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William B. Fetterman

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# Pennsylvania Volklife

WINTER 1980/81

ORIGINS



# Contributors



ENSMINGER

ROBERT F. ENSMINGER is associate professor of geography at Kutztown State College. He has taught there since 1966 with M.A.'s from Lehigh and Rutgers Universities. His investigation into origins of the Pennsylvania Barn grew out of a concern for preservation of Pennsylvania German culture and his specific interest in folk art and the vernacular architecture of that culture. His article synthesizes five years of research into the Pennsylvania Barn.



JORDAN

TERRY G. JORDAN is professor of cultural geography and departmental chairman at North Texas State University in Denton. He specializes in the study of traditional American culture and recently published *Texas Log Buildings: A Folk Culture* (Austin: University of Texas Press, 1978) and "Alpine, Alemannic and American Log Architecture" (*Annals*, Association of American Geographers).

BRYAN J. STEVENS, M.D., is a practicing psychiatrist in York, Pennsylvania. He has long held an interest in antiques and old houses and is widely-read and self-taught in these areas. He and his wife purchased the Messerschmidt-Dietz farm in 1978 and plan to live there following restoration of the cabin.



STEVENS

WILLIAM FETTERMAN is a recent graduate of Muhlenberg College whose major for his B.A. degree was in English. Born in Allentown, PA, in 1956, he likes literature and music and has begun studies in both, independently. Dissatisfied with the modern world, he tries to live with it anyway, he says. He has become interested in folklore studies in recent years. A memorable occasion was his meeting with the late Millen Brand.





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### COVER:

*One of the oldest Berks County Pennsylvania Barns still standing in the twentieth century, against a background of schematics and sketches of regional German, Alsatian and Swiss barns and house-barn combinations. In no more dramatic way can we suggest the emergence of the Pennsylvania Barn from antecedents in German-language speaking Europe.*

Layout and

*Special Photography:* WILLIAM MUNRO



# A SEARCH FOR THE ORIGIN OF THE PENNSYLVANIA BARN

by Robert F. Ensminger



*Leiby barn, 1871, Lehigh County, PA. Typical nineteenth century Pennsylvania Barn with forebay supported by extension of basement walls. This barn photo 1975 by author, as all other contemporary barn photographs.*

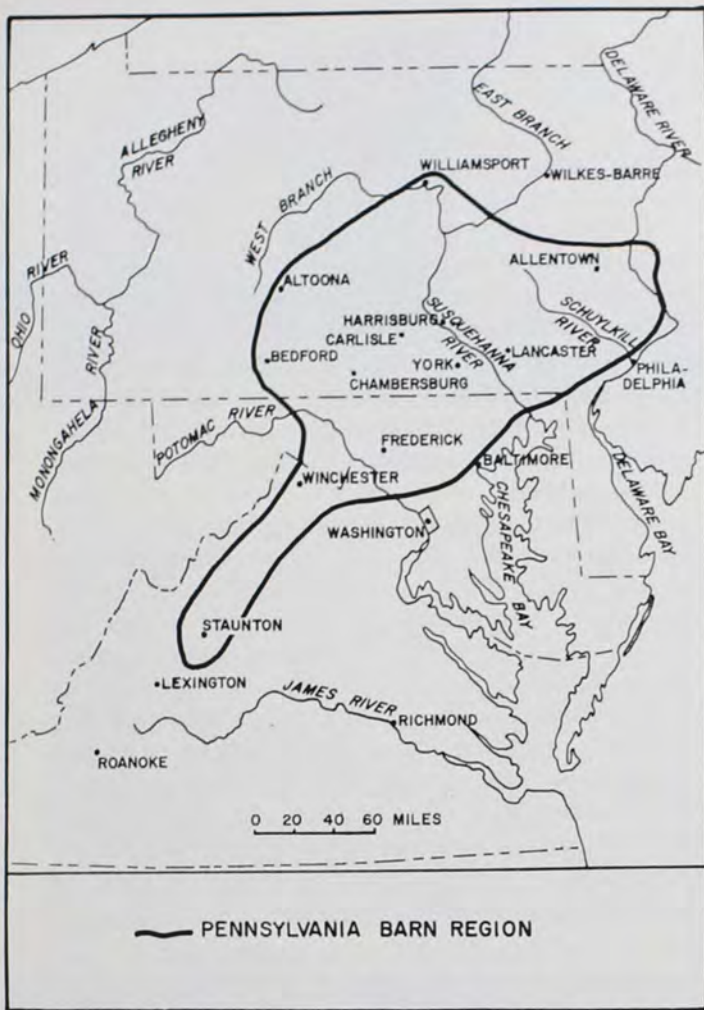
## INTRODUCTION

In southeastern and south central Pennsylvania during the period between the middle and end of the eighteenth century, there emerged a two and a half story multiple purpose barn which fitted the contemporary agricultural technology. This barn was larger than previous pioneer and first-generation barns. It could house livestock in the basement, permit threshing on the second floor, store hay in large mows and lofts, and protect grain in the bins of the granary which was usually located in the forebay. The forebay, or second floor extension, projects over the basement stable doors and is the distinctive and diagnostic feature of this structure which has come to be called the Pennsylvania Barn. The forebay barn became dominant by 1800 and today still dominates the rural landscape of much of Pennsylvania.

Recognition of and interest in this barn dates back to

late colonial times. Descriptions in travel narratives, newspapers, journals and government reports reveal its popularity and verify its morphology which has continued basically unchanged for two centuries. Alfred Shoemaker in his 1959 book, *The Pennsylvania Barn*, provides excellent documentation of these various sources.<sup>1</sup> In 1956, Dornbush and Heyl, in their book, *Pennsylvania German Barns*, published the first detailed description and analysis of this barn form.<sup>2</sup> They established a classification system which suggests evolutionary stages in the development of the forebay barn. The first scholarly inquiry into the location and extent of these barns was completed by Glass in 1971. In his Ph.D. dissertation, *The Pennsylvania Culture Region: A Geographical Interpretation of Barns and Farmhouses*, Glass mapped the actual distribution of Pennsylvania Barns to support his thesis that the area of their distribution provides a visible surrogate for the Pennsylvania Culture Region.





—From Glass, *The Pennsylvania Culture Region*, p. 38. Used with permission of the author.

These and other writers have made significant statements over the years contributing to our knowledge of the barn. Most writers have referred in varying degrees to its development and origin. Their statements will be reviewed, analyzed, and documented in this report which will examine in detail the problem of determining the origin of the Pennsylvania Barn.

Where did it come from and why does it have a forebay? In spite of the practical value provided by a forebay, extra space above and protection below, most barns in North America do **not** have them. Even the large two and a half story barns which occur from southern Quebec through upstate New England and from New York to Wisconsin lack the forebay.<sup>3</sup> Practical need did not influence the utilization of a forebay in these examples. However, banks, bridges, and ramps for second floor access are consistently found in these as well as Pennsylvania Barns. It is a common error to use the term “bank barn” when referring to the Pennsylvania Barn. Although Pennsylvania Barns usually have ramps or are built against banks, so do many other types. But only the Pennsylvania Barn has a forebay.

My interest in this topic dates back to 1958 when I was enrolled in a settlement geography course at Rutgers University. I can recall general statements made about forebay barns and implications that their form may stem from European prototypes. More recently, while teaching cultural geography at Kutztown State College, I developed a strong interest in rural settlement geography. Research and study revealed frequent references to Pennsylvania Barns and some definite ideas as to origins. Then, several years ago while looking at old family photographs, I came across a snapshot from the late 1800's. My wife's grandfather stood with friends beneath the forebay of a barn in his homeland of Switzerland! The exact location of the photo is not known. This served to intensify my interest and focus research into the problem of the origin of the barn. My search for these origins is the subject of this article.



*Family photo in Switzerland under forebay of a barn.*

#### REVIEW OF THE LITERATURE.

The first person to make a definite statement about the origin of the Pennsylvania Barn was Marion Learned, professor of Germanic Languages and Literature at the University of Pennsylvania. His paper, “The German Barn in America”, published in 1915 cites European prototypes as logical ancestors of the barn.<sup>4</sup> He refers to the High Alemannic or Swiss House of Germanic origin as the probable prototype. The following statements constitute a strong testimonial for this point of view:



1. The projecting roof, or 'forebay' (the Swiss German name), is a direct survival of the projecting roof and balcony of the Swiss house.<sup>5</sup>
2. This unmistakable survival of the Swiss barn, traced by a comparison of the structure itself with that of the Swiss original, is further corroborated by the names still given this barn in America. They are called in English "Swisser barns" or 'bank barns'; in the Pennsylvania German dialect they are called *Schweizer Scheier*.<sup>6</sup>

Professor Learned's statement falls just short of accepting a direct transfer in toto of the forebay barn from Switzerland to America. He implies some modification in form. In Pennsylvania, house and barn were separated and the balcony was applied to the barn but was enclosed to become the forebay.

