns. Semicircular arches above the door are sometimes cut in a scalloped pattern. The top of the arch may have a cartouche superimposed identical with or similar to those found on the windows.

On the older houses window sills on the front and the side wall windows near the street often have patterns in very simply gouged line. Cornices often carry a pierced pattern and these may also be found along the eaves or under the slant of a gable. Gables are often filled in to the level of the attic window with a symmetrically planned design, either pierced or a combination of lathe forms and piercing. Occasionally may be found scalloped and scrolled overhanging ornament all along the eaves and up to the gable front. Old residents say that many houses originally had these but many have been removed. Cellar windows are inset with an iron grill.

The front door may have a small porch with four or two posts and some have no supporting posts at all, being braced to the door lintel. Porches in the front, however, were apparently not designed for informal living as were those on the long side or back. Though those in front sometimes have two built in benches, they are stiff and uncomfortable and one seldom sees them in use. Side porches, however, are graciously long and deep. Rear rooms are usually narrower than those in front and the porch does not project at the rear or long side but follows the line of the front of the

house. Often built two stories high the upper porch is completely railed off and the posts carry a transitional scroll leaf or heart motif identical with that on the open porch below. Small out-buildings often carry the overhanging scalloped decoration similar to that used on eaves.

More elaborate town dwellings have a rather formidable proportion. Three stories of identical height or two stories and a half face squarely to the world with rows of identical windows and a flat roof or one of the Mansard type. Considerable ground originally surrounded them but few have retained their solitariness for as town taxes rose, small lots were sliced off the main grounds and sold to make room for other dwellings. The main street side, or if the house is built on a corner, the front and side of the lawn may be enclosed with an iron fence and entered by an elaborate gate. This, however, leads to the front or parlor door, and as in the small dwellings, the business of living is usually transacted from the side or porch entrance. The porches may be faced with wooden railings as in the smaller dwellings or they may have an iron gallery similar to the fence surrounding the lawn but not usually identical in pattern.

Doors, windows and overhanging eaves may be ornamented as in the smaller dwellings. The flat roof may have a "look-out" porch surmounting it, surrounded by a kind of iron picket fence. These more elaborate dwellings are usually of brick and in some the ornate quality of surface, which was much desired in this period, was achieved by cutting the bricks themselves into rose or diamond shapes on the face.

Characteristics of Domestic Architecture on Main Road Rural Dwellings

Stone dwellings of stone elegance are more commonly found along the main highways but out of the towns. Many were originally the main house of large farms but they have gradually been stripped of their land until only a remnant remains. In some cases main highways have been run so close to the front door that the family has entirely retired to the back or side of the house and the whole aspect is one of desertion or of shabby respectability withdrawn from the busyness of the modern world. The house is generally too large for the family of today so the venerable front rooms of yesterday still retain their isolation and the front door may be approached by means of a brick pavement almost lost in grass.

The deeply recessed doorway is, of course, more commonly found on stone dwellings and the proportion and general characteristics definitely possess more charm than the over-elaborate town dwelling. Springhouse, summer-house and well may be canopied with typical scalloped borders. The back or side porches again present a more gracious and lived-in appearance than the imposing front.

Materials and Workmanship of Domestic Architecture in Eastern Pennsylvania

In the Practical Book of American Antiques by Harold D. Eberline and Abbott McClure may be found abundant evidence for the assertion that "in no other field (than that of home building) do we find more convincing testimony to the continuity and perpetuation of Old World craft traditions."

Several types of wood carving used by the early carpenters are mentioned in this book. "Modelled" carving, in which the design was done boldly in relief from a background lowered by gouge and chisel, and carving in the round were perhaps the most skillful techniques. "Flat" carving in

which relief was obtained by sunk or sharply gouged ground-work and the edges of the form were not modified called for less artistry. "Scratch" carving is characterized by a sharply incised design, largely in line and with a few bevelled cuts to add larger areas. Most of these techniques resemble those used for stone carving on tombstones. The motifs as well are similar, the tulip, rose, sun and radiating pattern being common but these were not restricted to use in Pennsylvania Dutch communities.

For most decorative work on domestic architecture, white pine was a favorite wood. This was protected by a heavy coat of white paint. Other woods used were poplar, oak, occasionally walnut and rarely mahogany. Like the Hadley chests of Massachusetts, decoration was often crudely drawn in flat or scratch carving for small detail. Where classical motifs such as roses, rosettes, foliated scrolls, acanthus etc., were used, identical patterns for woodwork may be found on both sides of the Atlantic. The tradition was obviously continuous from semi-mediaeval and Renaissance traditions, through English and German migrations.

The name of one workman mentioned, that of William Rush, born in 1756 and apprenticed to Edward Catbush of Philadelphia, was apparently a journeyman carpenter of considerable skill but no dwellings built by him are known. Like all types of craftsmen of the early period, training was entirely by the apprenticeship system. A local carpenter and furniture maker of Allentown was known to have been employed by the Dorney Furniture Company for fine hand carving and also to have made wooden patterns for ornamental cast iron. In all probability the demand for ornate galleries, fences, and other features made of cast iron called for the skills of the hand worker in wood.

Henry C. Mercer describes in "Tools of the Nation Maker" a number of ancient carpenter's tools which he asserts are peculiar to the workmen in Eastern Pennsylvania. For surfacing, the polless broad axe resembles a goose-wing in shape. The wheel lathe was commonly and skillfully used. The wood rasp, open hand saw, keyhole saw and forming chisel or firmer were used for patterning decorative porch ornament. Gouges, the axe mortise chisel, carpenter's mallet, the spiral anger-bit, gouge bit and spoon bit are known to have been in the tool kit of early carpenters.

The process of manufacture used in making cast iron ornamental detail for domestic architecture used in the period from 1880-1910 was an outgrowth of methods in common use in the colonies as early as the middle of the previous century. In their homeland of Germany, a well developed iron industry had thrived for four hundred years. Early bloomeries or forges were built like those of Germany and Spain like a blacksmith's fire with deep fire pot. The blast was at the side, not at the bottom. The furnace was built into a side hill and the ore, limestone and charcoval were fed from the upper level. The ore was melted and run into "pigs" in a sand bed. These could be cast as such or reheated, puddled (stirred and turned) and hammered into "bloom." Moulds were carried from furnace to furnace in this region. At least fifteen of these furnaces are known to have existed before 1800. Such names as Pool, Colebrookdale, Spring Pine, Mt. Pleasant, Birdsboro, Oley, Charming Elizabeth, Hereford, Hopewell, Warwick, Moselem and Windsor Furnaces occur in the history of colonial and revolutionary Pennsylvania. The process in converting pig iron into the ornamental iron work used on the homes of the wealthy in the gay nineties was in no respect different from that used today in the manufacture of wheels, gears,

and army and navy equipment of great variety. A wooden pattern was made with great precision and skill. No examples of these patterns have as yet been found but they were certainly of some artistic value and of great variety. The grape motif is found very frequently in work of rugged workmanship as well as delicately modelled pieces. Classical motifs such as scrolls, leaves, acanthus and other floral forms are often well executed.

The wooden pattern is packed into a bed of sand to which clay, loam and carbon have been added to prevent burning. When the impression has been made by the wooden pattern in the sand, it is removed and the molten ore is poured into the open sand mould. No examples have been found in which a core has been used, and the resulting casting is usually unfinished and grooved on the back. Handwrought iron is sometimes used as supporting framework for these cast iron decorations and the locks, latches and hinges are also as a rule made by a blacksmith as the cast product is brittle and unsuitable for use where strain occurs.

Examples of ornamental gateways, porch railings and galleries and window gratings are not as frequently found in museums and private collections as are the stove plates of the earlier period. Their bulk and the difficulty of storing them probably accounts for this fact. However, in the Mercer Museum at Doylestown, in the Berks County Historical Society in Reading, and at the Landis Valley Museum, occasional pieces have been preserved. The use of scrap metal in the prosecution of the late war effort caused many fine examples to be lost. Home owners interested in preserving some of the quaintness of their rebuilt houses sometimes use a cast fence as garden ornament, or balcony rail and one restaurant in the neighborhood has introduced a complete fence and gate as an interior decoration. One could wish that the people of this region were not so loath to admire the products of their own making.

Persistence of Typical Pennsylvania Dutch Motifs in Decorative Elements

In the heart of the Pennsylvania Dutch country, Berks County towns are filled, even after a century and a half, with the relics of the colonial period of the individual hand craftsman. It would be strange indeed if the well-loved patterns to be found in quilts, pottery, fracturs and tincraft were not to be reproduced with the variations due to the materials in the woodwork of the early industrial period. That such was indeed the case will be amply shown by the illustrations in this article almost without exception in the earlier period. The writer has come upon no evidence whatever to suggest that the motifs had symbolic meaning to the builders of these dwellings. They were undoubtedly familiar with the meanings when used in religious books but they seem to have survived only as popular art forms, undergoing simplification and not improving with constant use as may be seen in the later examples.



CARVED
WINDOWS AND PORCH
KUTZTOWN.

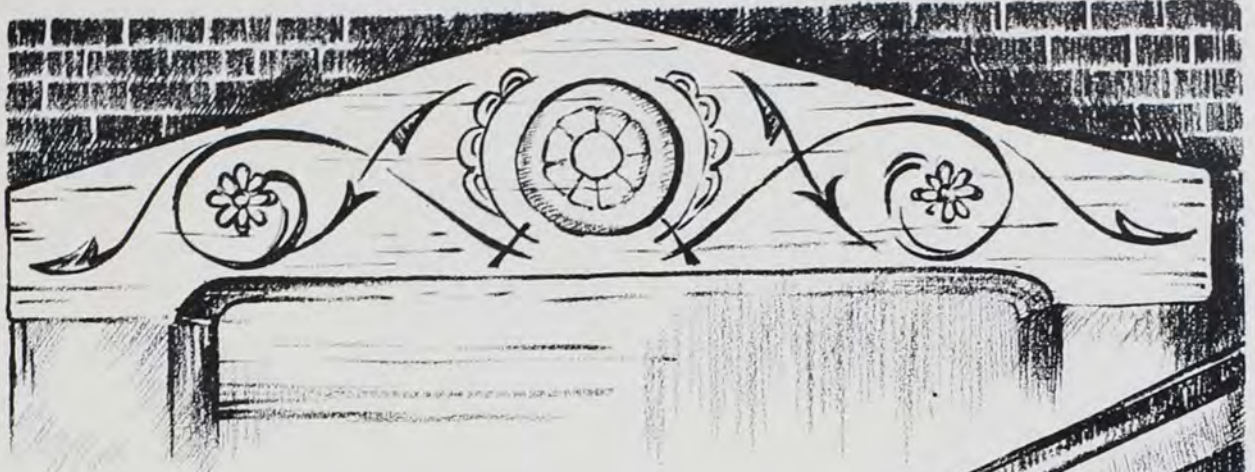
Plate 1

In the carved window sill at the top of this plate may be seen a simply gouged pattern which resembles the growing lily of the pottery and fractur designs. Certain modifications are no doubt due to the handling of the two. Each leaf is a beveled cut and the petals of the lily likewise, creating a form which radiates not from a curve at the base, but from a circular point. The small circles, usually symbolizing the pearl of great price in religious manuscripts, are here repeated with the diamond, or cornerstone to form a border and this movement is again repeated on the diagonal on each side of the window arch. Admirably adapted to the space and to the material and technique of the gouge, patterns such as these are usually found on houses built about ninety years ago. This design appears on windows near the street but back windows are not carved. Unfortunately, in this case the

whole street front of the dwelling has been replaced by fancy brick and decorated with the less well-proportioned pendant lathe decorations illustrated on plate two in the lower porch.

To the left on plate one the example shown may suggest the lily or rose pattern but the design has less freedom in execution and the workmanship is more finished but without the characteristic boldness of line. The porch itself in this example appears in poor proportion to the rest of the house and the posts have little grace.

At the bottom of this plate, another fine example of free carving over a window suggests in the center a keystone in form. The piece is superimposed, however, and the window arch is a continuous form. The resemblance to the fleur-de-lis is noticeable but not as clearly as in the pierced work on cornices on Plate 6.



WINDOW AND PORCH.

• FLEETWOOD •

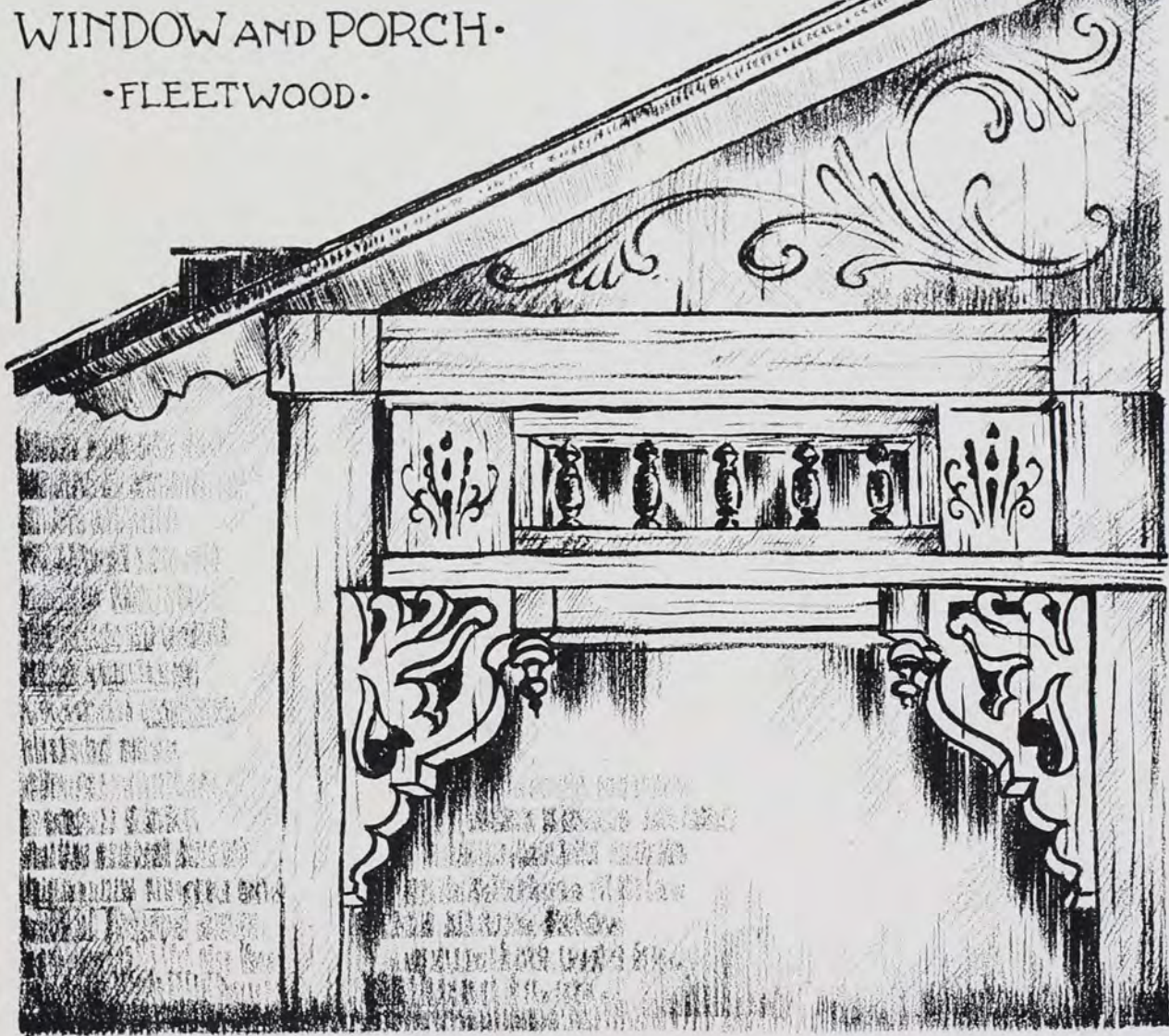


Plate 2

At the top of this plate another example of bold pattern recalls the rose and lily form with an unusual quality of freedom in line. The porch illustrated at the bottom of this plate has three distinct techniques of decoration. The inset triangular panel would seem to be a part of an earlier structure, though it would be difficult to find the facts of the case. Cut entirely in line, it seems to have no recognizable motif unless the form may be suggestive of calligraphic drawing. The small square panels

at either side are deeply incised but uncertainly designed, as are the pierced bracket panels below. Small posts and pendant knobs below are lathe decorations of doubtful artistry and seem to detract from the simplicity of the pattern conceived above. The overhanging porch front is cut with a bold inward and outward curve commonly found on supporting members and combined usually with the scalloped eave decorations.

GABLE ORNAMENT &
•KUTZTOWN•

BRICK PATTERN

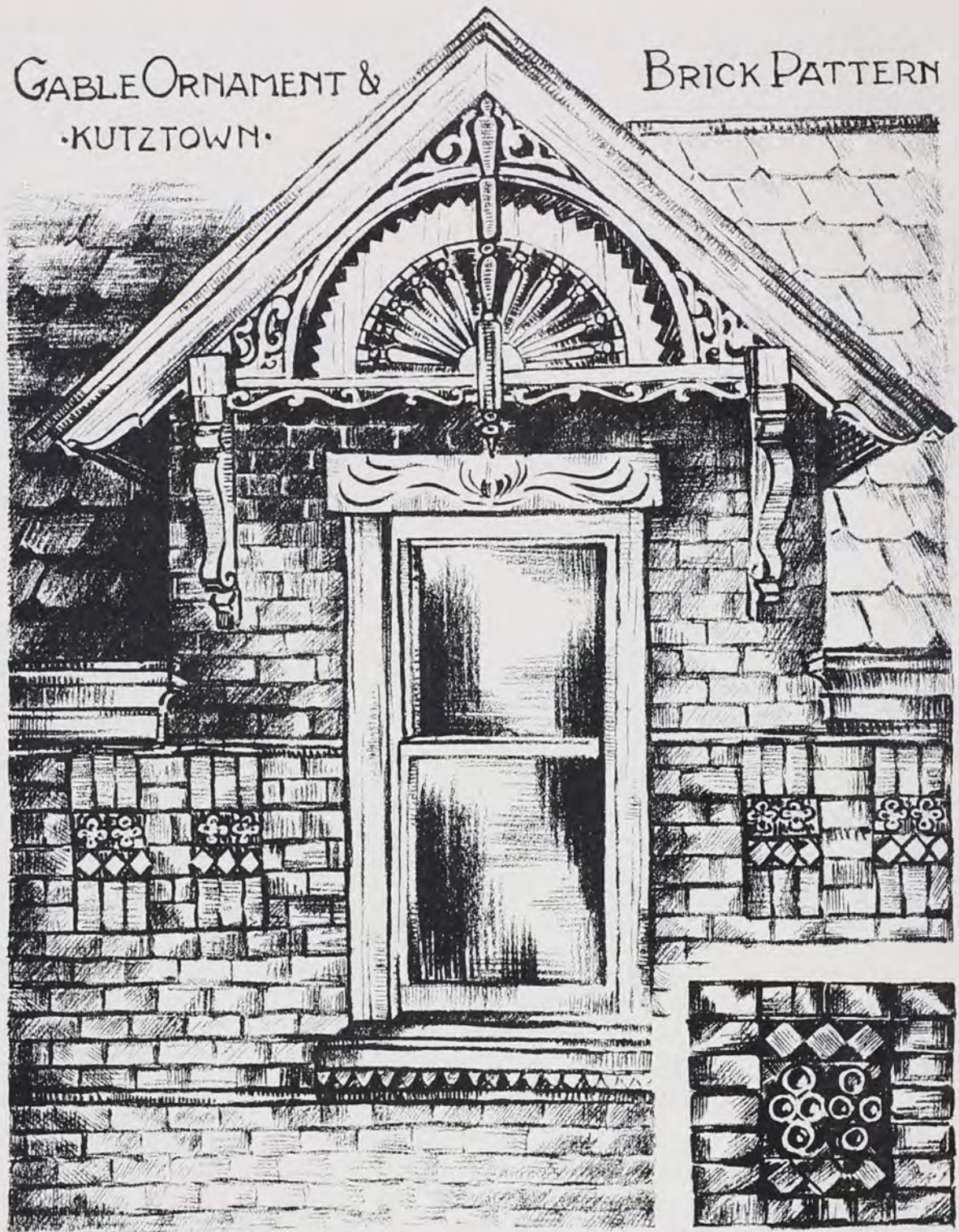


Plate 3

The dwelling from which these designs were drawn is one of the more ornate types of brick structures usually found in towns and not so often in more isolated places. The dormer is only one of many inset in the Mansard slate roof and cupolas break into the line of roof and sidewall at various heights creating an irregular and rather cumbersome appearance. The brick, however, is of a rich dark red clay, and is skillfully varied in the laying to enrich the texture of the building. Rose forms are inset in panels near the windows and at the window sill the effect of a pattern is obtained by diagonal facets cut into the face of individual bricks. The gable decoration

of wood is composed of well-proportioned lathe forms and a circular piece with serrated edge. The total form suggests the sun-burst pattern frequently found in quilts. Pierced scrolls are tightly wedged in the corners. The simplicity of the gable is broken by the pendant lathe form in the center. At the top of the plain rectangular window is a simply gouged line pattern similar to those in Plates 1 and 2 but not showing the directness of workmanship characteristic of the earlier work. This dwelling is perhaps twenty-five years later than the ones of simpler type.

PORCH AND WINDOW DECORATION..

·KUTZTOWN·

CORNICE..



Plate 4

The drawings on this plate were taken from the rear porches and side walls of an old stone residence which possesses the interesting and well-executed carved doorway and windows on Plate 16. It is introduced here for the sake of comparison with the simpler pierced scroll work and with the star motifs in Plates 5, 6, 7, and 8. The six pointed star encircled and elaborated with complex scroll and leaf forms may be found in numerous

variations of proportion. The deeply incised fleur-de-lys is uncommon, but may be suggestive of the intermixture of French Huguenot influence in this neighborhood. The porch railing is treated in bolder style. Over the side window may be found a keystone form made of two layers of wood overlaid. Within the frame of the top piece is set a closely carved design suggesting an inverted heart motif.



Plate 5

Gable insets vary in treatment from this rather lacy pierced effect to the bold simple forms of those in Plate 9. Here the dwelling itself is a frame structure. The five-pointed star has not been found elsewhere. Above the star, pierced scroll work suggesting the growing lily of the fractur painting extends gracefully into the very tip of the gable which is unusually high in proportion. Pierced patterns of tulips extend along the eaves and under the gable decoration to the top as well. A very

common form of snow-catcher ornaments the steep roof. The eagle in cast iron is well modelled. While this motif is often found in Pennsylvania Dutch design it seems more probable to the writer that both the five-pointed star and the eagle represent a conscious use of American symbols as such. The decoration on the window is cut deeply with chisel and gouge and shows a contraction of the freely executed line work on earlier houses.

PORCH AND CORNICE ·KUTZTOWN·

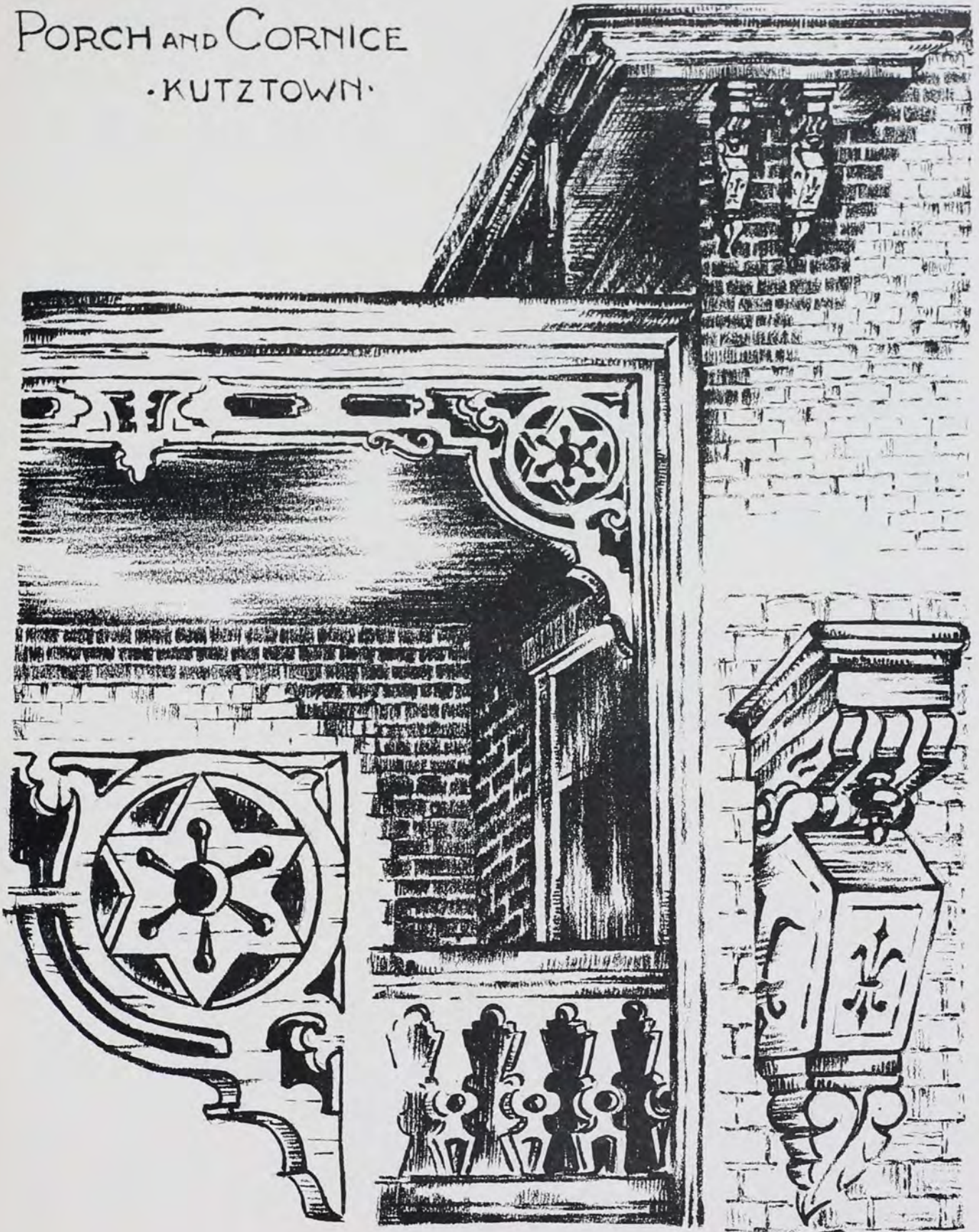
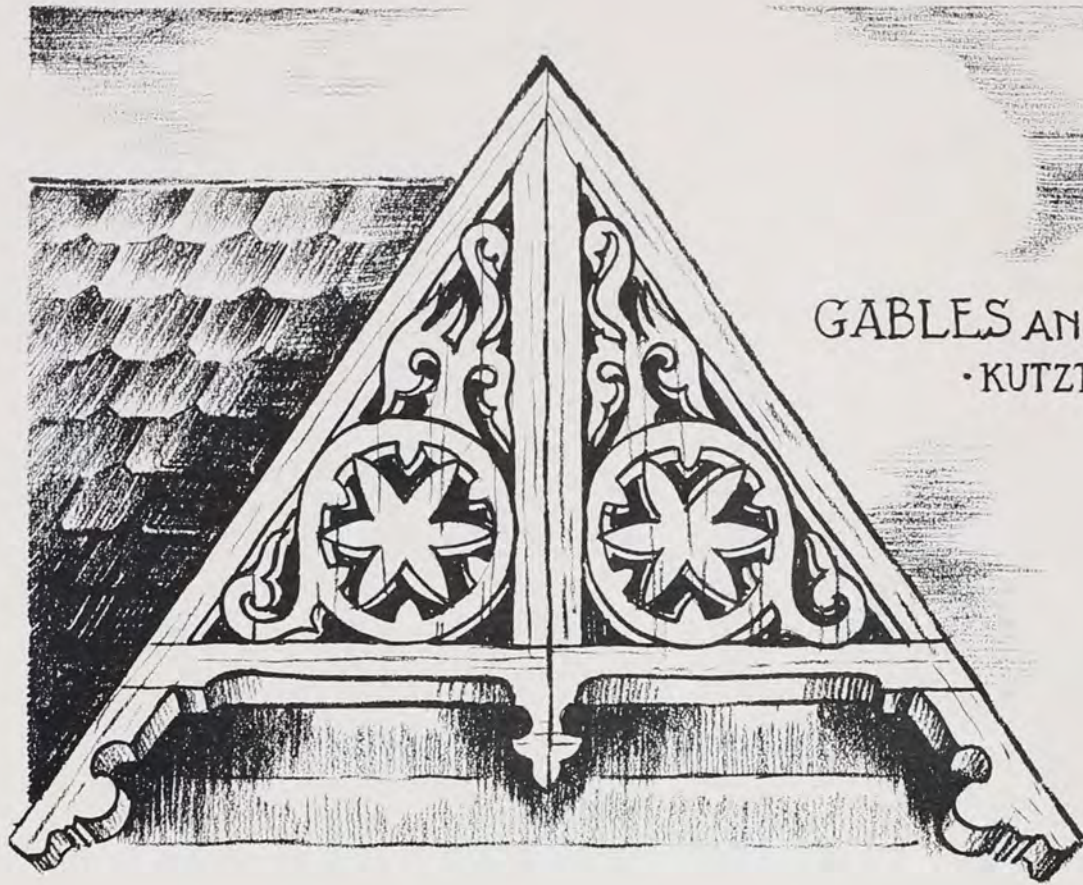


Plate 6

The star motif in the porch illustrated here is pierced in the center with rays radiating from a large circle. This may be found as superimposed triangles in the symbolism of fractur painting where it represents the star

of the east. The cornice is braced at intervals with pairs of pierced forms containing the rarer fleur-de-lys but in this case finished at the base with a rather crudely executed acanthus form.