Thomas J. Wertenbaker, writing in 1938, discussed the European roots of American civilization which included his ideas about the origin of the Pennsylvania Barn.<sup>7</sup> They parallel the earlier statements of Marion Learned as the following summary will reveal:

1. We must seek the ancestry of the Pennsylvania German barn in the wooded highlands of Upper Bavaria, the southern spurs of the Black Forest mountains, in the Jura Region and elsewhere in Switzerland. In the Upper Bavarian house, which has the closest affinity of all to the Pennsylvania barn, the residence, barn and stable are under one roof.<sup>8</sup>
2. Of special interest is the *laube* or *forebay*, an overshoot of the barn floor, affording an enclosed gallery above and a protection to the walls, windows, and door of the stable below.<sup>9</sup>

Wertenbaker felt that the barn part of this highland peasant house was retained almost unchanged in America. A statement, however, that the forebay may have been an afterthought is confusing and not consistent with his general logic. Never-the-less, his acceptance of a European prototype seems clear as he details many similarities of morphology between Pennsylvania and Alpine structures. He also enlarges the distributional area of the peasant house prototype, quoting Klaus Thiede and other European folk housing sources who include the Alps from central and western Austria to Canton Bern, Switzerland, in the source region.<sup>10</sup>

Henry J. Kauffman sets forth some rather different ideas.<sup>11</sup> After stating that the Pennsylvania Barn is uniquely American in design, he cites three of the photographs in his article to illustrate steps in the "evolution" of the barn. This reference to evolution contrasts strongly with Professor Learned's ideas and serves to demonstrate the differences of opinion concerning the origins of the Pennsylvania Barn.

The first of the three barn pictures in the Kauffman article is most interesting. What it shows is a very early (probably pre-1740) log barn. It is small and

simple yet has a fully developed forebay protecting the stable door! The fact that a forebay was utilized on so early a first generation barn may indicate prior knowledge of this form, not evolution, as stated by Mr. Kauffman.

In 1956, after years of photography, analysis and classification of Pennsylvania barns, architect Charles Dornbusch collaborated with John Heyl (subsidized by the Pennsylvania German Folklore Society) to publish the first comprehensive study of the Pennsylvania Barn.<sup>12</sup> Eleven types were recognized and thoroughly described in this volume accompanied by representative photographs. Of special interest to this study are statements pertaining to the barn's origins. The author relates that although details and methods of construction can be traced, the barn has **no direct precedent** in structures in similar use either in Britain or Western Europe.<sup>13</sup> He cites the common usage in medieval Europe of the extended, overhanging framed bay and the abundance of banked structures in Alpine Europe and concludes that the German settlers combined these time-tested forms to accommodate their needs by **projecting a new form**, the great bank barn of Pennsylvania.<sup>14</sup> These statements explicitly defend the proposition of development and evolution of the Pennsylvania Barn in America and reject the possibility of direct transfer of the form from European prototypes.



*Mid-eighteenth century double log pen grundscheier near Fleetwood, Berks County, PA. 1975.*

The main text of the book plots the evolution of the barn by identifying eleven types. These progress chronologically from the early 1700's to the middle 1800's. They also progress morphologically from simple ground barns of log construction, to transitional ground barns of stone with partial basement stable, to ground barns with pentroof protection for stable entrance, to a two and a half story bank barn with full pentroof identified as Type E.<sup>15</sup> This form is





*Type E (Dornbusch & Heyl) bank barn which originally had a pentroof. Moselem Springs, Berks County, PA. 1975.*

described as the **next logical development** of the all-stone barn, the true bank barn. Type F, the one which follows, has the cantilevered overhanging forebay and is called the Sweitzer barn.<sup>16</sup> This progression further reinforces the evolutionary concept for the origin of the Pennsylvania Barn by suggesting that the forebay developed from the pentroof. Later types describing a forebay which is supported by extension of the basement walls or use of supporting columns complete the evolutionary scheme.

The logic of this approach, that the Pennsylvania Barn is a product of evolution and selection forged by the requirements of the Pennsylvania frontier, is appealing. A closer check of the construction dates of the very barns pictured to illustrate this scheme raises some serious questions. Many of the Type E barns cited (pre-forebay bank barns) date in the late eighteenth to early nineteenth century. Types F and G, which supposedly developed from Type E's show dates from the **middle 1700's**. Heyl also states that the Sweitzer forebay barn was widely distributed in southeastern Pennsylvania by the mid-eighteenth century,<sup>17</sup> and in fact, that the form prevailed in the early eighteenth century.<sup>18</sup> This evidence is not consistent with the developmental progression of the classification scheme.



*Swedish log pen barn with cantilevered overhang, located in the Outdoor Museum at Sigtuna, Sweden.*

*Late eighteenth century "Sweitzer" barn near Boyertown, Berks County, PA. 1976.*

It would seem that the fully developed forebay barn appeared nearly as early as the ground barn and earlier than the first Type E bank barn from which it supposedly directly evolved. In fact, the almost simultaneous appearance in the early 1700's of both ground barns and forebay barns suggests a familiarity with both forms by early settlers and implies the existence of direct European prototypes in both cases.

The origins of the ground barn have been examined by a number of scholars. In 1959, Martin Wright reported on the antecedents of the double pen form.<sup>19</sup> This form applies to the early ground barn and consists of two log pens or cribs separated by a pass-through or threshing floor. A roof spans all three sections unifying the structure into a simple barn. Wright contends that the Swedes first brought this form to the Delaware Valley and applied it to both houses and barns. I have verified this "Swedish connection" through an early double log pen barn with pass-through and overhanging loft located northwest of Stockholm, Sweden. Ingemar Olsson, formerly of Sweden, reports that similar barns are common especially in a belt running north of a line from Goteberg to Stockholm. He also states that some early examples in Sweden date back to the fifteenth and sixteenth centuries, early enough to have been known by the Swedes who first settled the Delaware Valley. The most intriguing aspect of this barn is the forebay-like overhang. As we shall see later, Henry Glassie picks up this theme in his study of the Pennsylvania Barn.



There are other potential sources for the ground barn which was the most common first-generation barn in Pennsylvania. Alan Keyser and William Stein describe in detail this form, which in German is called *die Grundscheier*.<sup>20</sup> Mr. Keyser has spent time in the Palatinate examining the *grundscheier*. He has found that the form and size of the European and Pennsylvania types are virtually interchangeable and he contends that the Rhine Valley is the proper source region for the prototype of the Pennsylvania *grundscheier*. I have also examined early barns in the Central Rhine Valley. The *grundscheier* is the prevailing type in this region from which several hundred thousand German speaking settlers came to Pennsylvania. I concur with Mr. Keyser that a Germanic source for the *grundscheier* is most credible.



*Transverse crib barn or "cantilever," Cades Cove, Great Smoky Mountains National Park, TENN. 1977.*

The most explicit and detailed source of statements directly examining the development of the Pennsylvania Barn can be attributed to Henry Glassie who in 1966 addressed this problem.<sup>21</sup> He recognized that the double crib barn (*grundscheier*) was known during the earliest period of settlement and speculated that the double-crib barn with overhanging loft must also have been known. A previous reference to Martin Wright's Swedish antecedent for the double-crib form and my statement verifying this early Swedish form with overhanging loft at first seems to justify his conclusion. He further states that the overhanging loft form was carried out of Pennsylvania during the first wave of out-migration in the second quarter of the 18th century and became established on the eastern and western slopes of the Great Smokies in North Carolina and Tennessee.