GABLES AND PORCHES
 • KUTZTOWN •

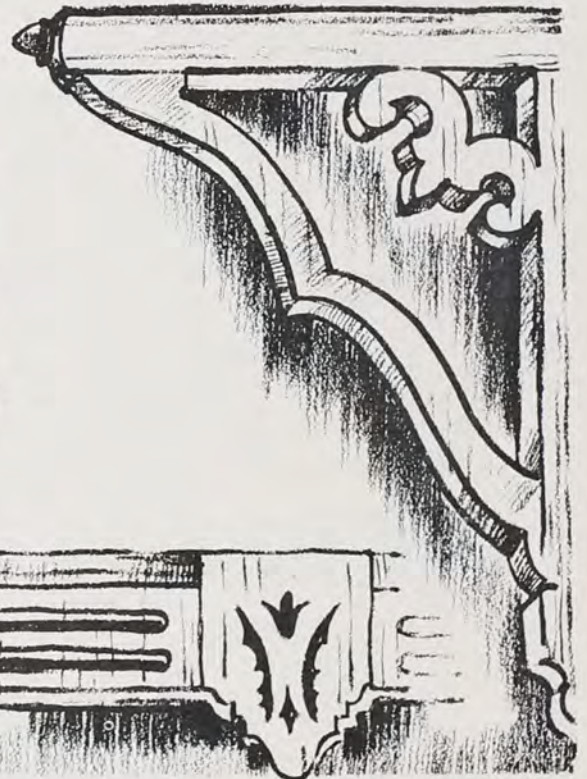
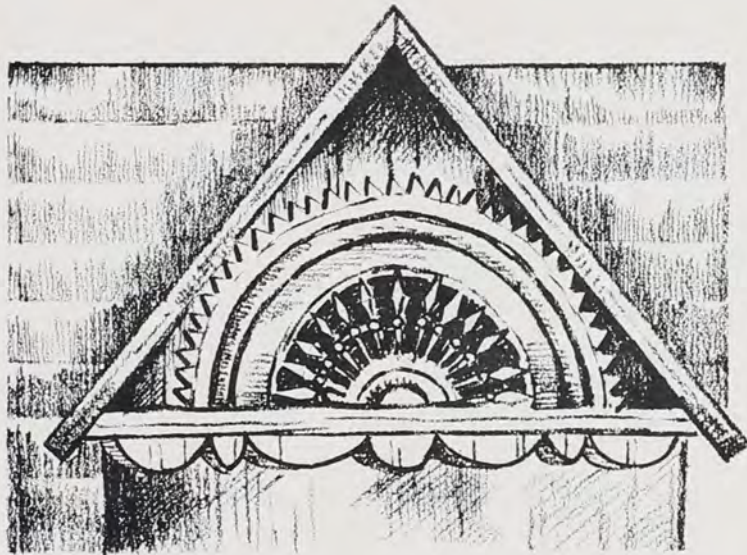


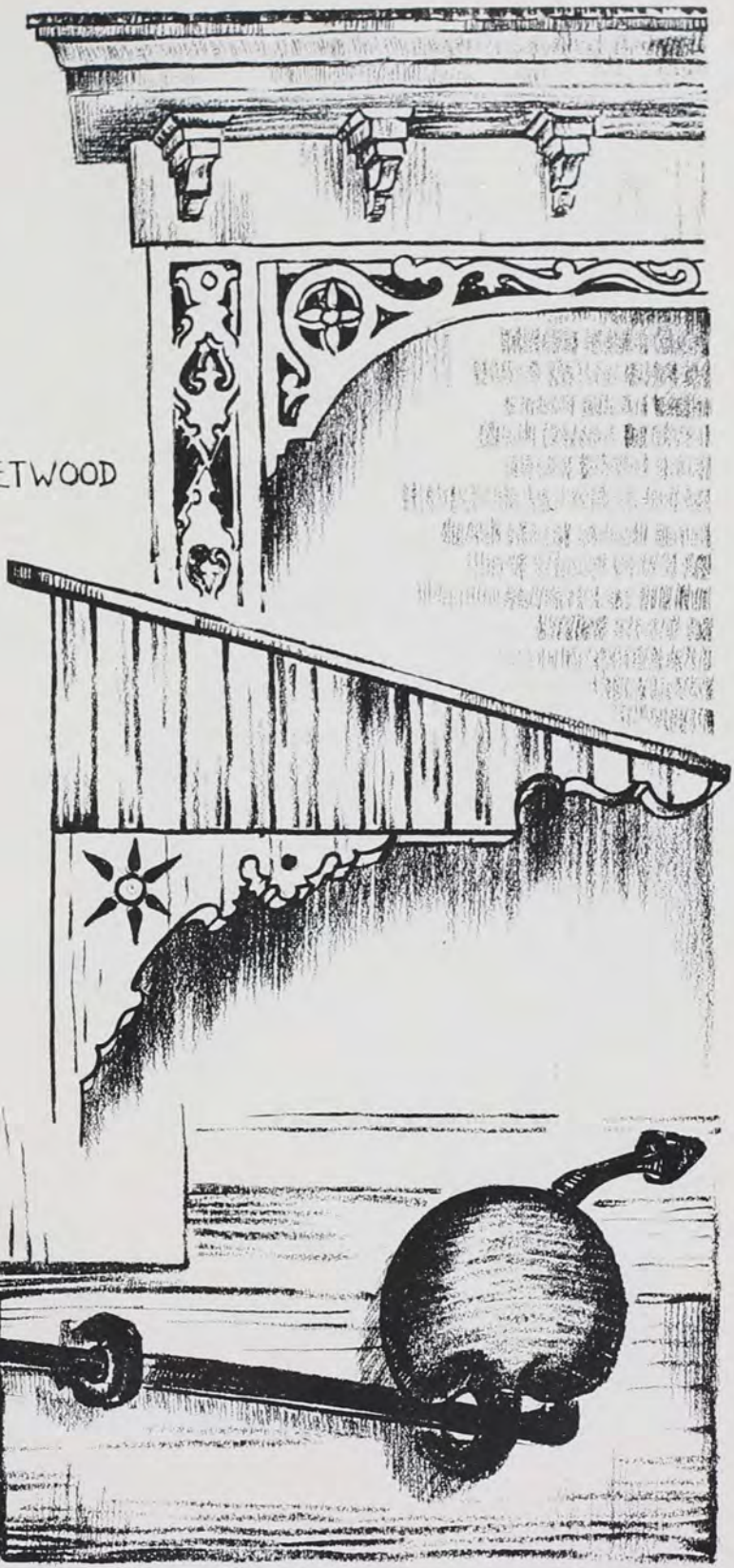
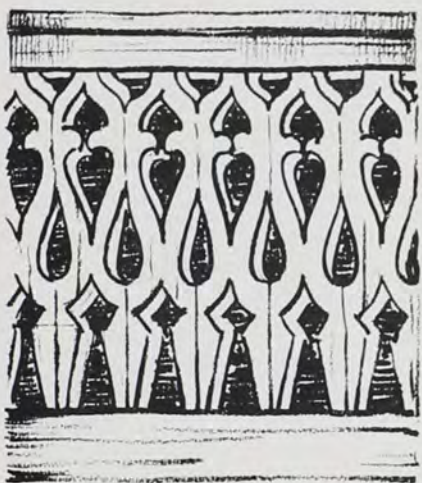
Plate 7

Aster or lily form in a very simply constructed gable in the illustration at the top of this plate is surrounded by scroll work, the whole decoration being of much lighter construction than the previous examples. In the lower half a small porch of very bold proportions is supported by bracket forms instead of posts. The front

of the porch is the familiar combination of jigsaw work and lathe. All of the forms on this page suggest the Gothic, especially the clover within the circle, but this is contradicted by the insertion in a center panel, a pierced tulip form.



PORCH • CORNERS •
AND RAILINGS • FLEETWOOD



HANDWROUGHT
SHUTTER BAR •

Plate 8

The Gothic impression is retained in several less pretentious railings and porch ornaments found on small frame houses. To the center right was found one of the simplest type of jigsaw design which seems to the writer more in keeping with the Pennsylvania Dutch tradition than the more ornate ones. It carries the familiar opening lily form and the proportion of uncut area to the pierced pattern as well as the design of the silhouette

suggests the work of carpenters and early furniture makers. The handwrought shutter bar was found on a rural hotel of very simple but substantial design, a three story building of brick. The windows are entirely plain and no carving or ornamentation of any kind exists now. The piece is included for comparison with the ornate cast iron knocker and footscrapers included on other pages.



Decoration on
GABLE · WINDOW
AND PORCH
 · FLEETWOOD ·

Plate 9

A curious example of gable window decoration shows here the experimentation with several types of work. The gable itself is constructed of overlapping boards, ornamented with a small rosette form in the tip and at the points of joining a circular countersunk wooden pin. In the inner section of the peak a triangular piece of wood is cut into scrolls which create the heart shaped design very popular in this region. Below this a section is more sparingly pierced by scrolls and below this turned spindles radiate. On the same house the board under the eaves has a border of tulip forms, not unusual in any respect except that they are not symmetrically

designed but derive from diagonal scrolls. The windows are simply gouged with the diamond or cornerstone pattern instead of the lily in the center. The building has little character in itself but the use of the several types of decoration made it interesting as an example of the work of the amateur carpenter-builder. By contrast it seems more true to the nature of its manufacture than the example below where the shape of the design is almost lost in the desire to pierce the wood at every possible opportunity. Of interest, however, is the fact that the circular form is divided into five, and not four or six parts, a rather uncommon feature.



Plate 10

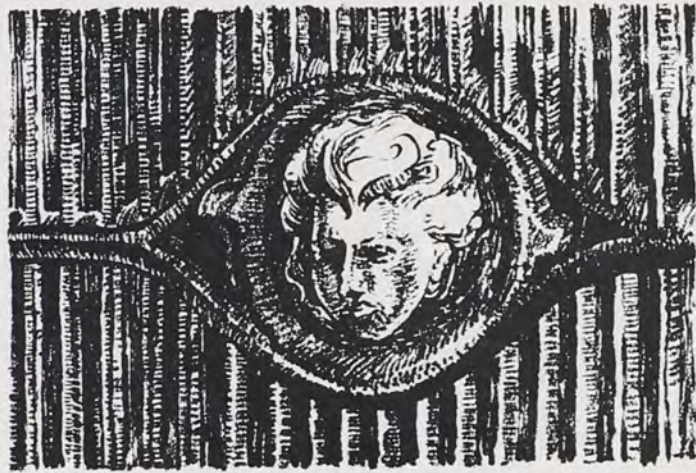
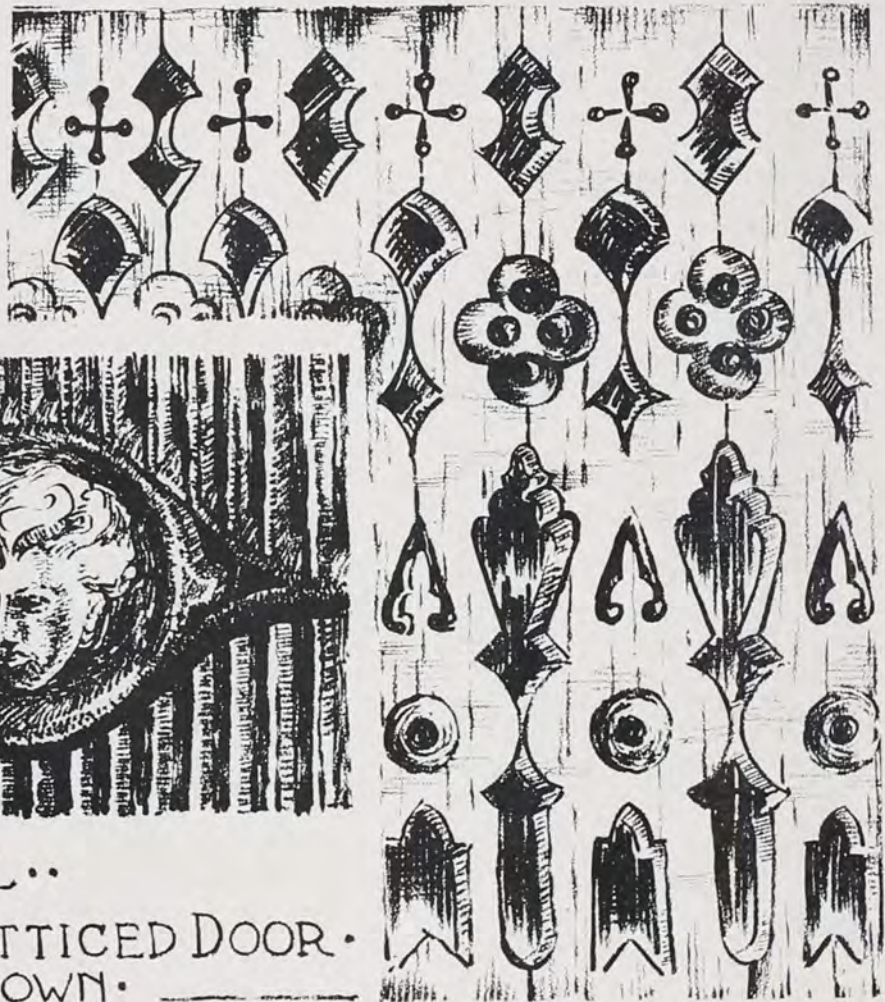
The drawings on this plate have a personal appeal to the writer because the dwelling was the first to attract attention by its unique pattern and the very satisfying relation of the decoration to the lines and proportion of the house itself. Further exploration has revealed better workmanship in others and truer examples of the persistence of Pennsylvania Dutch motifs but the freedom of the scroll design, and the fact that the surface of the wood has been gouged to supplement the jigsaw scroll make it one of the most interesting. The porch posts and small lathe work do not detract by their proportion from the charm of the main design. That the building was in place long before the main building was changed from a maple lined village thoroughfare with uneven brick

pavements to a modern highway is clearly shown by the angle at which the cement crosses the threshold. Unsightly gutters run through the present pavement to carry rainwater from roof spouting to the street. The alley door gives entrance to the passageway between two houses built with a common wall above the first floor and leading to the backyard garden. The windows are topped with a keystone form in wood made by two overlaid pieces. Simple cast iron grills ornament cellar windows now partially obstructed by the pavement and trees, planted when the ancient maples were removed to prevent their growing roots from cracking the new cement, now throw a little grateful shade on the highway.



DOORWAY AND WINDOW

DECORATION



CELLAR GRILL ..

• LATTICED DOOR •
• KUTZTOWN •

Plate 11

The drawings on this plate were made from a dwelling considerably larger than the average. Although the doorway has been thickly covered by successive layers of paint, at present cracked and blistered, the carved design has survived this treatment by sheer boldness of execution. The doorway is heavy and the semicircular wooden arch ends in a coil in which is set a truncated vine with sturdy leaves. The side of the doorway is heavily fluted and the door itself deeply recessed. A double rosette is set at the top of the windows within a heavy arch of

Gothic lines. The jigsaw scrolls in the transitional angle are consistent in weight. In the alley door between this building and one of little interest at its side, panels are pierced with an adaptation of the heart, diamond, and circle design. The cellar grill is of cast iron with a clearly modelled classical head at its center. A railing of cast iron has been added to the high stoop which is constructed of brown sandstone. No similar work has been found in this community.



DOORWAY AND WINDOW CARVINGS.. KUTZTOWN

Plate 12

The doorway on this plate is the only one in the selected designs which is framed by a brick arch. Of nice proportion and deeply recessed, the door bears a leaf-like bit of carving long since hidden under layers of thick paint. The arch of the doorway has finials in a shell design not found elsewhere in this neighborhood, although they are common enough in Philadelphia. Around the arch are points similar to Gothic tracery, placed where the older Dutch doorways have a scalloped pattern. The superimposed wooden keystone form is un-

usually skillful in workmanship and the design suggests an entirely different nature form, possibly figs. The fruit forms are channelled on the surface and the contrast in texture with the smooth, though heavy leaf forms, is different in treatment from the window carving. The sketch inserted in the lower right corner is at the center of the window arch. It is the only departure among the window carvings from the symmetrical design so commonly found.



PORCH AND WINDOW
DECORATION..
FLEETWOOD

ROOF-BALCONY.



FOOT-
SCRAPER

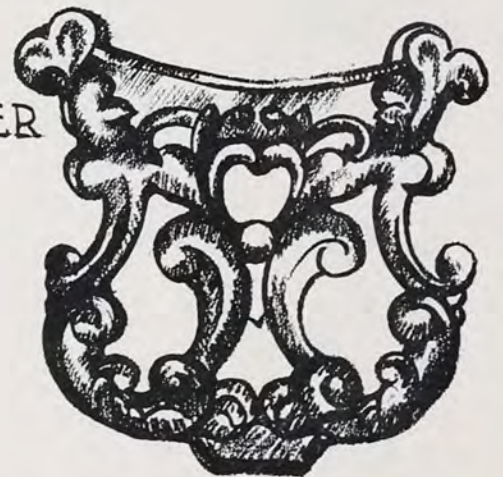
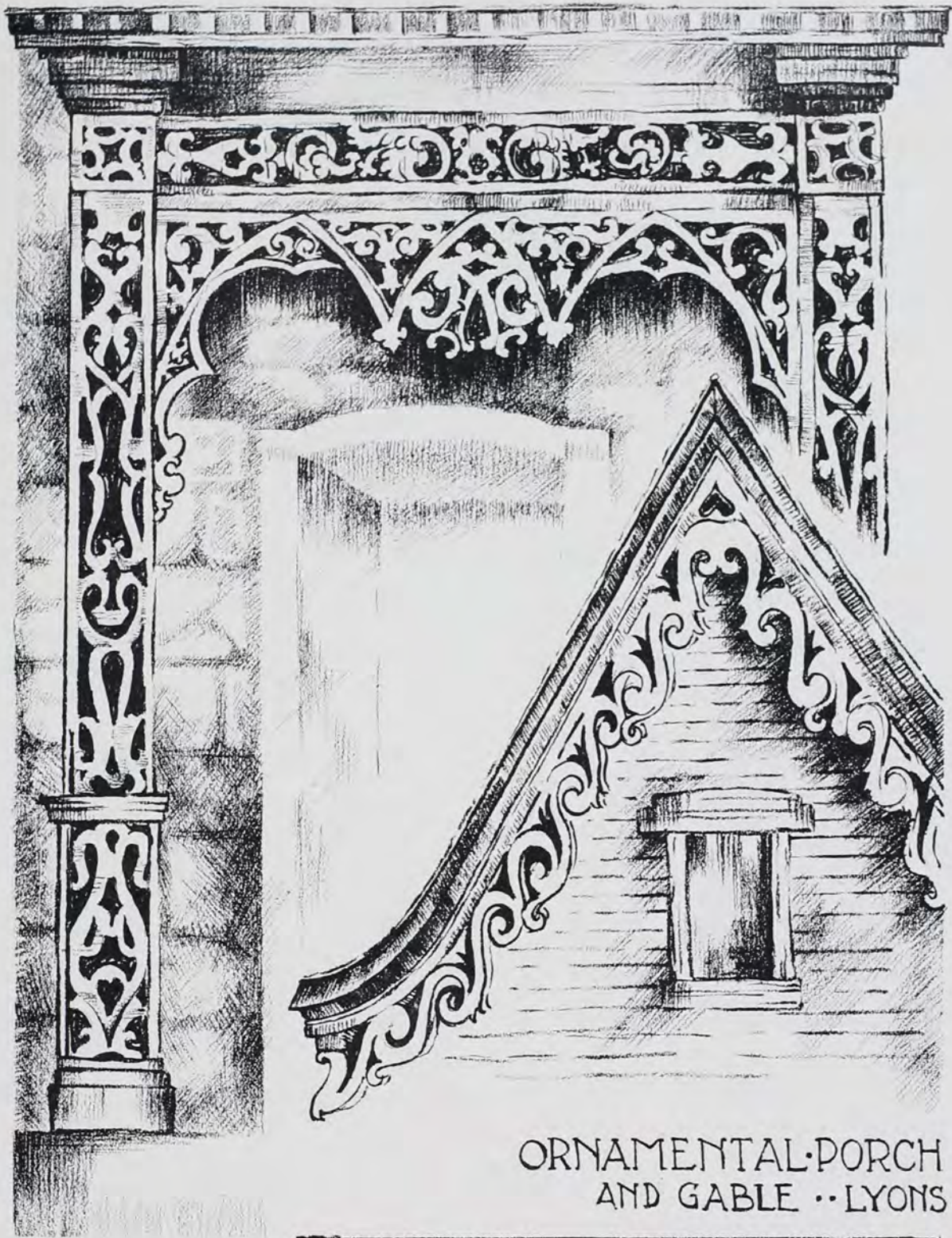


Plate 13

The dwelling from which these drawings were made was of yellow brick with rather a Romanesque appearance created by a darker brick inserted in double rows around windows and corners. Set high from the street and having three full stories, the general appearance is of great height to which a look-out porch on the roof adds its sharp outline against the sky. Against such heavy treatment of walls the wooden porches appear fragile,

though they are of heavier construction than most, and their design and general proportion is rather ugly. Third story windows have a semicircular arch which is tooled in the earlier style with a simple rosette and an uncertain fleur-de-lys. Typical of the more pretentious dwelling, the relation between ornament and structure is lost, at least to modern eyes.



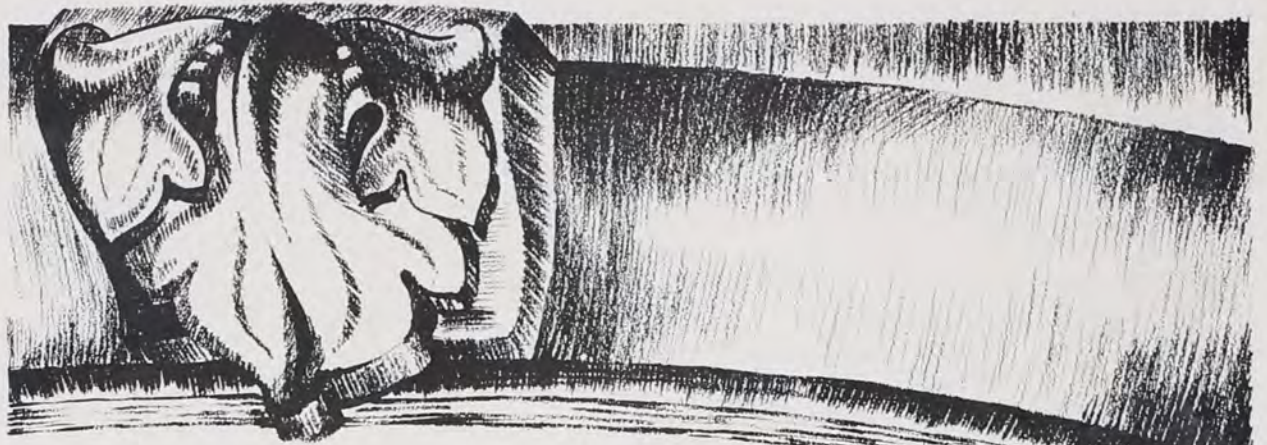
ORNAMENTAL PORCH
AND GABLE ·· LYONS

Plate 14

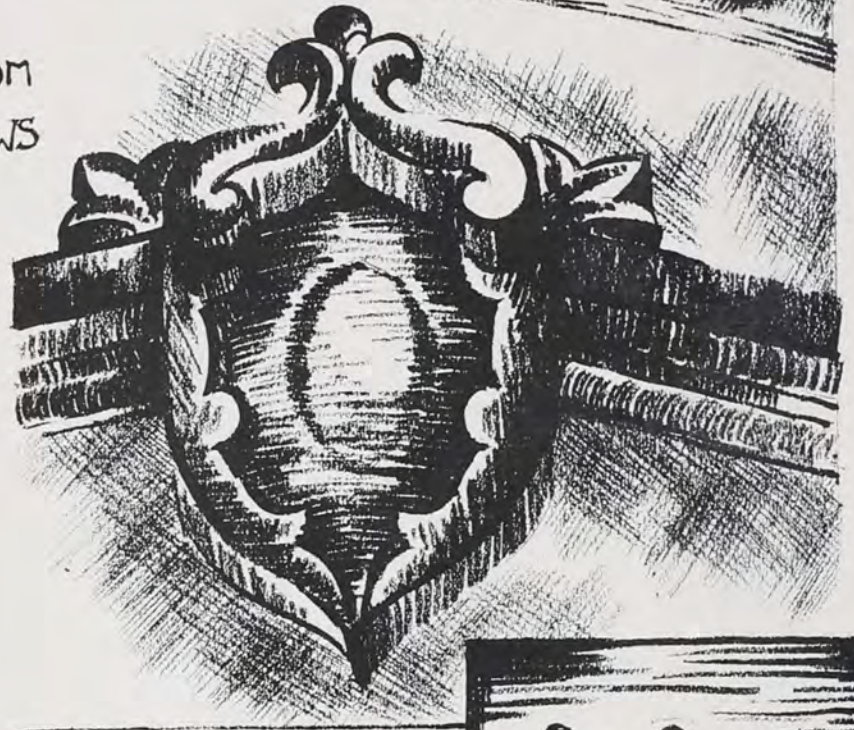
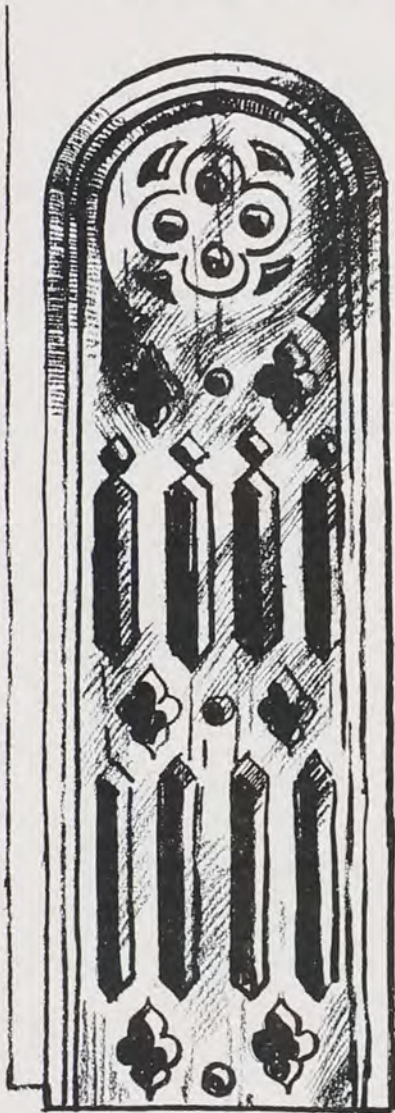
When one looks at this jamboree of derived forms one cannot wonder that modern sense rebels and disposes of it in short order. Tacked on to an earlier stone structure of good workmanship the thin, but not delicate tracery of scrolls, Gothic arches, leaves, and hearts thrown together without structural reason, resembles a paper doily. Curiously enough the panels which make shift for supporting members of the porch resemble Byzantine decoration more than any other. One of the few buildings left in this neighborhood with scroll work running up into the high gables, it shows an example of this decoration which is in particularly bad proportion

and of poor design since broken sections of it are constantly in need of repair. It does, however, show an inverted heart pattern so commonly and more happily used elsewhere.

The porch has benches built into the sides of an uncomfortable size and with vertical backs. One cannot imagine using such a porch for lounging on a summer evening, although the street and front lawn are shaded by large trees. More inviting is the back porch which is inset between the main house and an L section, simply trimmed with a scroll pattern between posts.



CARTOUCHES FROM
DOOR AND WINDOWS

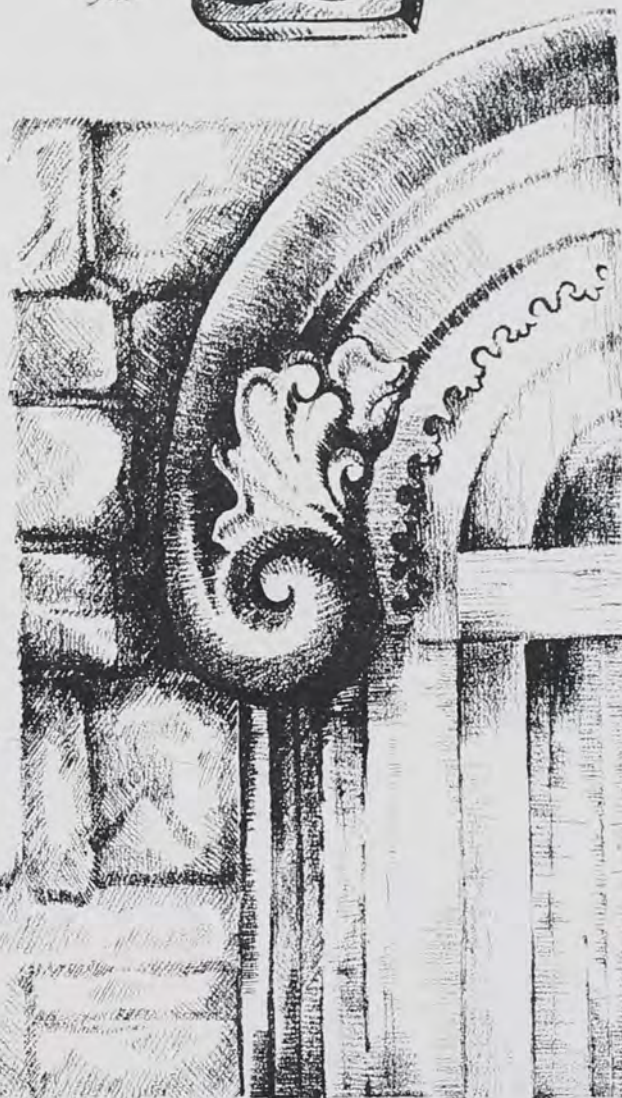
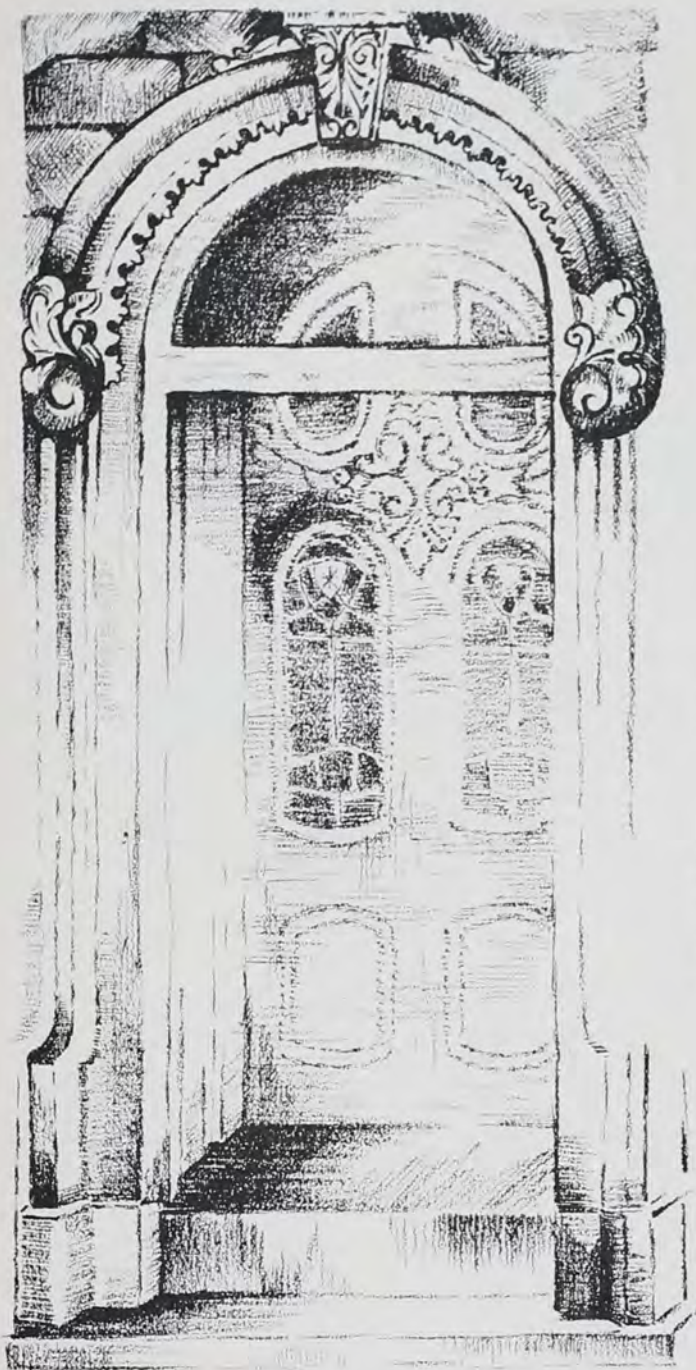


LATTICED ALLEY DOOR
• KUTZTOWN •

Plate 15

From one dwelling the illustrations here show three modifications of classical forms. They are sharply modelled and in good condition and may be recent additions but if so they are set with care upon the window arches.

An alley door on the same dwelling shows again the resemblance to Gothic tracery achieved by very simple cutting.