Here, it continued to evolve by the inclusion of additional cribs and the one-quarter rotation of the roof ridge resulting in the transverse crib barn, the dominant type of early Upland South.<sup>22</sup> The fact that Pennsylvania Barns with cantilevered overhangs on all four sides are found along the migration route in the Valley of Virginia is cited as evidence of the out-

diffusion of this form from early Pennsylvania. Glassie then proposed an evolutionary sequence: double crib, double crib with overhanging loft, two level with unsupported forebay, two level with supported forebay.<sup>23</sup> He recognized that many techniques and certain elements of European structures found in Pennsylvania barns were known by the early settlers. Specifically, he compared the forebay to the balcony of certain Swiss houses, to the spinning gallery of the barns of Lancashire, and to the cantilevered balcony of the *umgebindehaus* of Bohemia from which the double-crib with overhanging loft could have developed. But he concluded that the combination of those elements into the Pennsylvania Barn seemed distinctly American.<sup>24</sup>

Writing in *Pioneer America* in 1970, Henry Glassie continued to defend the thesis of New World synthesis. Stating that even though multi-level, banked buildings reminiscent of the Pennsylvania barn can be seen in Switzerland, Germany, and England, precise prototypes could be found nowhere in the Old World. Again he concluded: "It seems that the bank barn resulted from meshing the multi-level banked notion brought from both Central Europe and Northwestern England with the double-crib barn idea from Central Europe."<sup>25</sup>

Glassie's scholarship and documentation are above challenge and his idea of New World synthesis and evolutionary sequence is attractive and logical. Some questions, however, must be raised. The evolutionary scheme hinges upon the early development in Pennsylvania of the double-crib barn with overhanging loft. This is the second step in the sequence. Being later, the survival rate should be better than its predecessor and numerous examples should remain intact. In fact, this is not the case. Only a few such early barns have been documented in Pennsylvania!<sup>26</sup> Henry Glassie himself has studied them in York and Adams county where some two and three bay ground barns have small forebays protecting the stable doors. Although no dates are provided, the framing form of these barns indicates, according to Glassie, that they conform to the plan of the early barns of southeastern Pennsylvania.<sup>27</sup> These examples seem to document small forebays or overhanging lofts on early crib or ground barns which were contemporaneous with or possibly even earlier than many plain double-crib barns. This fact would not jibe with Glassie's sequence.

Moreover, the double-crib barn or *grundscheier*, the originator of the line, can still be found in significant numbers. Alan Keyser reports that approximately three hundred still remain. The absence or scarcity of the overhanging loft form which supposedly inspired the forebay in the later evolutionary stages also raises serious questions about the entire scheme. Those barns in the valley of Virginia with four side



overhang are mid-nineteenth century types. They may represent a later local variety of the Pennsylvania Barn rather than a survivor of the earlier form. I have seen similar barns in central Ohio and they too are late.

What about the cantilevered loft and transverse barns of the Upland South? Are they a relict form of an early Pennsylvania type (Glassie: stage two) possibly tracing back to Swedish settlements on the Delaware? When one considers the small population (possibly several hundred) of this group as compared to the hundreds of thousands of Germanic settlers occupying a broad inland buffer belt, the potential for preservation and extensive exportation of Swedish forms is reduced to near zero.



*English bank barn, ramp to loft, Southern Lake District, England. 1978.*

In searching for European sources to provide elements for American synthesis of Pennsylvania barn, Glassie mentions the bank barns of northwestern England.<sup>28</sup> Other scholars have suggested connections between this barn and Pennsylvania. Don Yoder of the University of Pennsylvania reiterated this view in a conversation in 1976 citing the general similarity of external form plus the occurrence of similar barns in the southeasternmost counties of Pennsylvania. I made an extensive visit to the Lake District of northwestern England in 1978, for verification. Barns here, especially in the southern section, have a strong resemblance to Type E barns (Dornbusch and Heyl) discussed earlier. Lake District and Type E barns are two level barns with ramps or banks. Stables on the ground floor are protected by a pentroof. They are roughly equivalent in size to similar structures here and may be prototypes of those Type E barns found in the counties adjacent to Philadelphia which were peopled largely by English stock. It is difficult to see how they have contributed to the development of the

Pennsylvania Barn. As explained previously, they date here in a period after the establishment of the forebay barn.



*English bank barn, pentroof and banyard, Southern Lake District, England. 1978.*

In fact, the date assigned them in England by Brunskill shows that the earliest ones appeared in 1730-40 and they probably did not predominate until much later.<sup>29</sup> This fact casts doubt on the prototype thesis. The internal arrangement and details of door, hinge, latch, and framing techniques show almost no similarities to Pennsylvania Barn forms. Finally, the earliest **English** barns of eastern New England were simple, three bay ground barns which later evolved by enlargement or connection to other out-buildings but did not develop into banked structures. The whole idea of a contributory role for English bank barns to barn development in Pennsylvania is questionable.

The concept of architectural progression and evolution of the Pennsylvania Barn was defended by Joseph Glass whose dissertation was referred to earlier. He provides a fairly detailed, if not analytical, review of the literature and he agrees with Glassie and others when he states that no Pennsylvania Barn was transported in toto across the Atlantic and that the final product is American.<sup>30</sup> He also explores in some detail how functional forces could have encouraged the development of the forebay. These include the need to protect the stable doors from snow accumulation from the roof in winter and provide the same protection during the ejection of straw from the second floor during the threshing season. Glass concludes his look at the problem of the origin of the forebay with the following statement:

The development of a forebay, therefore, would seem to have solved simultaneously a variety of problems for early Pennsylvanians and all in a manner consistent with architectural memories suggested by features which might have been observed in one or more of their homelands.<sup>31</sup>

Most recent statements and assessments definitely



favor the idea of evolution in America for the Pennsylvania Barn and reject the idea of a direct European prototype. How does the record of colonial history, the study of colonial architecture, and the evidence provided by survival of artifacts and folk art "stack up"? In all areas there are numerous examples of virtual replication of European forms. A visit to the famous Folk Museum in Innsbruck, Austria will show a close connection between Pennsylvania tools, fraktur art, wrought iron, wood carving, and decorated furniture and those of Alpine Europe. Evidence of the direct transfer of architectural types is equally strong and includes four early barn forms which came virtually unchanged from Europe to America. I have already presented this evidence with respect to the *grundscheier*.

Arthur and Witney in their book, *The Barn*, make excellent use of photographs, diagrams, and documentation to show the continuation of European forms in America.<sup>32</sup> They examine the English barn and its American counterpart, the Yankee barn; the Breton barn and its Canadian extension, the Quebec long barn; the Saxon unit farmstead and its New World edition, the New York Dutch barn. This latter structure is thoroughly analyzed by John Fitchen in his classic study, *The New World Dutch Barn*.<sup>33</sup> In this book, he provides a detailed architectural analysis and structurally compares the New York barn to its Old World prototype. These and numerous other studies chronicle the massive evidence of direct diffusion to America of a broad variety of culture forms. Significantly, they show that the precedent of transfer of barns from Europe to America has been well established.

The exportation of Pennsylvania Barns out of Pennsylvania to other regions is also a well-established fact. Traveling down the Great Valley to Tennessee, and along the National Road to Indiana, one finds enough examples of this form to justify the reputation of Pennsylvania as a viable culture hearth. In the early 1800's, German settlers from Pennsylvania established an outlier of Pennsylvania Culture in southern Ontario.<sup>34</sup> This region remains distinctive today. Pennsylvania German dialect is still spoken there and one finds Pennsylvania Barns demarcating its extent.

Pennsylvania Barns also occur in central Wisconsin in Marathon and southern Lincoln Counties. Robert Bastian who studied them in 1975 presents a different solution for their occurrence, the idea of independent, parallel development.<sup>35</sup> Bastian reveals that German settlers from Pomerania who arrived in the late 1800's built barns which closely resemble Pennsylvania Barns by having a supported forebay which is locally called a porch, shed, or lean-to. Although there are differences of detail and construction, the basic morphologies of the two barns are very similar. Bastian states that simple ground barns which are also found in Wisconsin were the predecessors of the porch barn thus favoring

an evolutionary scheme similar to Glassie's to explain the occurrence.

Bastian does hint, however, at the possibility of a northern European origin. It is this point which is relevant to this study. He cites a statement by S.F. Glatfelter who relates the construction of a "Holstein" barn by his ancestors in York County.<sup>36</sup> H.W. Kriebel, the editor commenting at the end of this article, makes the point that the Holstein barn is an architectural product of northern Germany, and is constructed of wood and stone like our so-called bank barns. He cites Glatfelter's synonymous use of Holstein barn and bank barn and questions this fusion of meanings. This is an old article (1908) and no references are provided. Nevertheless, based on this reference, Bastian suggests the possibility of a north German model for the Pennsylvania Barn. The possibility of a north German connection is further reinforced by Allen Noble, who after citing the Bastian article, applies the name Pomeranian barn to those Pennsylvania Barns in Ohio which utilize columns to support the forebay.<sup>37</sup>

In light of these possibilities, I have attempted to locate other sources which show a north German source for the origin of the forebay. Klaus Thiede has written several books on German folk architecture. I shall cite *Deutsche Bauernhäuser* which is richly illustrated with photographs of houses and barns.<sup>38</sup> One of these types called a *vorlaubenhäuser* is described by Theide as originally being common in Prussia, Brandenburg and **Pomerania**. *Vorlaub* translated means frontbower.

The houses pictured do have a gable end overhang or *laube* which is **supported by wooden posts** and which provides protection for the entrance. One variation has a large gable-like supported *vorlaub* extending away from the long axis of the house and serving as a *speicher* or granary. It may be coincidental that the forebay of many Pennsylvania Barns also houses the granary. These are interesting clues — not conclusive, but they do reveal possible connections between Pennsylvania, Wisconsin, and northern European barns.