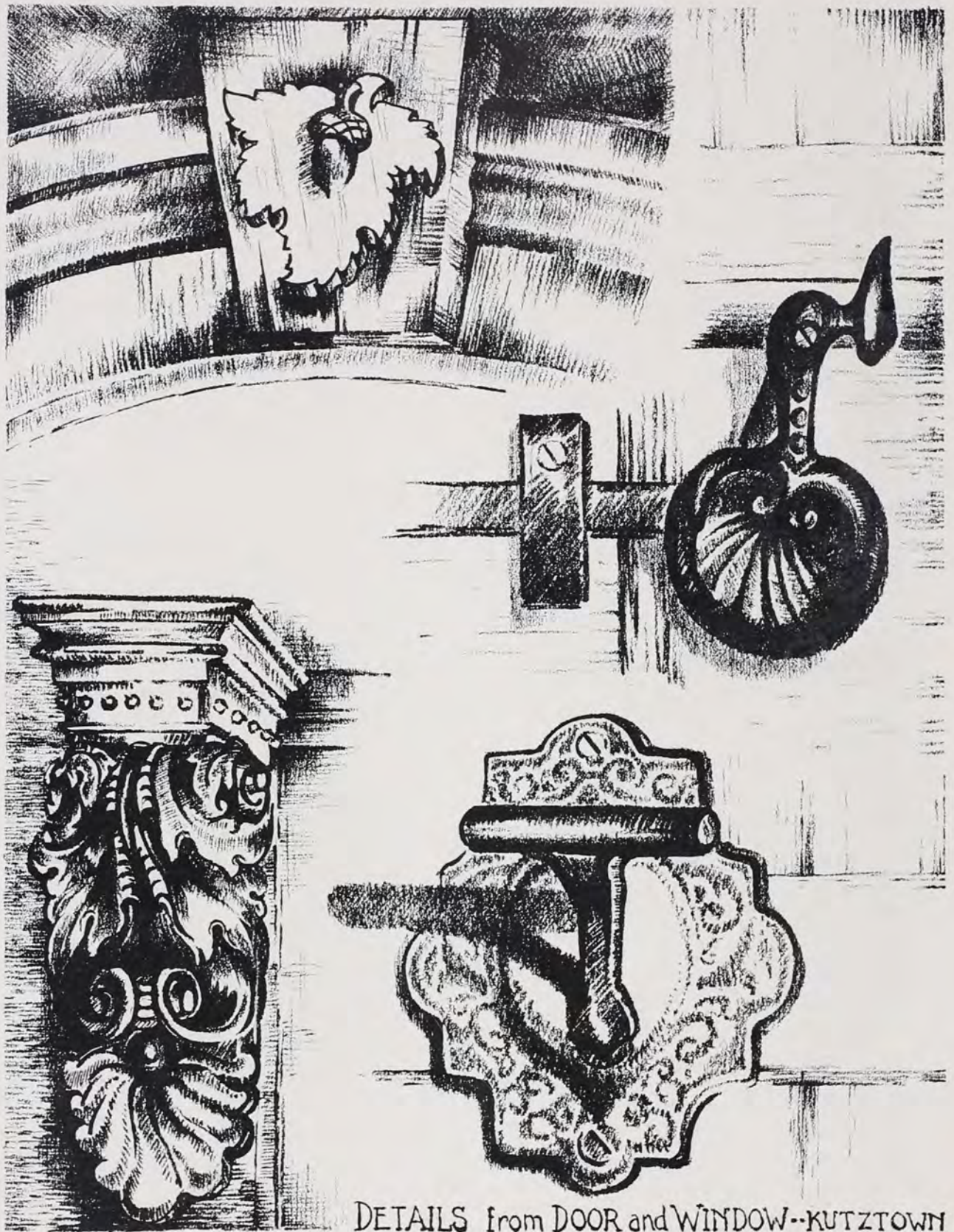


A CARVED DOORWAY · KUTZTOWN ·

Plate 16

The doorway illustrated is from a very finely built stone dwelling, for four generations the residence of physicians. It shows the typical deep recess for the door which unfortunately has been replaced by a modern one. The scrolls which finish the ends of the arch are more smoothly modelled than the previous example on Plate 11

and the carving not heavy in appearance but skillfully executed. A scalloped border runs around the inside of the arch, similar in design to those often found on Dutch dwellings under the eaves. The keystone is simulated by a highly modelled leaf and scroll form resembling an anthemion.



DETAILS from DOOR and WINDOW--KUTZTOWN

Plate 17

The details on this page show several different types of ornament. The dwelling itself is of beautifully finished gray stone and the proportion gracious and quaint. The windows bear a simple acorn and leaf design, the characteristic keystone shape being overlaid with the leaf cut boldly with the jigsaw. The acorn is mounted on this surface and is highly modelled and carved. Shutters are

held in position by means of a hand wrought bar and a cast ornament of shell design. The knocker on the deeply recessed door is also partly cast and partly of wrought iron. The doorway has charming proportion and is ornamented by beautifully carved posts of classical design.

• GATE AT MAIDEN CREEK •



Plate 18

At Maiden Creek, a crossroad village, stands a large brick dwelling originally the main house on a large farm. On the highway a front lawn now grassgrown and little used, is surrounded by an iron fence at least five feet high and plain in design. At the center of this, however, and opening on a brick wall to the front door, is found the elaborate gate swung between posts surmounted by urns. A complex pattern of garlands of roses, pods, leaves, ribbons, and broken wheat stalks surrounds what appears to be a tremendous horseshoe. In the center is seated a boy's figure draped in classic folds and his hand rests on a large key. What may be the meaning of such a composition, one can only conjecture. The

latch is of interest, being hand wrought and affixed to the gate in clumsy fashion.

On entering this gateway, the writer felt, though it swung smoothly enough, that few people had had the temerity to lay hands on it since the gay Nineties, except the undertaker. Front parlors are seldom used in houses of this kind except for funerals. The front lawn is on the level of the highway. The crossroad drops down fully a story within the length of the house and the side is broken by means of a three-story porch, on the ground simply an open platform on which two doors open. Both porches above are richly adorned with cast iron galleries illustrated on Plate 18.

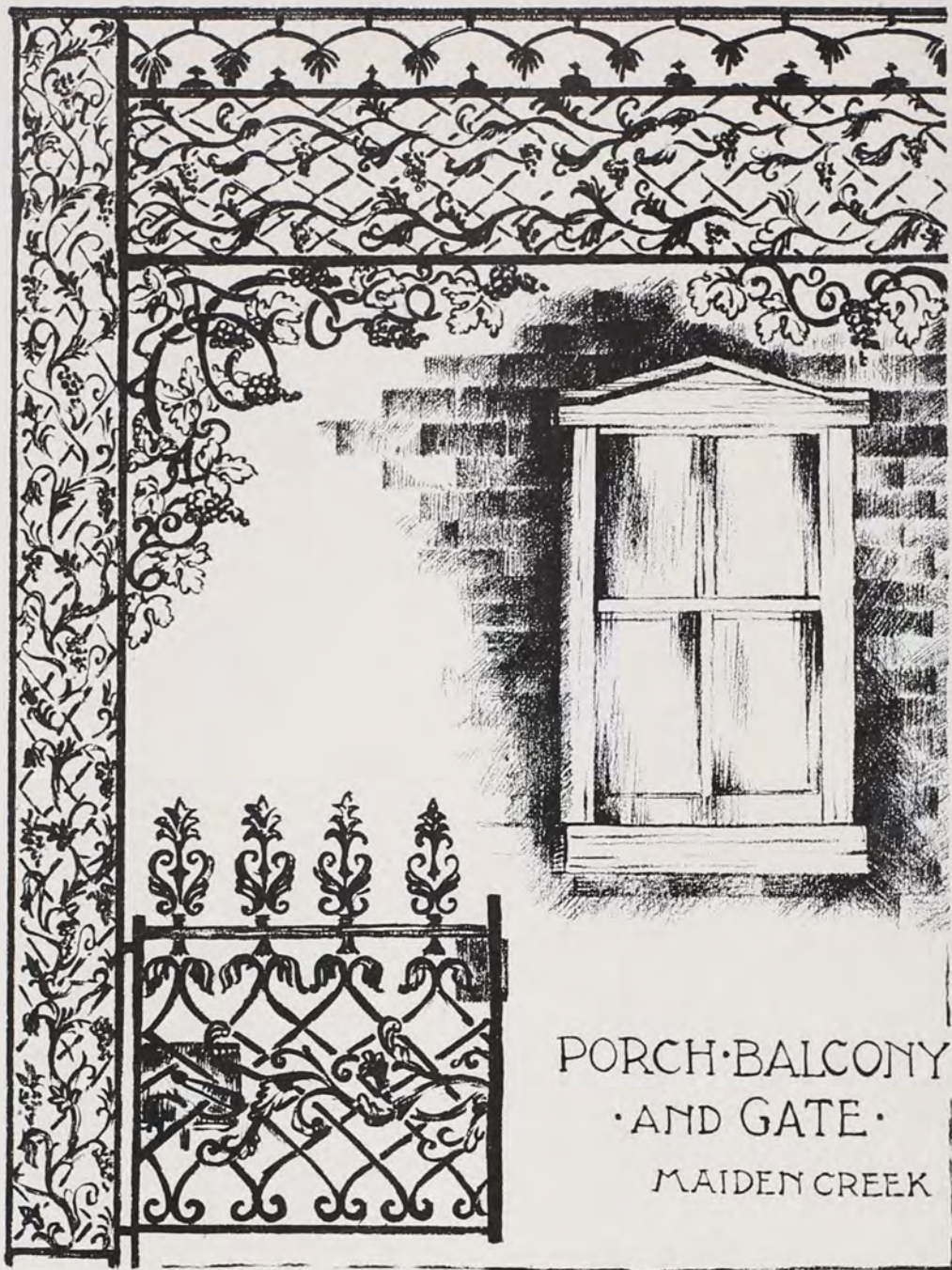


Plate 19

Three distinct designs compose the galleries. A rather delicate grapevine pattern overlaying a diamond arrangement of supports runs vertically. Across the top a graceful waveline also supported on a diamond framework is again developed in the grape motif. In the corners a heavier type of casting has been inserted. The grapes and leaves here are boldly treated and the vine realistically twines and retwines itself. The present owner obtains great satisfaction in keeping this section painted in realistic greens and blues and often challenges his guests to discover a "mistake" in the pattern. Because of the fact that the casting for both right and left side was made from the same mold, the grapes to the left grow horizontally, while those on the right hand in normal fashion.

The second floor porch has a gate, not to be reached

now since the changing of the highway level, but possibly in the original state it was approached by a flight of steps. The gate is of still another pattern of graceful leaves and picketed at the top by sharply pointed flower and scroll forms.

Some idea of the magnificence of these galleries may be obtained by comparison with the side window sketched, which is by no means small. Four of these face the porch. Plenty of living space for a family has been in use by the elderly couple now living there on the lower floors facing the crossroad, and the entire "big house" facing the highway is closed. Its substantial brick construction is plain in design and is in no way cluttered by the expanse of iron ornamenting its side and front. It is a splendid example of the more elaborate rural dwelling to be found on main highways in Eastern Pennsylvania.

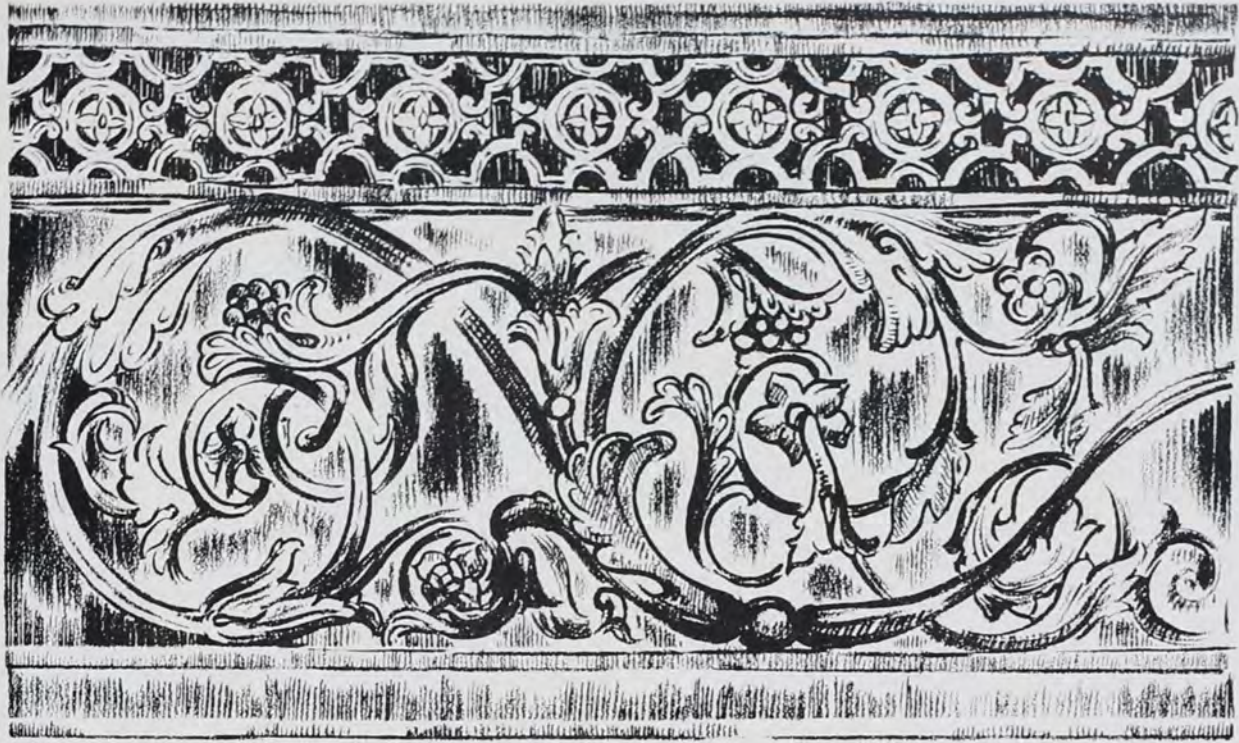


Plate 20

On a hotel porch near the railroad tracks was found the beautifully designed iron porch rail of classical style illustrated here. Three sections of the railing are still in place in spite of scrap drives. When one sees the dilapidated appearance of the building no longer in use except for renting families who occupy its rear, one cannot imagine that it must have been a place of some grandeur. The wooden porch corners are a sad example

of jigsaw patterns applied with little sense of appropriateness and not even possessing the saving element of uniqueness in the motif. It is duplicated in countless porches, so undoubtedly the pattern could be purchased ready-made at any planing mill. The iron railing is, however, a very fine example of classical ornament not without a certain originality introduced by the floral forms which suggest lilies.

Literature on Log Architecture

A Survey

By HENRY J. KAUFFMAN

Log architecture has recently become the subject of much inquiry and research. Historians have become aware that the beautiful structures of the Greek Revival and Georgian periods were preceded by a log cabin which was much less attractive, but extremely important on the American scene. There have been little notes and spurts of interest in the subject but usually in association with persons like Abraham Lincoln and Daniel Boone. It is obvious that much research remains to be done about the major uses of logs in the construction of forts, houses, and barns as well as in the fringe uses for rafts, canoes, pumps, pipes, bridges, and troughs. The European ancestry of some of these items has been reasonably well established, however, a more complete study is needed of their incidence on the eastern sea-board and their extensive use in the Northwest Territory. Towns like Marietta and Cincinnati, Ohio, were originally built of logs and remained so until the saw mill replaced the axe and the adz. It is the function of this survey to review the major works that have appeared on the subject.

At the turn of the century writers were gaining some perspective on the American scene and a number of books were appearing about our early culture. These books were naturally concerned with the most attractive aspects of our colonial life and thus they emphasized the architecture and furnishings of the late eighteenth century. Wallace Nutting's *Furniture of the Pilgrim Century* and later his *Furniture Treasury* were early books which focused attention on the primitive objects used in log houses. The *Furniture Treasury* was published in the late 1920's and it was the contemporary of the first books about log architecture.

In the early 1920's Fiske Kimball wrote his *Domestic Architecture of the Colonies and the Early Republic* and fanned the smouldering interest in log architecture into a full flame. He emphasized the continuation of the European Medieval pattern in New England for it was attractive and there were surviving examples to study and illustrate.

A much smaller space was devoted to log architecture but he did make some interesting revelations. He pointed out that, contrary to popular opinion at that time, the English did not build horizontal log structures in America in the seventeenth century for the simple reason that they were unknown in their homeland. He also discovered that a vertical palisade type of log building was built in the early English settlements of Plymouth and Charlestown, and that they were copies of primitive shelters known to have existed in England. The error about the English log cabin arose from the fact that these early palisade type houses were daubed on the inside and some less discriminating historians made great issue of the daubing and paid little attention to the wall that held the daubing.

Kimball was one of the first to assign the horizontal log construction to the Swedes and the Finns who settled the Delaware Valley in 1638. He established the fact that such construction was frequently used in their European homes, and, therefore, they would use it here, it being admirably suited to conditions in America. The urgent demand for the exchange of supplies and ideas in the new world caused the

knowledge of log architecture to spread and in the eighteenth and nineteenth centuries a log house might have been found anywhere in America.