The Bastian article plus statements by other scholars to be cited later points up the interesting fact of Pennsylvania Barn distributions in distant and disjunct locations with potential bearings on the origin problem. I, therefore, undertook to do my own field surveys in Wisconsin in July of 1980. Transects across Marathon and Lincoln counties confirmed Bastian's observations as reported. This region, roughly twenty by twenty miles between Wausau and Merrill, is small but intense. Almost one hundred percent of barns here have supported and arcaded forebays. Most were built after 1900 and there appears to have been no direct contact between these farmers and Pennsylvania. As reported, Bastian considers the similarity to result from independent evolution. My inspection revealed strong simil-



arities to Pennsylvania Barns in framing, hardware, and internal morphology.

Interviewing farmers, I learned that many of these barns were built by professional barn builders who were literate and knowledgeable about barn plans. A strong possibility exists that these builders were aware of the Pennsylvania Barn's potential as a multiple purpose structure and introduced it into this area of Wisconsin.

A north German connection for some other Wisconsin barns is demonstrated by the display in the Germanic area of Old World Wisconsin, an outdoor museum near Eagle, Wisconsin, dedicated to preservation of the ethnic heritage of the settlers of that state. Preserved in this section are houses and barns relocated from the original Germanic area of southeastern Wisconsin: Ozaukee, Dodge, Washington, and Jefferson counties. Some are half-timbered structures which were rare in the older Germanic settlements of Pennsylvania.

Two half-timbered "Pomeranian" barns in the exhibit are surprisingly similar to Pennsylvania Barns in that they have shallow, three-foot cantilevered overhanging upper levels protecting the stable doors. The internal arrangement of these barns, however, is **not** like that of Pennsylvania Barns, nor are they banked structures. The Germanic settlers who built them arrived in the 1850's and presumably replicated the barns of their native Pomerania.

Mark Knipping, Director of Research and Interpretation at Old World Wisconsin, has researched the origins of these particular barn structures and has done field work in Germany. Although unable to gain entrance to Pomerania in East Germany, he was able to utilize the important work of Dietrich Schäfer who in 1906, published a detailed illustrated account of Germanic vernacular architecture entitled, *Das Bauernhaus im Deutschen Reiche und in seinen Grenzgebieten*.<sup>39</sup> From this source, he has been able to document identical barns in northern East Germany, thus verifying a direct prototype.

According to Knipping, the barns in what had been Pomerania were built in the early 1800's by people who were newly arrived having emigrated from the region around Salzburg, Austria. This dating is obviously too late to sustain any connection between these barns and the eighteenth century forebay barns of Pennsylvania. The intriguing possibility is a potential link between the original homeland of nineteenth century settlers in Pomerania and the Alpine Germanic origin of many settlers in early Pennsylvania. Coincidentally, the same Germanic area of southeastern Wisconsin has a scattered distribution of Pennsylvania Barns which are very similar to those in Marathon and Lincoln counties.

The meanings, causes and potential relationships of these patterns and their possible connections with Pennsylvania have received little attention from scholars

and have not been sorted out. The search for the origin of the forebay barn in Pennsylvania, which is the primary concern of this paper, will now be directed to Europe. The only way to demonstrate a direct transfer of the forebay barn to Pennsylvania would be to do extensive field work in Europe to locate antecedents and prototypes. This search will be documented in the following section of this report.



#### LOOKING FOR THE EUROPEAN CONNECTION

In the literature which I have just reviewed, there are numerous statements about the European background of Pennsylvania Barns which reveal strong differences of opinion with respect to the possibility of a direct European prototype. Even those who come closest to accepting this position do not go so far as to precisely define a specific region of origin and identify or defend a particular barn as the prototype. The reason is that field surveys in Europe specifically designed to search out these possibilities have never been done.

My own searches for a European predecessor or prototype were carried out in the summer and fall of 1975 and the summer of 1978. The general plan was to run



transects across those places of origin of the Germanic settlers who arrived in Pennsylvania during the early and middle 1700's and record the location and form of farm structures there. The first trip was a broad overview of Germanic Europe to establish some sense of general location for any barn structure which may have contributed to the Pennsylvania Barn. The second trip zeroed in for a detailed look at the barn region with the hope of identifying a core area which could be defended as a probable source area for the Pennsylvania Barn form.

### *The Middle Rhine Valley*

The Germans who settled in Pennsylvania came from a broad zone in central Europe ranging from Moravia, Austria, Switzerland, and Bavaria, north to Schleswig-Holstein and west to the Rhine Valley. It is this latter region, Alsace, Lorraine, Baden, Palatinate: the middle Rhine Valley, where most settlers originated. Refugees might be a better name for them, for the zone became a buffer separating Protestants and Roman Catholics following the end of the Thirty Year War in 1648 and continued to be an arena for religious and political conflict for the next one hundred years.<sup>40</sup>

The majority of Pennsylvania Germans seem to have come from, or passed through, this conflict zone en route from Central Europe to a New World refuge in Pennsylvania with its cheap land and open immigration policies. Between 1727 and 1775, at least three hundred and forty-two ships arrived in Philadelphia carrying German settlers and supplying lists of passenger names, their occupations, and place of departure (usually listed as *Palatinate*) which explains the common practice of calling Pennsylvania Germans "Palatines."<sup>41</sup>

It was through all these areas that my field survey was routed. The middle Rhine Valley, the Palatinate and neighboring Alsace were the logical first places to stop in light of the above brief review of Pennsylvania German backgrounds. Although a part of France today, Alsace, like the Palatinate is part of a Germanic Europe culture region and along with the Palatinate was involved in the religious-political strife which resulted in the out-migration of refugees to early Pennsylvania.

This belt just west of the Rhine River, from Kommern in the Eifel Upland south of Cologne, to the Swiss-French border west of Basel, was traversed by several north-south east-west transects utilizing secondary roads which connect small market towns and passed through a rural agricultural countryside with numerous medieval farming villages. Old structures predominate throughout the region as is the case in much of rural Europe. Masonry and Half-timbering construction techniques abound. The use of steep roofs with the "kick" or break in slope near the eaves, the embellishment of gables with one or more picroofs, and the short,

cantilevered overhanging second floor of early houses are typical medieval techniques common in this region. Settlements like the walled town of Riquewihr in Alsace and Rhodt in the Palatinate are typical wine villages of the fertile Middle Rhine floodplain. They exhibit all of the above-mentioned architectural techniques.

The surprising thing is that nowhere throughout this region are there barns utilizing a forebay type form! The closest any structure comes to having a forebay is the cantilevered overhanging second floor on some earlier dwellings. One can be deceived by the occasional use of frame storage bays added under the overhanging roofs of barns in some villages. At first glance, they resemble a forebay and my initial reaction was that a possible prototype had been located. This euphoria was brief, for close examination revealed a "false forebay" which had recently been added to an early barn to give extra storage space above the ground and was frequently filled with firewood.



*False forebay, Village of Lorenzen, France, near the border with the German Palatinate. 1978.*

One of the places where many barns had been so modified was located just ten miles from the German border near Saare-Union in Alsace. There in the farming villages of Deimeringen and Lorenzen were numerous examples of "false forebays". I cite these specifically as a personal note. My own ancestors came from these two villages and Ensmingers are living there today. The houses and barns are early, dated back to the 17th and 18th centuries; early enough for the immigrants to Pennsylvania to have known this form. The forebay-like additions date into the 20th century; much too late to have had any connection with the early forebay barns of Pennsylvania.

The form of the barns in the middle Rhine Valley is fairly uniform. They are basically ground barns (*grundscheier*) with high steep roofs providing ample hay storage above the threshing floor and animal





*Grundscheier attached to a dwelling, Frankish Court arrangement, German Palatinate. 1978.*

quarters. They are not two level barns and they do not have forebays. They are usually attached to the residence either in parallel fashion lining the street of the village or are set at right angles or parallel to the residence across a barnyard court which is usually enclosed by a large gate providing access to the village street. The second plan is known as the Frankish Court and predominates in middle and lower Rhine Valley.

In an earlier reference Alan Keyser has compared these barns to the *grundscheier* of Pennsylvania and finds them to be virtually identical in form. A logical assumption is that Alsace and the Palatinate exported the *grundscheier*, if not the forebay, to early Pennsylvania along with the thousands of refugees it contributed. An outdoor museum of early vernacular architecture is located near the town of Kommern in the Eifel Upland. Here can be found several excellent examples of 17th century farmsteads whose *grundscheiern* show the closeness in form to those in Pennsylvania.