In 1927 *The Origin of Log Houses in United States* by Henry Mercer, of Doylestown, Pa., appeared and thus the rolling ball which Kimball modestly started was gaining a great deal of momentum. Mercer was a vigorous researcher and he cut a swath from Canada to Florida. His findings in the fringe areas might be described as inconclusive, but as he moved toward his climax in the Delaware Valley his work was fruitful and convincing.

Mercer found that log and block houses had been built in Canada at an early time but he was unable to determine where the builders obtained their knowledge of the log technique. He could find no use of it in France. He believed that it was evolved in central Europe and then moved to Scandinavia where the Russians picked it up for use in Siberia. The Spaniards were known to have used the vertical log construction in Florida but no buildings with horizontal logs were ever known to exist there.

The Dutch were eliminated as potential users of the horizontal log technique for it was not used in Holland. Their use of brick and stone was a more frugal practice in a country that had little woodland and great demands for the little that was available. There also was little use of log construction in Virginia so the field was quickly narrowed to New England and Pennsylvania.

The appereance of research and documentation was rudely upset when Mercer discovered that a number of log structures were built in New England in the middle of the seventeenth century, and were currently serving as residences. The McIntire property near York, Maine, and the Gilman house at Exeter, New Hampshire, being two of the best examples. These buildings were made of hewed logs and carefully fitted at the corners without any extension. The puzzle was eased somewhat when it was determined that although they had recently been used as residences, they were originally built as forts or garrison houses. That the loop holes had been enlarged to doors and windows and other changes had been made to make them useful as dwellings. Mercer was never able to account for the erection of such buildings by the English at a time when they were unknown in their homeland, nor did they seem to have had adequate time to have learned it from the Swedes whose settlement had been made only a few years before.

Finally, Mercer turns to his familiar and favorite hunting ground, the Delaware Valley of southeastern Pennsylvania. From accounts by Kalm (a visiting professor from Finland in the middle of the eighteenth century), Danckaerts, and Sluyter, who toured the Middle Colonies in 1679-80, he obtained definite proof that the horizontal log construction was the practice of the Swedes and Finns in that area. Such a house was compact and comfortable and the English framed house, also found in the region, was drafty and not as well suited to conditions in Pennsylvania and New Jersey.

After establishing the locale of the log house in the seventeenth century, Mercer gives a general description of it. He

felt that it was a makeshift, and had little architectural quality, particularly when compared with the more elegant specimens which are known to exist in Scandinavia. There was little attempt to make them attractive and most of them were simple rectangular structures with or without a cellar. Some had one ground floor room and one above while others had two below and two above, with a chimney in the center or one at each end to heat and light the rooms. Sometimes the rafters were hand hewed and at other times they were left round with the bark intact. The wall logs were never spliced and the size of the building was determined by the length of trees available.

In conclusion, Mercer points out that his limited research proved that the earliest log structures in the United States were built in New England as structures for defense; and that the Swedes in Pennsylvania could be regarded as the first great users of logs for residences. Subsequent research shows that he was essentially correct.

In 1936 *The Early Architecture of Western Pennsylvania* added considerable knowledge to the story of log architecture. An outstanding contribution was the description of the earliest type of cabin and an illustration of such a building taken from an early issue of *The American Pioneer*.

It showed the use of round untrimmed logs for walls, a low door and a glazed window, which was obviously never used, or at least was a rarity in an early cabin. Chimneys were

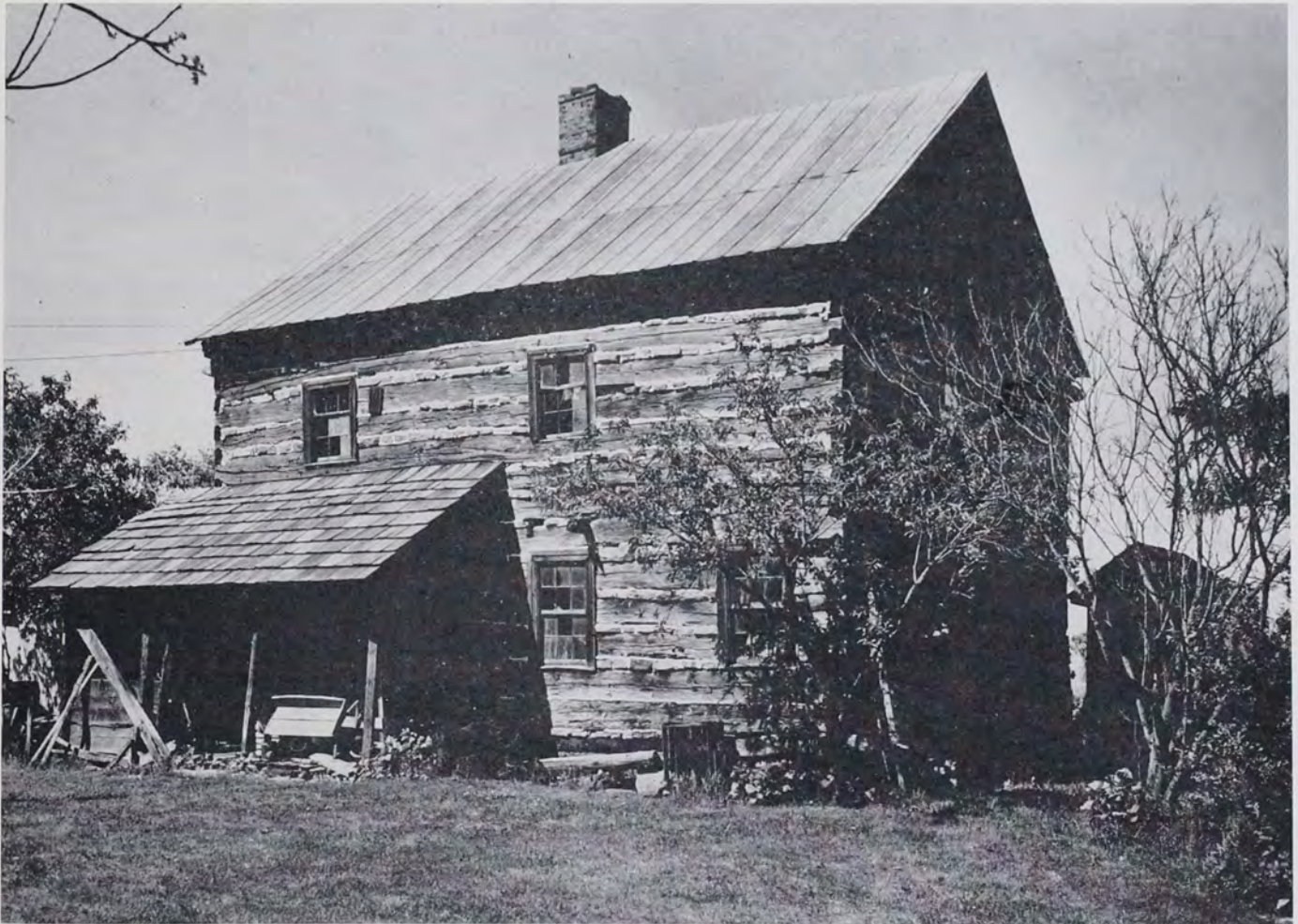
made of wood, lined with clay and stood without the main walls of the cabin. Later chimneys invariably stood within the wall and were of masonry construction.

One of the most interesting aspects of the cabin illustration was the use of "clapboard shingles" and "weight poles." The shingles appeared to reach from the eave to the ridge of the roof and the weight poles ran from end to end. The poles were separated by short sections of wood called "knees." The entire roof required no nails or fastenings of any type.

Although there are no log cabins left to photograph in the territory there were a number of the more refined type of log house extant. They range from a simple one room house to the four room Nixon Tavern at Fairchance. A number of corner joints are shown and the section devoted to log architecture is very interesting and informative.

Chronologically, the next important publication about log architecture was the *Log Cabin Myth* by Harold Shurtleff in 1939. Although Shurtleff died on December 3, 1938, with his manuscript only partially finished, it was ably completed by his friend, Samuel Morrison, who had been closely associated with it from its inception. It is a delightful and enlightening book and although it wanders into some by-paths, which are related to log architecture, it overwhelmingly concurs with the findings of the pioneers Mercer and Kimball.

In chapter one the author states his reason for attempting to eradicate the log cabin myth. He points out that the



There are few surviving two story, central chimney Pennsylvania log houses like this one. This one, located in Montgomery County, was better than the makeshift variety. It had two rooms of unequal size on the first floor and a similar arrangement on the second floor. The auxiliary appendage is not original and it impairs the pleasing proportions of the side of the house.

—Yeich Photo



The log house with the vertical corner timber stood at Schaefferstown, Pennsylvania. The horizontal logs were tenoned into the corner log and pinned. This type of corner construction is quite rare for it was obviously very difficult to make.

—Kauffman Photo

log cabin, the rifle, and the hunting shirt had been dramatized by many historians as typical of the American frontier. The "Log Cabin to the White House" had been good political propaganda for Jackson and Lincoln to use en route and Daniel Webster thought it quite important to apologize for not having been born in one. He might also have pointed out that President Buchanan was born in a log cabin in the hills near Mercersburg, Pennsylvania.

Shurtleff discovered that on many occasions in the nineteenth century artists and writers projected this primitive setting back to the earliest settlements. The streets of Plymouth were lined with log cabins and one historian described the building of a log cabin by a father and son in Virginia in the seventeenth century. These inaccuracies disturbed Shurtleff and he was determined to prove, more forcibly than had previously been done, that the first permanent abodes of Englishmen in America were framed houses and that the first residences built in the horizontal log technique were built in the Delaware Valley.

Shurtleff first devotes some attention to the terminology relating to log architecture. He notes that there are five seventeenth century uses of the term log house but log

cabin does not appear in a manuscript or in print until 1770. He also mentions that the term block house was used in connection with seventeenth century settlements in Virginia and New England, and in both cases they were structures of defense. They were built of carefully squared logs and meticulously joined at the corners so that the building could withstand impact and attempts at destruction such as Indians could offer. The English use of this military structure is explained by the fact that it was a traditional type of European military engineering and therefore would be well known to them.

In 1821 a traveller in Pennsylvania, New York, and Ohio reported that the block house technique was being used for dwellings and thereafter it was difficult to determine if the word described a fort or a residence. It is likely that when more time and skill were available to the pioneer he adapted the better military methods to the erection of a more permanent type of home than the ordinary log house provided.

The early use of the word cabin had no connection with logs and was generally regarded as a rude temporary structure. In 1770 the term log cabin first appears and in 1778 Martha

Washington reported that the General had a log cabin built for dining and other uses. In 1803 Thaddeus Harris differentiated between a log house and log cabin by saying that the first settlers built cabins of unhewn logs, caulked with moss and covered with thin staves held in place by heavy poles. A log house was made of hewed logs, with plastered in joints and a shingled roof. It had a door, windows, and a chimney.

The chapter called *Newfoundland to Massachusetts Bay* marked the beginning of Shurtleff's major research and contribution to the subject. By scouring hundreds of references and recording about fifty he proved that there was only one exception to his conviction that the horizontal log technique had been used in New England in the seventeenth century only in the building of houses for defense, the exception being a residence built for a sheep herder in January 1677-78.

There is no evidence of log construction at Plymouth. There were frequent references to framed structures, the sawing of planks, and the use of clapboard. Shurtleff also points out that there is some question about the Kimball reference to log construction there, and suggests that a more accurate translation of the original document would disqualify the action as one involving log techniques. He concludes that because Rhode Island and Connecticut were settled by English people from Massachusetts it is likely that they would build framed houses as had previously been done. New Amsterdam was built of brick and stones like old Amsterdam and no evidence was found there that log architecture was used.

Virginia and her neighbors were hesitant or uninformed about the building of log houses in the seventeenth century. Maryland and North Carolina were settled by Englishmen who built framed houses, although one reference was found of a prison being built of logs in North Carolina. This procedure could have been followed to provide a stronger structure than frame and clapboard would normally supply.

After wandering far afield, Shurtleff, like Mercer, relies on the Delaware Valley to prove his thesis. His evidence is taken from the diaries of Kalm, Danckaert, and Sluyter.

Fortunately these men observed the framed and log houses of the region and reported the nationality of the builders. They definitely stated that the English lived in framed houses and the Swedes lived in log houses. Shurtleff also includes a description of a house as described by Penn on his return to England and it was unquestionably a typical framed house like the ones used in England at that time.

Mercer had not found any house of split or formed plank in the Delaware Valley but subsequent research has brought at least one such building to light. The Morton house at Prospect Park was built in the middle of the seventeenth century and shows evidence of carefully fitted logs without any extension beyond the corner joint. The real identity of this house was concealed for many years by an added covering of clapboard. The logs in this house were so carefully fitted that no exterior caulking was needed for protection from the weather and the inside was quite attractive without lath or plaster.

In 1930, G. Edwin Brumbaugh made a comprehensive survey of Pennsylvania Dutch Architecture and devoted a portion of his report to log houses. He points out that Pennsylvania Dutch log houses had an individuality that was peculiar to the region, although only a few examples remain for study and research. The most interesting example which he illustrates in Volume 41, *Proceedings of the Pennsylvania German Society*, Norristown 1933, was located at Landis Store, Berks County. This building had its corners notched in a typical German fashion, a pent roof encircled the house (like the old stone houses in Germantown), the windows were small in relation to the wall space, there was a sharply pitched roof, and it had a central chimney.

Brumbaugh also gives a detailed description of construction features in six different Pennsylvania styles. The sixth one being commonly known as half-timbered, although it is basically fabricated from logs. Another one seems to be a cross between half-timber and log construction and the others are strictly variations of the log techniques.

In the *Founding of American Civilization, The Middle Colonies*, Wertebaker comments about the Pennsylvania

The log house in the yard of the Bucks County Historical Society is a typical one with a simple door, two small windows and the masonry fireplace at the end. The random width clapboard at the gable end was hand split.

—Kauffman Photo





The log barn with a forebay might appear to have been a makeshift but it has served for a long time. There was only one stable and the harness was hung on long wooden pegs on the outside. The small opening at the gable end was for hay storage. The end with the horizontal boarding is a later addition. Located along Route 30 near Chambersburg, Pennsylvania.

—Kauffman Photo

Dutch log house. He illustrates four types of corner joints and points out that although they were used elsewhere they were true Pennsylvania practices. He explains at some length the architectural functions of a house, much of which is log, located south of Harrisonburg, Virginia. He speculates that the cellar was used as a stable, the main floor as a residence, and that there was a grain storage on the attic. Thus, the frugal frontiersman built a structure which served all of his needs similar to the ones he had seen in his homeland.

Wertenbaker also agrees that in Pennsylvania the log house was a "makeshift" and instead of the natives following with the traditional half-timbered house he immediately built a stone cabin, many of which have survived two hundred years of service and can be found in the Pennsylvania County-side today.

Shurtleff also concludes that the block house technique of New England was slowly adapted for use in residences, particularly, on the frontiers of Maine and New Hampshire in the seventeenth century. Some jails were known to exist and probably some taverns were similarly built.

The final chore on the subject Shurtleff assigns to another, namely: "to document the spread of the log house and the evolution of the log cabin."

His last chapter called *A Comedy of Errors* calls attention to the numerous times that artists, lecturers, and historians have given incorrect information about log architecture. He points out that all research subsequent to Mr. Kimball's has confirmed his findings, but it will probably be a long

time until the public has a true picture of early colonial housing.

The Pennsylvania Dutch are reputed to have brought a log technique with them and used it widely in Pennsylvania but Shurtleff does not comment on his reaction to the published opinions of Wertenbaker and Brumbaugh.

In the July, 1955, issue of *Pennsylvania History* C. A. Weslager presents an article called *Log Houses in Pennsylvania During the Seventeenth Century*. This article involves a great deal of research among primary sources and adds many more log structures to early Pennsylvania than had hitherto been known. There are a number of illustrations and due to the careful documentation the article merits the attention of all who are interested in the subject.

Another contribution was made in July, by the writer. This one is concerned with log barns and is a chapter in *The Pennsylvania Barn* published by the Pennsylvania Dutch Folklore Center, Inc. It is unique among the literature about log architecture for it is the only one that deals with the subject, in fact none of the others recognize the importance of the barn.