When the origins of the Pennsylvania Germans are analyzed, we find that they are composed of two ethnic stems: the Franks and the Alemanni. The major conclusion at this early stage of the field survey was that Germanic peoples tracing back to Frankish origin and coming chiefly from the Palatinate and Alsace imported the *grundscheier* to Pennsylvania where the enclosed court was eliminated by moving apart the barn and house and rotating their axes so that they paralleled the road. The field search for a forebay prototype necessarily would now be focused on the homelands of Alemanni who occupy the Alpine backbone of Central Europe. Previously reported statements by both

Learned and Wertebaker focus on this belt running from the Black Forest across Switzerland and into Austria.



*Sixteenth century Folkhouse, Outdoor Museum at Gutach, Black Forest, Germany. 1975.*

#### *The Black Forest*

Across the Rhine from Alsace and the Palatinate in Baden- Württemberg, the Black Forest uplift rises abruptly from the fertile flood plain. Rural settlement patterns change almost as abruptly. Small farming villages nestle in narrow valleys, forest land predominates, and isolated farmsteads become more numerous. The most striking changes are architectural. Large farmsteads with dwelling, stable, and storage under one roof predominate. Built of heavy planks and boards, set at right angles to the axis of the hills, and using



multiple levels to accommodate stable, storage, and residence functions, these impressive, steep, hip-roofed *einheitshaus* (single roofed unit farmsteads or house barns) structures look like huge arks docking against the mountainside. A fine assemblage of early Black Forest buildings dating back to the 16th century has been preserved or reassembled at the outdoor museum at Gutach in the central Black Forest. This museum, like the one at Kommern and others in Belgium and the Netherlands, is dedicated to the preservation of folk housing and reveals a commitment to protecting the national heritage that we in the United States have just begun to pursue.

Wertebaker lists the Black Forest as one of the places in which to seek the ancestry of the Pennsylvania Barn. The early forms here contain elements found in Pennsylvania Barn but **not** in the combination that would make them direct prototypes. Overhanging roofs and balconies could be later modified into forebays in Pennsylvania as some writers have suggested. However, this has not occurred in the Black Forest where the overhanging roof continues to be used as a standard method of protection especially on barns. Ramps and banks leading to the loft or attic are a standard solution for second floor access in Black Forest farmsteads and in Pennsylvania Barns. This solution applies to many barns throughout Alpine Europe including the French Alps, Jura and Vosges Mountains, Central Massif and Pyrenees in France. The balcony tradition applies to virtually the same area.

Folkhouses in many parts of Europe including those places which did not contribute people to Pennsylvania utilize elements which seem to show some connections to Pennsylvania Barns. This broad usage of common elements may result from evolution and selection of those forms which best satisfy agricultural needs in Alpine Europe. They may or may not have been carried by Germanic settlers to Pennsylvania and then combined into a new and appropriate form. What is certain is that in those places thus far surveyed, there are **no direct prototypes** of the Pennsylvania Barn.

#### *Emmenthal*

This statement also applies to northern and western Switzerland which was a prime contributor to the population of early Pennsylvania. During the 18th century, many Swiss Protestants including Mennonites and Amish being expelled because of religious persecution, boarded boats on the Rhine at Basel and journeyed to Rotterdam to find transport to Pennsylvania.<sup>42</sup>

Emmenthal (Valley of the Emma River), in Canton Bern, home of the Amish, should provide a logical sample location to study early Swiss farm structures. Individual, isolated, *einheitshaus* farmsteads are the rule in this rolling countryside. They have the reputation of being the largest and finest in the country. Wood plank and heavy board construction is the rule and today

red tile roofs have replaced the original thatch. Steep overhanging roofs protect sides and front where pentroofs or balconies embellish the living quarters. The roof overhang extends back protecting the stable doors on the ground floor behind the living quarters. Large, covered ramps provide access to the loft and usually enter on the long side rather than at the rear of the building.

The loft which extends over the stable and residence is of the "double decker" form; the wagon platform reached by the access ramp is suspended above the lower floor of the loft and can be filled with hay by dumping down from above before being filled to the roof. This form provides a huge hay storage area which can be filled largely by gravity with minimum effort. It is interesting to note that some of the larger and later Pennsylvania Barns (1800-1850) in Chester County also utilize a double decker form.<sup>43</sup>



*Swiss Alpine Folkhouse, Emmenthal, Canton Bern, Switzerland. The stairway leads into the balcony. 1975.*

Balconies are usually found flanking the residence section on the sides of the structure protected by the roof overhang. An interesting feature is the use of an outside stairway leading from the ground to this balcony. There occurs in some of the barns of Lehigh, Berks, Lebanon, and Lancaster counties an outside stairway from the stable access to the forebay. This practice could indicate connections between Emmenthal and Pennsylvania and possibly imply that forebays evolved from balconies.

Balconies are used on other buildings of the farmstead complex in Emmenthal. A second small house, the *stöckli*, modeled after the main building is located nearby. This "grandparent house" provides for retiring parents when the next generation family takes over active operation of the farm. A *speicher* or





*Speicher, Emmenthal, Canton Bern, Switzerland. 1975.*

granary is also included in the farmstead complex. This small two and a half story structure, like the others, has a steep roof protecting balconies on sides and front. Outside staircases connect the front balcony to the ground floor and provide access to the second floor room which is lined with bins where grain is stored. Large wrought iron locks secure the contents of this building.

Because of cool Alpine summers, grains have difficulty maturing and when harvested are afforded the special protection of the *speicher*. The idea of a separate granary is found through Western Europe. In Canton Bern, the tradition can be traced back to the sixteenth century. Balconies, forebay-like overhangs, wrought iron hinges, and geometric designs similar to our late "hex" signs have all been recorded on early speichers here.<sup>44</sup> Thus the various farm structures of Emmenthal collectively utilize some of the elements which are found in the Pennsylvania Barn but do not manifest themselves in the form of a complete forebay barn prototype.

#### *Austria and Slovenia*

Wertenbaker points out that the great peasant house barns of Alpine Europe have much in common since they are mountain structures suited to steep slopes, biting winds, and heavy snows. As has been noted previously, he states that the Upper Bavarian house has the closest affinity of all to the Pennsylvania Barn and its form continues from Upper Bavaria to the Valley of the Inn, thence through Voralberg to Bern. If one examines the morphology of this structure, his reasons become apparent. The residence located in front rises two stories to the loft under the protective overhanging eaves of the roof. A second floor balcony U's around the residence but ends at the storage space of the barn section of the structure.

On the rear or barn end, cantilevered beams support a shallow framed overhang which provides extra storage and protects the stable doors below in typical forebay style. This forebay-like overhang is a framed-in extension of the balconies and likewise is located on both sides of the structure. The loft of the barn section is entered by a ramp usually located at the gable end, but sometimes along the side of the barn. If one were to disconnect the house from this latter variation of the Bavarian-Austrian house barn, the form would be strikingly close to that of the Pennsylvania Barn!

The structure just described is common in the Tirol of Austria. Its construction utilizes masonry walls for the ground floor which support the beams and heavy squared log and frame superstructures. Variations of



*Tirolean Alpine Folkhouse, Austria, with a forebay-like projection over the stable. 1978.*

this style continue into the East Tirol and neighboring Carinthia. Balconies sometimes appear only at the gable end of the house with a forebay at the opposite or barn gable end. There are small log field barns in the high valleys east of Innsbruck with shallow forebay gables and eaves. There are also occasional full-sized barns separate from the house which have the overhanging loft on four sides with upper vertical sides gently sloping outward before engaging the eaves.

All of these aforementioned structures employ some form of shallow forebay-like arrangement three to six feet wide and come close to qualifying as prototype forebay barns. The distribution of forebay utilizing structures thins out near the Austrian-Yugoslavian border but does carry across into northern Slovenia into the northernmost valleys of the Julian Alps. In this region which was Germanized by settlement as early as the 19th century, forebay barns built with log or stone basements supporting the frame superstructure comprise about one-half of all barns here. Although usually separate from the house, they are sometimes attached at the gable



end. In some examples, the forebay is replaced by a partly open barn balcony. Houses have much the same form, but always have a balcony.

The use of an outside stairway leading to the forebay reminiscent of some Pennsylvania Barns is also quite common. Some barns have forebays on either side with gable-end ramps like the house barns of the Tirol. My field work has thus verified the region of forebay type extensions used on barns and house barns in those places reported by Wertenbaker. I have found this distribution actually to extend into southern Austria and Northern Slovenia.

Whether or not these structures could be the direct prototype of the Pennsylvania Barn is questionable but remains a possibility. Although some people probably came to Pennsylvania from these places, they are not noted for contributing large numbers of settlers to the colony.