The Federal Direct Tax of 1798 indicates that at that time there were more log barns in Pennsylvania than all others combined. A few log barns were located in the Dutch Country to illustrate the article, along with some tools and the floor plans of a most interesting structure. The surface has merely been scratched on the story of log barns in Pennsylvania and their subsequent use on the frontier.

Pennsylvania Tour of Europe

The roots of Pennsylvania's folk-culture are in Europe. As the peoples of the British Isles and the continent of Europe—the Quaker and the Scotch-Irishman and the Dutchman—met and mingled in Penn's Woods, they traded what they brought from home. They created here something new and American, but the gifts that each people offered to the common culture can be traced to the old homelands across the sea.

With this purpose in mind—to seek the roots of Pennsylvania in the cultures of Europe—the European Tour Department of the Folklore Center was organized by Dr. Yoder in 1951. In the summer of that year his first group of Traveling Pennsylvanians embarked on a "Pennsylvania Dutch Tour of Europe." Successful tours followed, with as many as 26 persons to a party. Schoolmen, ministers, farmers, students, librarians, bankers, housewives, nurses, secretaries, of all ages, all outlooks, all temperaments, found it a congenial experience to see Europe together.

For the summer of 1956 Dr. Yoder is organizing a Pennsylvania Tour (July and August, 1956) which will be broader in scope than any of his former tours. In accordance with the broadened policy of the Folklore Center, we concern ourselves with all the groups who contributed to Pennsylvania's folk-culture. Hence this year, for the first time, we include the homelands of the Scotch-Irish and the Quaker, who settled alongside the Dutchman in Colonial Pennsylvania, and the mingling of whose cultures made Pennsylvania largely what it is.

The British Isles and Their People

We fly over. It's only a 12-hour hop from Idlewild to Shannon and we are in Ireland and the magic of our European holiday begins.

Landing at Shannon, we proceed into Southern Ireland (Eire). This is Catholic Ireland with all its pageantry and legendary lore, the Ireland of the nostalgic songs, the Ireland of St. Patrick, the Ireland of the Blarney Stone. First on our itinerary is County Kerry with its friendly farm folk and its Catholic color. Thence to Dublin the capital city, center of literary Ireland, with its memories of Dean Swift (*Gulliver's Travels*), of Joyce, of Yeats. Thence into the Ulster of our Scotch-Irish forefathers, the famous "Six Counties" of Northern Ireland, where Scottish Presbyterian ways were transplanted and rugged living conditions were a proving ground for the hardy Scotch-Irish frontiersman of Pennsylvania.

Flying from Belfast we cross the Irish Channel to Glasgow and we are in Scotland. By motorcoach into the Highlands, where we observe the farms, the way of life, the home industries which are rebuilding this once depopulated area. Scottish hospitality and Scottish cookery are famous and we will enjoy our stay in these Gaelic-speaking areas, our Highland fling. Then regal Edinburgh, Scotland's provincial capital, with its Princes Street, its Holyrood House, and its memories of Mary Queen of Scots.

Wales is next. By comfortable motorcoach we ride down through the Lowlands of Scotland—the Burns and Scott Country—into England's Lake Country, the England of Wordsworth and Coleridge and the Romantic School. Crossing the border into Wales, we see the land that sent so many Quakers and Baptists to Colonial Pennsylvania—who planted

their placenames everywhere in our state: Bryn Mawr, Haverford, Merion, Bala, Gwynedd. From the mountain country of *How Green Was My Valley* to the seaside resort of Cardiff with its magnificent folk-museum with its living panorama of Welsh life, we will see the real Wales. And here, as in Ireland and Scotland, we will learn of the problems faced by Welsh schools and homes and churches from the coexistence of two languages, English and the native Welsh—a problem we Pennsylvanians know a great deal about. We shall learn of the Welsh cultural movement, with its radio programs, its school program, the *Eisteddfodd*. We shall hear Welsh singers sing the songs of their forefathers—of which echoes are still heard in the Welsh settlements of Pennsylvania's Coal and Slate Regions.

England offers us the Shakespeare Country, the thatched-cottage country of rural peace and plenty. Stratford we visit and attend a performance of a Shakespearean play in the modern Memorial Theatre. Down we go through the university town of Oxford to the town of Reading (in Berkshire) and Windsor Castle, thence into Surrey to the busy Elizabethan market-town of Guildford and the William Penn Country of Sussex, with its rolling downs, its quaint Quaker meeting-houses, its oast-houses and comfortable farms. Several days and nights in London will give us a chance to see the Tower, the Houses of Parliament, Westminster Abbey, and all that London means to the traveler, as well as an opportunity to attend plays and music hall performances and to finish our sampling of English pubs.

A Folk-Life Itinerary in the Scandinavian Lands

Hurriedly we board the plane for Oslo. Scandinavia¹ whence came the first settlers on the Delaware (1638), offers us contrast to the British Isles. Lovely Oslo with its folk-museum, its royal palace, its famous restaurants, its Vigeland Park, will be our point of entry. From Oslo we proceed by motorcoach into the hinterlands in search of the charm of rural Norway and Sweden.

Through the Lake Country of Sweden it's onward to Stockholm, with its mixture of traditional and contemporary beauty. Scandinavia combines the ultra-modern with the traditional—they have learned to live with and use the best that the rural tradition, the provincial tradition, has produced. "Swedish Modern" furniture is one of the great contributions this progressive land has made to contemporary living, and we will see much of it in homes and shops.

While in Stockholm we will visit the Isle of Skansen, with its national folk-museum, where we will visit (watch those low doors!) original peasant houses, barns, Viking churches, manorhouses—brought from their original sites all over Sweden and rebuilt here, in natural settings, to illustrate Sweden's ways of life through the centuries.

Stockholm has much to offer the gourmet as well, and we shall sample world-renowned cuisine, and will learn to "skol" with the best of them.

A Visit with the Holland Dutch

From Stockholm we fly (five hours) to Amsterdam, the city of canals and Rembrandts, famous for exotic East Indian restaurants—a memory of Holland's former world empire, the city famous for Dutch friendliness and Dutch cleanliness. Here we enjoy the night life of the Dutch Paris

and will be installed in the very contemporary Krasnapolsky Hotel, opposite the Queen's Palace.

At Rotterdam, the great industrial city heavily damaged in the 2nd World War, we will stand on the very spot in the busy harbor where the white-sailed emigrant ships left in the 18th century, bearing the forlorn and probably homesick families of Swiss and German emigrants, who became the forefathers of the Pennsylvania Dutch.

Thence to Arnhem, to visit Holland's Folk Museum.

A Week in the New Germany

In Germany we have a varied and full program. Proceeding through Krefeld, home of the first settlers of our Germantown (1683), we see the industrial Ruhr, with its transformation through ten years of postwar expansion, and proceed to Cologne, the most heavily damaged city in Germany. You too will here stand in the great cathedral and sense the continuing message of the past in the present.

Early next morning we board the gay and beflagged Rhine steamer tugging at its hawser in the river, and ride all day upriver. Past the castles of the robber barons, past the Lorelei and the Mouse Tower and Bingen we sail, to the city of Mainz, busy industrial center now the capital of Rheinland-Pfalz.

From Mainz it's only a pleasant hour's ride over the Hunsrück (Dog's Back) Range into the Palatinate, the land where you can talk "Pennsylvania Dutch" and in most cases still be understood. The villages along the *Weinstrasse*, the "Wine Road," are a friendly lot. We'll drive through the vineyards, stop at country inns and sophisticated Kurhotels to sample Palatine cooking and hospitality. There will be folkdancing and programs put on for the Traveling Pennsylvanians as usual, with generous outpourings of those delicious Rhine wines, the bottled sunshine of the Palatinate.

A drive through the Black Forest and a night in the walled town of Rothenburg with its gothic legends and sleepy, time-forgetful air, will give us a taste of the Germany of the Middle Ages. Then into sunny Bavaria, for a look at the Catholic Germany of today, the Germany of the great gay-colored baroque churches with their cherubs and happy saints, the Germany of monastery and castle, of Oberammergau and the Passion Play.

Innsbruck and the Austrian Tyrol

Beyond that formidable snow-capped range of mountains lies the Austrian Tyrol. Innsbruck, the town where memories of the gracious Queen Maria Theresia are still alive, will be our headquarters.

The River Inn swollen with glacial waters, the great backdrop of the Tyrolean Alps, the costumed and yodeling folk-dancing groups and an evening session at the *Goldener Adler* (where we will try the wine machines and the *schunkeling*) will give us our taste of Austrian *Gemütlichkeit*, which if possible is more *gemütlich* than the German variety.

Italy: Venice, Florence, Rome, The Riviera

South of the Alps, Italy. Through romantic mountain passes into the "Rose Garden" of the Alps, the Dolomites, we visit the South or Italian Tyrol—where again the problem of two languages comes to the fore, Italian vying since 1918 with the native German. We stay in Cortina d'Ampezzo, and drive the next morning to Venice.

After our taste of Germany and Austria, Venice will add another color to our impressions, another accent. Saint Mark's Square at concert time in the evening, a serenade by



Folk Dancing in The Palatinate

gondola on the grand canal, visits by boat to the fabulous Renaissance palaces, the Italian wines and cooking, the visit to the glass factories where the renowned Venetian glass is manufactured, and that afternoon on the Lido beach—will initiate us into Italian contemporary culture and whet appetites for what lies to the southward.

Florence, the Renaissance capital, will give us a chance to see what the city beloved by Ruskin and the Brownings looks like today. Thence down through the St. Francis Country, visiting Assisi perched on its bare and forbidding hill, to Rome. In Rome we will see the Vatican and St. Peter's, the houseboats on the Tiber (*Roman Holiday*), visit street festivals in the Trastevere section, eat *fettuccini* at Alfredo's, attend the opera in the ruins of the Baths of Caracalla, shudder in the Coliseum, explore the excavations at Ostia, spend cool evenings on the Via Veneto.

From Rome we turn northward for a pleasant drive along the Italian coastline to Pisa, and what would a trip to Europe be without a look at the Leaning Tower? The Italian Riviera boasts a chain of gem-like towns with a charm all their own. We will visit them, spend an afternoon of swimming and a cool night there before proceeding through Genoa to see Columbus' boyhood home, and Milan, where we stop to see the great cathedral and da Vinci's "Last Supper," and on to the Italian Lake Country.

Switzerland and the Swiss People

Here we cross the frontier into Switzerland. We stay overnight in lovely Lugano, on the Lake of Lugano in the Italian-speaking part of Switzerland. A drive over the St. Gotthard Pass brings us into the heart of the William Tell Country. We drive along the winding shore of the Lake of Lucerne to the great city of Lucerne, where we enjoy concerts, unrivalled shopping opportunities, mountain trips, Swiss perfection in hotel-keeping, in cookery, in everything.

The country between Lucerne and Berne is rolling farm country. Here lies the remote Emmenthal—now the cheese capital where Emmenthaler (we call it "Swiss") Cheese comes from. Pennsylvania's connection with this lovely valley is

that it was the original home of many of our Mennonite families. On shops and signs throughout this part of our itinerary you will see family names that make you think you are back in Montgomery or Lancaster Counties, Pennsylvania. To see how our Swiss cousins live, we are going to visit an Emmenthal farm to see how the Swiss farmer of today makes a living, how he adjusts to the modern world.

We are now on the edge of the Oberland, the great brooding range of snow-covered mountains, the highest in Switzerland. We will stay at Interlaken, where we will have alpine explorations to make and swimming and shopping. Berne, the capital of Switzerland, with its arched streets and medieval cathedral, its gingerbread *Lebkuchen* and its bearpits, its ultra-modern stores and lively atmosphere, is next on the list.

Alsace and Paris

Crossing the Swiss-French border near Neuchatel, we visit Alsace, the bilingual French-German area which also contributed many 18th century emigrants to Pennsylvania. Through Belfort—where we will see French-speaking Amishmen—we head for marvelous old Strasbourg with its one-towered minster and its folk-museum of Alsatian life.

Paris will be our last stop before flying home. Paris—Notre Dame, the Champs Elysees, the great city of the French kings and of Napoleon, the vast formal parks, the Louvre, Montmartre, the fine French cuisine—where even a salad is a work of art. We will do the shops on the Rue de Rivoli, balance that with an excursion to the “flea market” to look for second-hand “bargains,” attend services in the Huguenot Church of the Oratoire, change elevators twice on the way up the Eiffel Tower, spend evenings nightclubbing and visiting the *Folies Bergere*, which unfortunately has no Pennsylvania counterpart.

We fly home. After our four days' stay in the style capital of the Old World, we ride to Orly Field and board the great airliner for New York. In 14 hours we'll be at Idlewild, and Pennsylvania will be calling.

This is a tour in the grand style, for travelers with a flair for the unusual.

Contemporary culture will be accented everywhere—the night life of Paris, Amsterdam, and Rome, the popular festivals of the villages, the sidewalk cafés, the shopping centres and craft shops, the fine restaurants and, of course, the national cuisine of each land we visit. The list of specialties is endless—“Irish coffee” (with an infusion of whiskey), dumplings with wine sauce in the Palatinate, Scottish scones at “High Tea,” Swedish Crayfish and *Brannvin*, Italy's “dry soups,” mountainous desserts of *Salzburger Nockerl* in Innsbruck, and that's only a beginning.

Above all, we will meet the people. We will see how the Highland farmer lives on his croft, the Palatine winegrower in his village in the vineyards. In each country we will be entertained—for a meal, tea, or the continental afternoon “coffee break”—in a typical home, a Roman apartment, a Dutch house, a German farmhouse. You will meet typical families.

Everywhere we will chat with people of common interests, including the leaders of the movements in the various countries that parallel the work of the Folklore Center. As in other years, our Pennsylvanians will make continuing friendships on their travels. Letters will be exchanged, thoughts shared, understanding broadened. These are the contacts that will help us to understand the peoples of Europe and their ways of life, their problems. And we traveling Pennsylvanians, as ambassadors from America, will give Europeans a better understanding of our land and its culture.

Those who wish to join this unrivaled tour of Europe, the first of its kind in the travel world, are asked to get in touch immediately with

*Dr. Don Yoder, Tour Director
Pennsylvania Dutch Folklore Center
Franklin & Marshall College
Lancaster, Pennsylvania*

Matters Genealogical

By DON YODER

Shoemaker Pioneers

One of the most useful approaches to Pennsylvania genealogy is to make a comparative study of all the emigrant ancestors bearing the same family name. This is the approach taken by the recent volume entitled *Shoemaker Pioneers—A Guide to the Shoemaker Families of Colonial America*, by Benjamin H. Shoemaker, III, and Robert Kay Shoemaker (N. p., mimeographed, 1955), 155 pp.

The volume contains what is known in general about the fifty-five Shoemaker emigrants listed in Strassburger and Hinke's *Pennsylvania German Pioneers*, the “Bluebook” of Pennsylvania Dutch ancestry. These came over from 1727 to 1804. In addition there are sketches of Shoemaker pioneers who are not listed in Strassburger and Hinke, including one of the New York Dutch “Schoonmakers” whose descendants came to Pennsylvania by 1740; the German Schumacher families of Loudoun and Frederick County, Virginia; and the fascinating Reverend Daniel Schumacher who came to Nova Scotia in 1751, and from 1754 until his death (*circa* 1787) served independent Lutheran congregations in Pennsylvania.

Where possible, the compilers have traced the emigrants to

their birthplaces in Europe, using the published emigrant lists. Readers should note, however, that they missed the important reference to Wilhelm Schumacher, the emigrant of 1771 who settled in Lampeter Township, Lancaster County, in “The Correspondence of Martin Mellinger—Translations of the Correspondence of Martin Mellinger with relatives in the Rhenish Palatinate, 1807–1839,” Translated and Edited by Harold Bender, in *The Mennonite Quarterly Review*, Vol. V (1931), p. 51. From this source, a letter of Martin Mellinger (1752–1842) of Lampeter Township, written to his brother-in-law Johannes Weber of Kindenheim in the Palatinate, it appears that Schumacher emigrated from the Palatinate and had married Mellinger's mother's sister Marie. Mrs. Wilhelm Schumacher was still living at the time the letter was written (1816).

This volume ranks in thoroughness with the study of Stauffer emigrant ancestors which appeared some years ago in the *Proceedings of the Genealogical Society of Pennsylvania*. If our genealogists, instead of concerning themselves solely with their direct lines, would do for their family names what the Shoemakers have done for theirs in this volume, the field of Pennsylvania genealogy would be a much simpler field to work.

Feeding Them by the Hundred

By EDNA EBY HELLER

If your organization needs an impetus, this is for you. Read on. You are not face to face with a high powered salesman who is waiting to cramm something down your throat. This is only an answer to the inquiring persons who have asked for help so that they might give their friends a Dutch treat. An excellent idea, I say. One which stimulates friendliness as it educates and gives you a glimpse of life among your neighbors.

In planning for such an occasion, one of the first things to consider is that quantity characterizes Pennsylvania Dutch Cookery. Your committee will need to set up long tables for family style eating and then fill them to overflowing. Oh, you need not fear that this dinner will be too expensive for you to serve as a non-profit fellowship dinner. This regional cookery is most inexpensive. Thrift, as a mark of our Pennsylvania Dutch people, is noticed in the type of cooking we do but never by the number of foods on the menu. So, let me say again, give the dinner guests plenty to eat and don't you dare limit them by filling their plates in the kitchen. They must have the privilege of helping themselves to second and third helpings.

What would you serve for a Pennsylvania Dutch dinner? Let me suggest that you have either Boiled Chicken Pot Pie or Pork and Sauerkraut. In addition to the hot vegetables you should serve relishes a-plenty. You have heard of our seven sweets and seven sour, haven't you? It is not necessary that you serve that many because the Dutch housewife usually does not serve them by count. She just adds sour until there is no space left on the table for one more dish. You should however include at least six of these relishes on your table settings. All of the following ones can be prepared at home ahead of time which is a great advantage.

If homemade bread is available, good for you. If not, plain white will do. The necessary item is that you serve with it both apple butter and smiercase, in addition to the butter. Smiercase is the Pennsylvania Dutch form of cottage cheese and can be made by beating cream to the commercial cottage cheese until it is creamy and soft as apple butter.

Season it with black pepper and that will be smiercase. To be a real Dutchman you must spread the applebutter and smiercase thickly on the buttered bread. In fact, some insist that it must be so thick that your nose touches it when you bite into the bread!

When one thinks of Pennsylvania Dutch desserts the first thought is pie. Because these people are such hard workers they seldom need to count calories and consequently eat pies as often as they please, even three times a day. For those outside of Pennsylvania it may be wiser to serve a light dessert with the Chicken Pot Pie to guests who are not accustomed to such heavy dining. Since puddings,



Menu with Pennsylvania Dutch specialties

both gelatin and cornstarch, are also common let us choose one of these. Fresh or frozen strawberries molded in strawberry gelatin and then served with a topping of whipped cream is quite simple and yet most delicious.

Here is a suggested menu for the Pot Pie dinner:

Boiled Chicken Pot Pie	
Potato Filling	Buttered Green Beans
	Rolls
	Smiercase
	Apple butter
Applesauce	Pepper Cabbage
Pickled Beets and Eggs	Chow Chow
Celery Hearts	Bread and Butter Pickles
Strawberry Gelatin Dessert	
Spiced Tongue Cookies	
After Dinner Mints	Coffee

With the Pork and Sauerkraut dinner the dessert may as well be pie, and why not make it Amish Vanilla Pie? It might easily be called a first cousin to the renowned shoo-fly, and particularly the gooey kind. Of shoo-flies there are many kinds but only the dunking folk like the dry ones. The Amish Vanilla has a cooked molasses and brown sugar combination that is poured in a pastry shell and topped with lots of rich crumbs before baking. One doesn't need to be Dutch to enjoy Vanilla Pie, I assure you.

Here is the other recommendation:

Sauerkraut and Pork	
Mashed Potatoes	Peas
	Rolls
	Smiercase
	Apple Butter
Pickled Beets and Eggs	Chow Chow
Applesauce	Pepper Cabbage
Celery Hearts	Bread and Butter Pickles
Amish Vanilla Pie	
After Dinner Mints	Coffee

You may have been wondering about a first course. No, it wasn't forgotten. The truth of the matter is that we seldom indulge in a first course unless the occasion is very

special. Then, a homemade fruit cup is quite right. Or, perhaps a half grape fruit, but never a salad. Salads to the Dutchman mean a side dish to be eaten with the meat course. He knows only simple salads such as the pepper cabbage or wilted lettuce with the hot bacon dressing.

To some groups, a Pennsylvania Dutch breakfast or supper might be more feasible. But, please, do not serve only Crumb Cake with Coffee and then call it a Pennsylvania Dutch Breakfast. That would be an insult to a Dutchman! These people eat ham and eggs, country sausage or fried mush for their first meal of the day. And then, coffee cake or pie "to top off on."

Homemade Chicken Corn Soup would be an excellent choice for a supper. Add to it pepper cabbage or coleslaw, pickles and celery hearts. The Amish Vanilla Pie would fit in here very well for the dessert. As a word of reminder, it should be said that our soups are filling to the point that they are a meal in themselves. Some of you might call them stews! But that is alright. To us, they are still soups. We like soup full of "stuff" and shy away from broth that has little or nothing in it.

Now good luck to you, one and all. If there are further questions, write to me and I shall try to help you. This cookery is worthy of your best efforts. So now, get your committee together once to talk it over.

RECIPES TO SERVE ONE HUNDRED

Boiled Chicken Pot Pie

- 30 lbs. stewing chicken
- 2 lbs. onions
- 10 lbs. potatoes
- 2 bunches parsley

Stew chicken in salted water until soft. Remove from broth and take meat from bones. When you return chicken to broth add diced onions, sliced potatoes, chopped parsley. Season with black pepper. After broth is boiling, drop in half of the dough squares one by one, covering the whole broth. Stir with a spoon to mix thoroughly before adding the rest of the dough. Stir again. Cover and boil for 20 minutes. If you must add water, add boiling water.

For dough squares:

- 6 lbs. flour
- 2 1/2 cups lard
- 2 tabsp. salt
- 4 tabsp. baking powder
- 12 eggs
- 4 cups water

Cut the lard into the combined dry ingredients. Stir in the beaten eggs and water. Taking a small portion at a time, roll on floured board to 1/8 inch thickness. Cut into 2 inch squares with knife or pastry wheel. Crop into boiling broth as directed above.

Potato Filling

- 15 lbs. potatoes
- 4 qts. plus 2 cups milk
- 3/4 lb butter
- 1/2 cup salt
- 12 med. sized onions
- 1 tabsp. pepper
- 2 loaves sliced bread
- 2 bunches parsley
- 1 dozen eggs

Peel potatoes and boil in salted water until soft. Meanwhile, brown onion in melted butter. Tear bread apart into tiny pieces. When potatoes are cooked, mash. To potatoes add onion, bread, 6 cups milk, salt, pepper and parsley. Beat until smooth and then add egg and remaining milk. Beat again until thoroughly blended. Turn into greased baking pans or casseroles and bake for 1 1/2 hours at 350 degrees.

Pepper Cabbage

(to serve one hundred)

- 3 gal. finely shredded cabbage
- 10 green peppers
- 5 tabsp. salt
- 3/4 cup sugar
- 5 cups vinegar

Cut peppers very fine. Dissolve salt and sugar in the vinegar. Pour over the combined pepper and cabbage. Taste and use more vinegar or sugar to taste as desired.

Pickled Beets and Eggs

- 12 1-lb. cans beets
- 2 tabsp. cloves
- 2 qts. vinegar
- 8 2-inch sticks cinnamon
- 2 lbs. brown sugar
- 5 dozen eggs, hard cooked
- 4 tabsp. salt

Drain beets and measure juice. Add water if necessary to make 2 qts. To juice add vinegar, sugar, salt, spices. Bring to a boil and pour while hot over beets. When cool, add peeled eggs and let stand in juice 24 hours. Cut eggs in half lengthwise to serve.

Chow Chow

(This makes about 10 pints)

1 pt. of each of the following:

- sliced cucumbers
- 2 tabsp. celeryseed
- chopped sweet peppers
- 4 tabsp. mustard seed
- chopped cabbage
- 1 qt. vinegar
- sliced onions
- 2 cups water
- chopped green tomatoes
- 4 cups sugar
- lima beans
- 4 tabsp. tumeric
- cut string beans
- sliced carrots
- cut celery

Soak cucumbers, peppers, cabbage, onions, and tomatoes in salt water overnight (1/2 cups salt to 2 qts. water). In morning, cook beans, carrots, and lima beans until tender. Cook each separately. Drain both soaked and cooked vegetables. Add remaining ingredients to combined vegetables and boil 10 minutes. Place in sterilized jars and seal at once.

Bread and Butter Pickles

(About ten pints)

- 1 gallon cucumbers, sliced real thin
- 8 small white onions
- 2 green peppers, shredded
- 1/2 cup salt

Wash cucumbers but do not pare. Slice crosswise. Slice onions also. Mix salt with the three vegetables and bury 1 qt. cracked ice in mixture. Cover and let stand three hours. Drain thoroughly. Make a pickling syrup of the following:

- 5 cups sugar
- 1/2 tsp. tumeric
- 1/2 tsp. ground cloves
- 2 tabsp. mustard seed
- 1 tsp. celery seed
- 3 cups vinegar
- 2 cups water

Heat syrup made by combining above ingredients. When syrup is boiling add pickles and bring to a boil again. Pack in jars and seal.

Spiced Tongue Cookies

- 1 cup brown sugar
- 2 cups Brer Rabbit molasses
- 1 cup lard
- 5 cups flour
- 1 tabsp. baking soda
- 1 tsp. ginger
- 1/2 cup warm water
- 1 tabsp. cinnamon

Mix thoroughly the sugar, lard and molasses. Measure the flour before sifting and then sift together with spices. Dissolve soda in warm water, letting set a few minutes. Add flour and soda water alternately to sugar mixture. Let mixture set in refrigerator overnight. To shape, take one inch balls of dough and flatten in your hands into the shape of a tongue. Place on cookie sheet two inches apart. Sprinkle with granulated sugar. Bake for 12 minutes at 375 degrees.

Amish Vanilla Pies (16)

Pastry:

- 3 lbs. or 12 cups flour
- 3 tsp. salt
- 1 1/2 lbs. lard
- 1/2 to 2 cups water

Liquid base:

- 1 1/2 lbs. brown sugar
- 1 1/2 cups flour
- 1 pt. baking molasses
- 1 pt. table syrup
- 8 eggs
- 4 qts. water
- 4 tabsp. vanilla flavoring
- 3 tabsp. soda

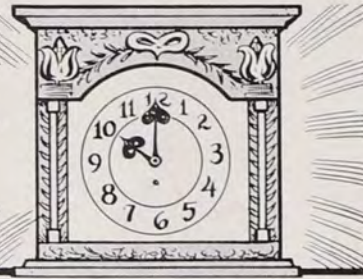
Crumbs:

- 4 lbs. or 16 cups flour
- 1 lb. lard
- 1 lb. butter
- 2 1/2 lb. brown sugar

Combine pastry ingredients in usual manner. Roll out dough and line 16 pie plates. Mix all ingredients (excepting soda) of liquid base in a kettle and bring to a boil. Stir in soda and cool. Pour into shells, dividing as equally as possible. Cover with crumbs made by rubbing together last four ingredients. Bake in 350 degree oven for 30 minutes.

The Zehn-uhr Schtick

By Olive G. Zehner



Summer is over—the busiest time of the year for me. All that is left of it is a stack of kodachrome slides that seem a mile high now that I must sort and catalogue them for winter lectures. They serve a double purpose just now, however, for through them I can attempt to evaluate summer efforts and experiences. Preparations for exhibits and programs for the Kutztown Folk Festival engaged the first half of the summer. All our efforts were well worthwhile, for the Folk Festival this year was more successful program-wise than any previous one. Next year we will have to enlarge upon and repeat some of the more successful sections of the event—the Folk Art exhibit, Cherry Fair, food exhibits, etc. We will be seeing echoes of Folk Festival Food all throughout the year, as many nationally known food editors give their reports on visiting the Folk Festival.

The next event of the summer was the annual Crafts Exhibit and Fair of the Pennsylvania Guild of Craftsmen at East Stroudsburg State Teachers College at the end of July. The event just finished a week from this writing was the Seventh Annual Dutch Days at Hershey Park, an event that I have participated in since the very first one in 1949, along with my Reading Chapter of the Pennsylvania Guild of Craftsmen. We had beautifully cool weather for that event this year and our group exhibited and demonstrated over more space than ever.

New Books to Be

It will ever be hard to evaluate the information and research presented in our DUTCHMAN to its readers, but that value is to be permanently recorded in two publications that have come to our attention that will soon be released.

The first of these is a new children's story written and illustrated by Katherine Milhous. Miss Milhous obtained the idea for the Horn-blowing Rooster cover for her "The Egg Tree" book in 1950 from an article by Rudolf Hommel in the DUTCHMAN. Now, she writes that she took all of the old Christmas customs that she uses in "With Bells On"—to be released this September—from Dr. Shoemaker's articles in the Dutchman and our publication "In the Dutch Country." I have been watching this book grow, as I have the last three Milhous books; and, while I am not familiar with the text, I can report that the illustrations are modern works of art in the most unusual color schemes. This little book will be a perfect companion piece to the Milhous books with Easter, New Year's, and Valentine's Day themes. Katherine has quite a following in the Dutch Country and I think every person who possesses those books will surely want this one. It will solve many a Christmas shopping problem this year, I know.

Another children's book to be published next year, in which the author generously acknowledges sources gathered from Folklore Center publications and activities, is an—as yet un-titled—teen-age volume beginning in the Conestoga Valley and also about Conestoga Wagons. I have been assisting with a bit of research and manuscript reading for this one. It is by Harriett H. Carr, an experienced writer

whose book "Where the Turnpike Ends"—about the Chicago Turnpike and the early settlements in the Michigan Territory—was published by Macmillan last year. Miss Carr is associated with Scholastic Magazine, a publication familiar to almost every teen-age youngster in the country.

A small volume of Poetry has come to the desk at the Folklore Center—The Beloit Poetry Journal, published quarterly by Beloit College, Beloit, Wisconsin. The Summer 1955 volume contains a series of poems entitled "The Church in the Heart" by Millen Brand. The foreword states that these are from a series in preparation called "Local Lives." "The Church in the Heart" refers to the Schwenkfelder Church here in Pennsylvania, and the introduction says that the poems "are drawn in part from contemporary oral sources and in part from Volume I of 'The Journals and Papers of David Schultze,' translated and edited by Andrew S. Berky and published by The Schwenkfelder Library in 1952." It fails to mention who Millen Brand is or whether he is a native of Pennsylvania or Wisconsin. I would like to know more about him, and can probably find out from Andrew Berky before my next column.

"Plain and Fancy" Again

A National Company of "Plain and Fancy" has just recently opened in Los Angeles. Barbara Cook and Julia Marlowe, who played the Amish leads in the original company have gone West to join this one. Dran Seitz and Julienne Marie have taken their places in New York. Despite the way anyone in the Dutch Country—authority or layman—might feel about "Plain and Fancy"—favorably or unfavorably—it is bound to have a tremendous effect upon the attitude of the American public towards the Pennsylvania Dutch. It is giving them what they want to see and hear in the nicest way heretofore presented, a fact we should all be able to recognize.

Nan Heckman, former Women's Director of station WEEU in Reading, who, with her husband Al Cooper, is now associated with WHLD-radio, WGR-TV and WBEN-TV in Buffalo, N. Y., recently visited me at my studio looking for source materials on her own Pennsylvania Dutch folk. She said that she has never before been so proud to be Pennsylvania Dutch. The people in Buffalo are very eager to hear about our culture and look on Nan with awe and respect when they find out that she is from the Dutch Country. This is a far cry from what we have been told was the case many years ago. I can't help feel that this is due to the publishing of the true facts of the worth of our culture through literature, folk festivals and, yes, Broadway productions like "Plain and Fancy."

Folk Art Session

I understand from Walter Boyer that an interesting series of exhibits and discussions on our Folk Art is being planned for the Pennsylvania German Society Meeting to be held at Penn State University in October. I will have to attend to report on the doings for you.