#### *Central and Eastern Switzerland*

One part of the Germanic Alpine belt which comes within the broader European zone of contribution to early Pennsylvania settlement is yet to be reviewed. The family photograph cited at the beginning of this report revealed a forebay form from somewhere in Switzerland. I shall focus now on a detailed survey of the central and eastern parts of this country not previously considered in this article.

Preliminary field work in 1975 served to establish a very general region across northern Switzerland from Luzern to Lichtenstein in which forebay barns are found. This is the Swiss Plateau, a rolling upland several thousand feet above sea level but with slopes and valleys conducive to agriculture. Situated north of the high Alpine ranges and paralleling a belt of large glacial lakes most of which drain into the Rhine River, this region which includes Emmenthal is the most useful and accessible part of the country and has always held the majority of the population. In 1978, I carried out detailed field surveys here to refine boundaries and identify a possible core area of forebay barns. I soon found that they are numerous and that they occur in a variety of forms with discrete distributions.

The first type to be discussed occurs in northeastern Switzerland, in Canton St. Gallen and Appenzell, especially south of the town of Appenzell. The form is that of a ground barn consisting of a wagon shed beside the stable with a loft above. These are modest structures about sixty feet long with heavy framing and vertical boards, which can house the ten to fifteen dairy cattle of a small mountain farm. Some barns are connected to the house at right angles or along the long axis but many are completely separate. All have a small supported or arcaded forebay which in most cases faces the manure pile **behind the barn**.

The forebay does not always carry completely across this side of the barn but is interrupted where the wagon



*Grundscheier with forebay near Nesslau, Canton St. Gallen, Switzerland. 1978.*

section starts. Large wagon doors just beyond have counterparts on the front side of the barn. The main entrance to the barn stable on the front side is located in the center of this section several feet from the front wagon doors. When the wagon floor is centrally located, the forebay is divided into two sections by the wagon doors which extend to the eaves. This arrangement permits loaded hay wagons to be driven inside and unloaded by hand up into the loft on either one or both sides. The forebay space serves to enlarge the open loft providing additional storage and is supported by cantilevering the loft beams outward. In other words, these forebays are an integral part of the barn frame and plan. They are not an addition or afterthought.

The location of the forebay on the back side of this type of barn is interesting and somewhat confusing. There may be a connection between manure removal and overhead protection. In the Pennsylvania Barn, manure is also removed under the forebay and into the barnyard, however, this is usually the only access for both cattle and manure removal since the other sides are frequently below ground level. An outlier of similar forebay ground barns is located fifty kilometers to the northeast just across the border in the Bregenzer Valley of Vorarlberg, Austria. Barns here differ slightly in that they are frequently larger and are always attached to the house with the forebay usually on the front side. Both of these areas are tributary to the Rhine Valley and therefore accessible to early migration routes.

In a previously cited article, Henry Glassie examined early double crib barns of south-central Pennsylvania some of which have forebays.<sup>43</sup> Photographs of these barns show a close resemblance in external morphology to those in St. Gallen and Appenzell. Internal layouts



are also comparable. He includes a photograph which he describes as a Swiss antecedent of the double crib barn. This barn, which has small forebays, closely resembles the Pennsylvania ground barns in his article and was photographed near Appenzell. From this comparison of photographs, Glassie seems to imply that early Pennsylvania double-crib ground barns with forebays come directly from this part of Switzerland. In the same paragraph, he reiterates his belief that the full Pennsylvania Barn evolved in the new world by combining numerous old world traditions. The suggestion of direct importation of a ground barn forebay seems to be a concession which is not consistent with his standard contention that evolution produced the forebay two and a half story full Pennsylvania Barn.

To the west of St. Gallen in the Forest Cantons, Glarus, Schwyz, Uri, and Unterwalden, forebay barns are numerous almost as far as Luzern. In the flat valley land and higher meadows adjacent to Walensee and Obersee, and especially in the countryside surrounding the city of Schwyz, large two and a half story forebay barns most often occur in villages, though sometimes on isolated farmsteads. They have stone basements and frame superstructures with gable end ramps leading to a high wagon floor from which hay can be unloaded down to the main loft, double-decker fashion. Many barns exceed one hundred feet in length with a large forebay overhang of ten to twelve feet to protect the stable entrance and manure exit. These extensive forebays are necessarily supported by a line of posts which are sometimes arched by framing. There is frequently a forebay of equivalent dimension on the opposite side producing a balanced gable end configuration.



*Swiss Forebay mountain barn in Gersau, near Lucerne, Switzerland. 1975.*

The barn is usually separate from the house. With prominent forebays, large dimensions, and detached arrangement, these barns have an external morphology which is very close to that of the fully developed Pennsylvania Barn. The basement stable consists of stalls for dairy cattle in rows extending in from the stable doors. The entire second floor is reserved for hay storage. There are no granary partitions as are frequently found in the forebay of a Pennsylvania barn.

The two level forebay barn tradition of this section extends into the adjacent mountains and high tributary valleys. Barns here utilize log construction and are much smaller than those in flatter lowlands. They are also placed parallel to the slopes and this banking



*Swiss Forebay barn near Schwyz, Central Switzerland. 1975.*



results in access to the loft on the side opposite the forebay, Pennsylvania style. One good example of this "mountain forebay" type is the Linth Valley north and south of the town of Glarus. Settlers from this Canton arrived in what is now Green County, Wisconsin, in 1845. Forebay barns are found here in the surrounding countryside today.

Settlers who had left Pennsylvania also settled somewhat earlier in the same area according to historian Richard W. E. Perrin.<sup>46</sup> He feels that the forebay barn tradition arrived with the earlier Pennsylvania group rather than arriving directly from Canton Glarus. I am not so sure. Most of the barns of Green County reveal forms which also occur near Glarus and the surrounding Forest Canton of Switzerland. Nearly all of these Wisconsin barns are banked structures. Many have pentroofs to protect the barnyard access reminiscent of the overhanging eaves of Swiss barns. Some have forebays and also utilize a partially covered ramp and bridge leading to the loft which is bridged by a suspended wagon floor, double decker style. This arrangement is common in the larger forebay barns of eastern Switzerland.

The Swiss settlers brought and preserved until the present a distinctive culture including the Swiss-German dialect which is still spoken in New Glarus today. The possible direct importation of a forebay barn to this part of Wisconsin is consistent with the practice of other European culture groups and may serve as a more recent example of what had happened in early Pennsylvania.

Near the town of Buchs just west of Lichtenstein is another group of interesting early barns. They are unusual in that the ramp to the loft enters on the

forebay side! They have all the other features of some older Pennsylvania Barns including an outside stairway leading up to the forebay and double doors for the stables. The second floor consists of a threshing floor separated by log pen lofts. These lofts have large access openings on the sides facing the threshing floor identical to those in eighteenth century Pennsylvania Barns. Interestingly enough, several barns in upper Bucks County near Bedminster have the same bank-into-forebay arrangement. Even if there are no specific verifiable connections in this case, the existence of another forebay barn variety in both Pennsylvania and Switzerland adds more circumstantial evidence to support the thesis of a direct European prototype for the Pennsylvania Barn.



*Log pen lofts in the bank into forebay barn, Buchs, Switzerland. 1978.*



*"Bank into Forebay" barn in Buchs, eastern Switzerland. 1978.*

Cultural-architectural patterns can change quickly in European settings where complex history, geographical insulation, and strong traditions produce a kaleidoscope of landscapes often within short distances. In Switzerland, this applies to barns and all types of folk architecture. The magnificent house-barn of Emmenthal has already been described in this report.

Barely 10 kilometers to the east in the valley of the Little Emme, there occurs an important and distinctive distribution of forebay barns. This area, known as Entlebuch, is west of Luzern and separated by a distance of 30 kilometers from the Forest Canton forebay barn region. In Entlebuch, a survey along route 10 showed the majority of barns to have forebays. Some barns were attached to the houses in the traditional ways, but the larger and later ones were nearly always separate. The largest of these, more than one hundred fifty feet long, are stone and frame two and a half to





*Entlebuch, Canton Lucerne, Switzerland: large two-ramp forebay barn. 1978.*

three and a half story “double deckers” needing twin ramp access to the loft. Two wagon floors reach across and completely around the cavernous loft to the forebay which itself is large enough to store much farm equipment and is lighted by large dormers.

On the lower side of the barn, the forebay projects twenty to twenty-five feet permitting an additional large space where equipment and wood may be stored. This massive forebay is supported by up to eight heavy wood columns. The under forebay space is high enough to add a balcony beneath the enclosed part which is secured by connecting the columns with a bannister. Barns of this type are the largest I have seen on either side of the Atlantic. They date to the middle nineteenth

century and even then could accommodate dairy herds of one hundred cattle.

Most forebay barns in Entlebuch are smaller, older and closely resemble traditional Pennsylvania Barns in morphology and size. Some, just as in Pennsylvania, have a ground floor wagon entrance under the forebay dividing the stable area. Shallow side forebays and gable end forebays are not uncommon. In this latter style, the ramp is located on the opposite gable end. This important barn region between Bern and Zurich lies within that section of Protestant Switzerland which exported large numbers of people to Pennsylvania during the 18th century qualifying it as a prime possibility for the prototype core area.<sup>47</sup>



*Entlebuch, Canton Lucerne, Switzerland: large supported forebay and balcony. 1978.*

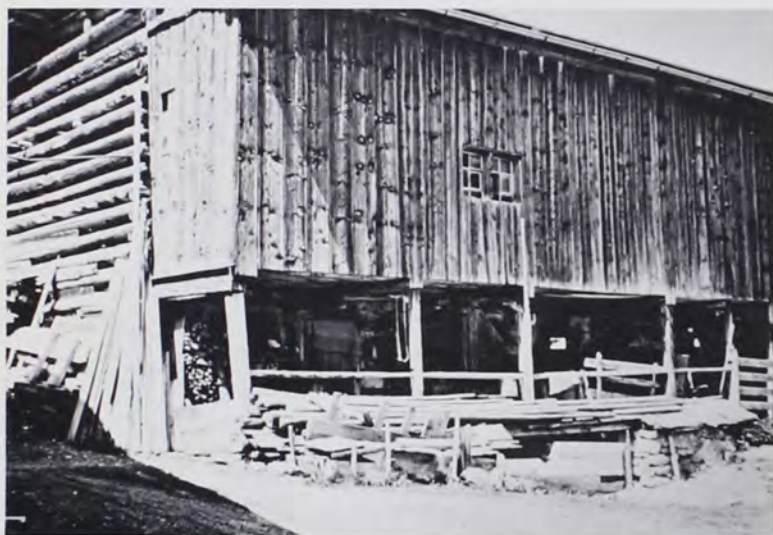


*Entlebuch forebay barn with wagon shed in basement. 1978.*



One final region to be considered lies in Canton Graubünden in easternmost Switzerland. Known as Prätigau, the region follows the valley of the Landquart River which joins the Rhine south of Lichtenstein. There, between the towns of Grüşch and Klosters, occurs the densest distribution of forebay barns on the continent. Some occur in compact farm villages, but most are on isolated farmsteads. The majority of barns are separate from the house. Some are semi-detached being just a few feet from the house and appear to have been connected at a later time.

Nearly all barns are situated on steep slopes thus providing access to the loft on the high bank side. The forebay always faces down hill with the drop in slope being the prime orienting factor. Forebay barns in Prätigau are numerous and densely distributed. Within a distance of twenty-five kilometers, several thousand can be noted along the valley floor and in high meadows and tributary valleys where they comprise virtually all barn structures.



*Prätigau, Canton Graubünden, Switzerland: log forebay barn. 1978.*

The barns of Prätigau compare most consistently to those of Pennsylvania. All are two level barns having rear bank or ramp access opposite a cantilevered forebay. Log construction for the entire barn is most common although stone was sometimes used for the basement which has several rows of cattle stalls leading back from the doors. The loft consists of a wagon floor with one or two adjacent log pen mows depending on the size of the barn. Large openings in the log pens facing the wagon floor permit unloading of hay.

The wagon or threshing floor leads into the separate forebay partition which is also framed in log and cantilevered eight to ten feet beyond the stable doors. A stairway nearby always leads from the forebay down to the outside of the stable below. The dimensions,



*Prätigau, Canton Graubünden, Switzerland: barn showing stairway into forebay. 1978.*

morphology and internal arrangement of these barns is virtually identical to the smaller log forebay barns of 18th century Pennsylvania. Many barns in this region were built in the nineteenth and early twentieth centuries, but some are much earlier. One small single pen mountain barn which I photographed extensively in the high tributary valley of St. Antöniertal was reported by its owner to have been built in 1655. This date is questionable but the hand forged latches and crude wooden pulls on doors do suggest a very old barn. This and other early structures suggest a forebay barn tradition that goes back two hundred to three hundred years to an early enough era to have been well known by people who emigrated and possibly came to Pennsylvania. In light of the evidence just



*Prätigau, Canton Graubünden, Switzerland: St. Antöniertal Mountain barn, possibly seventeenth century. 1978.*









Early Pennsylvania forebay barn, about 1747, near the village of Basket, vicinity of Oley, Berks County, PA.

(Switzer barn) also appeared quite early and was contemporaneous with most of the ground barns it supposedly evolved from. Several pictures in Dornbusch and Heyl's *Pennsylvania German Barns* show Type G barns dating in the 1750's. Their most convincing picture on page 123 shows the large Isaac Long barn north of Lancaster which is dated 1754. I have seen a similar barn in the Monroe Valley, Lebanon County, believed to have been built in 1747. This structure contains two large log pen lofts completely surrounded by an outer frame which includes the forebay.

4. The early usage of the term Switzer meaning Swiss was always applied to the two level, cantilevered forebay, bank barn. The obvious implication is a Swiss origin for this type of barn.

5. I have already shown that the logic of the "evolutionists" may contain flaws.

6. The best evidence is revealed by the field survey. There does exist a broad Germanic Alpine zone which contains early folkhousing and barns which utilize some of the elements found in the Pennsylvania Barn. Within this zone, several definable regions occur where forebay forms are found on barn structures.

7. One of these extends from Upper Bavaria across central Austria to northern Slovenia. Many of the examples are connected house—barn structures with balconies becoming forebays at the barn end. Some, however, are separate and with forebays strongly resembling Pennsylvania Barns.

8. The main forebay barn region occurs in central and eastern Switzerland extending from Canton Bern

to Canton Graubünden. Within this region occurs a great variety of forebay barn forms including bank barns with forebays which appear to be direct prototypes of the Pennsylvania Barn.

9. Two sections within the Swiss region appear to be strong potential core areas which could contain direct prototypes of the Pennsylvania Barn. Entlebuch in Canton Luzern contains barns which are morphologically very similar but for which early traditions have not been established. This was, however, a Protestant region which exported refugees to Pennsylvania which was largely settled by Protestants.

10. Prätigau, in Canton Graubünden, displays the densest forebay barn distribution, the largest population of forebay barns, and has barns which are closest in morphology especially to early log Pennsylvania Barns. It also has a tradition of forebay barns going back 400 years. Dr. Jerosh Brockmann in his book, *Schweizer Bauernhaus*, devotes one chapter to farmhouses in Prätigau and Appenzell.<sup>48</sup> In it, he pictures and describes the forebay barns that I have also reported. His text makes special note of the **vorschutz** or forebay, the stairway to the forebay, the double loft separated by the wagon floor, the rear ramp, and the fact that feeds, grain, and straw were stored in the loft. Most important, he cites a reference from an early Swiss yearbook of agriculture, *Landwirtschaftlich Jahrbuch der Schweiz* 9 Band (volume 9), 1895, in which two early forebay barns in St. Antönial are identified with the dates, 1583 and 1576. This is the same valley where I also located a very early barn!



These dates document an early tradition for the forebay barn there. Based on this evidence, Prätigau seems the most defensible core area in Switzerland to contain prototypes of the Pennsylvania Barn.

#### CRITICISM, DEFENSE AND CONCLUDING STATEMENT

There is one legitimate criticism in naming this region which must in fairness be reported. It is the general lack of precise genealogical records which directly connect the Forest Cantons and Prätigau with early Pennsylvania. Some critics have stated that these primarily Catholic cantons did not export people to the New World. Circumstantial evidence may counter these criticisms.

The region historically has been the least prosperous and during times of religious, political, and economic hardship has exported refugees to surrounding lands and to America. This was particularly true during the one hundred and fifty year period following the end of the Thirty Year War in 1648.

Shipping lists, parish lists, and documents precisely locate villages and churches in Alsace, the Palatinate, Cantons Bern and Zurich which sent people to Pennsylvania. In the opinion of Dr. Leo Schelbert, Swiss-American specialist in the history of Swiss emigration, in many cases these are not necessarily the primary villages of origin.<sup>49</sup> He further states that Swiss emigration is not always tied to general religious-regional patterns. These patterns were actually quite complex with religious differences occurring from village to village. Graubünden, for example, had a mixed pattern: some villages Catholic while others were Reformed. Cells of Mennonites were found here, too, for religious preference was an individual matter.

Periods of conflict and economic stress would set in motion migration streams displacing certain population components toward refuges in neighboring areas. Eventually, many of these people reached Pennsylvania. In the opinion of Leo Schelbert, they could have come from various parts of Switzerland even though the documents show only the last European place of residence. Oscar Kuhns had stated in 1901 that the Swiss origin of many Pennsylvania names translated back to village of origin.<sup>50</sup> He cited numerous examples including the names Urner from Canton Uri, and Diefenbach from Tiefenbach also in Uri. This Forest Canton has numerous forebay barns thus at least suggesting a direct connection between Pennsylvania settlers and a Swiss forebay source region.

Robert H. Billigmeier in his book, *A Crisis in Swiss Pluralism*, provides an account of the ethnic and religious changes which occurred in Canton Graubünden since the fifteenth century.<sup>51</sup> He points out that most mountain settlements in Graubünden lost populations from the fifteenth through the nineteenth centuries because of

religious, political, and economic pressures and a growing awareness of opportunities elsewhere in Switzerland and abroad. This steady draining off of population, plus the fact that Protestants tended to leave their villages more frequently than did Catholics, led to a significant change in the proportions of each religious group.<sup>52</sup> These statements reinforce other evidence we have considered. An early mixed Protestant-Catholic population existed in Graubünden and a steady emigration of Protestants is acknowledged. The present large Catholic majority is therefore not a good reason to disqualify Graubünden as a source or emigration to early Pennsylvania. Instead, this very emigration was necessary to produce the present Catholic predominance.

Albert Faust searched Swiss archives for the names and origins of Swiss emigrants to America in the eighteenth century. He translated, compiled and published these lists which provide excellent insights into all aspects of these migrations. The archives of Zurich, Bern, and Basel are intact and identify the names and home villages of thousands of emigrants. References to the Forest Cantons and Graubünden provide additional evidence linking those areas of Switzerland with forebay barn traditions to early Pennsylvania. Faust states that the Cantons of Aargau, Solothurn, and especially Graubünden furnished a quota of emigrants during the eighteenth century though the records have been lost.

There was also emigration from Luzern (Entlebuch is in Luzern) and the Forest Cantons even though the latter Catholic area contributed smaller numbers than did the Protestant cantons.<sup>53</sup> Among the other cantons whose archives contain most evidence of emigration are Aargau, Schaffhausen, Solothurn, and Graubünden. This area sent out at least 2500 people in the eleven-year period 1734-1744 which was the high tide of Swiss emigration to America.<sup>54</sup> An interesting bit of evidence cited by Faust concerns a report made by a financial agent who handled emigrants en route to America by way of London. In March of 1735, he complained about the distressing condition of the Swiss especially from Bern, Zurich, and **Graubünden**.<sup>55</sup>

The above discussion reveals that scholars of Swiss history and migration accept the fact of a broad pattern of Swiss emigration to Pennsylvania involving virtually all parts of the country. Continued research should be done to verify these general ties with precise data directly connecting the Forest Cantons, Appenzell, St. Gallen, Entlebuch and Prätigau with early Pennsylvania. Nevertheless, the overall weight of the geographical and morphological testimony plus inferential evidence involving Swiss migration is strong enough to build a good case for the original premise: that the Pennsylvania Barn has direct European prototypes found in core areas of Switzerland which I have identified.



## ENDNOTES

<sup>1</sup>Alfred L. Shoemaker, *The Pennsylvania Barn*, (Kutztown: Pennsylvania Folklife Society, 1959), pp. 6-21.

<sup>2</sup>Charles H. Dornbusch and John K. Heyl, *Pennsylvania German Barns*, (Allentown: Pennsylvania German Folklore Society; Vol 21, 1956).

<sup>3</sup>Exception in Wisconsin will be discussed later.

<sup>4</sup>Marion D. Learned, "The German Barn in America", *University of Pennsylvania, University Lectures Delivered by Members of the Faculty in the Free Public Lecture Course, 1913-1914*, (Philadelphia: University of Pennsylvania, 1915), p. 338.

<sup>5</sup>*Ibid.*, p. 347.

<sup>6</sup>*Ibid.*, p. 348.

<sup>7</sup>Thomas J. Wertenbaker, *The Founding of American Civilization: The Middle Colonies*, (New York: Charles Scribner's Sons, 1938).

<sup>8</sup>*Ibid.*, p. 321.

<sup>9</sup>*Ibid.*, p. 322.

<sup>10</sup>*Ibid.*, pp. 321-325.

<sup>11</sup>Henry J. Kauffman, "Pennsylvania Barn," *Farm Quarterly*, 9:3: 59-61.

<sup>12</sup>Dornbusch and Heyl, *op. cit.*, pp. iii-iv.

<sup>13</sup>*Ibid.*, p. x.

<sup>14</sup>*Ibid.*, p. xii.

<sup>15</sup>*Ibid.*, p. 40.

<sup>16</sup>*Ibid.*, p. 80.

<sup>17</sup>*Ibid.*, p. xviii.

<sup>18</sup>*Ibid.*, p. 80.

<sup>19</sup>Martin Wright, "The Antecedents of the Double Pen House Type," *Annals of the Association of American Geographers*, 48:2:109-117.

<sup>20</sup>Alan Keyser and William Stein, "The Pennsylvania German Tri-level Ground Barn", *Der Reggeboege, Quarterly of the Pennsylvania German Society*, 9:3,4:1-25.

<sup>21</sup>Henry Glassie, "The Pennsylvania Barn in the South, Part II" *Pennsylvania Folklife*, 15:4:12-25.

<sup>22</sup>Henry Glassie, *Patterns in the Material Folk Culture of the Eastern United States*, (Philadelphia: University of Pennsylvania Press, 1969), pp. 88-93.

<sup>23</sup>Glassie, "The Pennsylvania Barn in the South", p. 23.

<sup>24</sup>*Ibid.*, pp. 24-25.

<sup>25</sup>Henry Glassie, "The Double Crib Barn in South Central Pennsylvania II," *Pioneer America*, 2:2:25.

<sup>26</sup>This statement is based on my own field work and search of the literature, plus corroboration based on similar observations and opinions of Alan Keyser.

<sup>27</sup>Henry Glassie, "The Double Crib Barn in South Central Pennsylvania I," *Pioneer America*, 2:1:49.

<sup>28</sup>Glassie, "The Double Crib Barn II," p. 25.

<sup>29</sup>Ronald W. Brunskill, *Vernacular Architecture of the Lake Countries*, (London: Faber & Faber, 1974), p. 84.

<sup>30</sup>Joseph W. Glass, *The Pennsylvania Culture Region: A Geographical Interpretation of Barns and Farm Houses*. Ph.D. Dissertation, Pennsylvania State University, Department of Geography (1971), p. 46.

<sup>31</sup>*Ibid.*, p. 65.

<sup>32</sup>Eric Arthur and Dudley Witney, *The Barn*, (Greenwich, Conn.: New York Graphic Society, Ltd., 1972).

<sup>33</sup>John Fitchen, *The New World Dutch Barn* (Syracuse: Syracuse University Press, 1968).

<sup>34</sup>A. D. Graeff, *The Pennsylvania Germans in Ontario*, (Allentown: P.G.F.S. 1948) (*Series of The Pennsylvania German Folklore Society*, Vol 11).

<sup>35</sup>Robert W. Bastian, "Southeastern Pennsylvania and Central Wisconsin Barns, Examples of Independent Parallel Development", *Professional Geographer*, 27:2:200-204.

<sup>36</sup>S. F. Glatfelter, "The Glatfelder Family," *The Pennsylvania German*, 9:9 (1908).

<sup>37</sup>Allen G. Noble, "Barns as Elements of the Settlement Landscape of Ohio," *Pioneer America*, 9:1:63-79.

<sup>38</sup>Klaus Thiede, *Deutsche Bauernhäusern*, (Stuttgart: J. E. Steinkopf, 1955) pp. 103-107.

<sup>39</sup>Dietrich Schäfer, *Das Bauernhaus im Deutschen Reiche und in seinen Grenzgebieten*, (Dresden: Gerhard Kühtmann, 1906) I, 3-51, 136-139; II, Elsasz 1-6, Pommern 1-3.

The first volume of Schäfer's work, the *Text*, contains historical and geographical descriptions with some pictures and diagrams. The second, subtitled *Atlas*, contains hundreds of detailed drawings and cross sections of farm buildings, farm layouts, internal morphology, roofing and framing techniques, with photographs of early buildings, many of which no longer survive.

Plate 3 in the Pomeranian section of the *Atlas* contains drawings of Pomeranian farmstead complexes near Greifenberg. Number 15 on this plate could have provided Mark Knipping with his prototype clue. It shows a farmhouse with two adjacent stables. Both have shallow forebays and half timbered framing similar to the true Pomeranian barns of southeastern Wisconsin.

Scholars of Germanic folk architecture attempting to document early structures will find this work indispensable. It does demonstrate that forebay-like forms do occur on unbanked house-barns in various locations throughout ethnic-Germanic central Europe. Scattered exceptions do not, however, negate my conclusions about European prototypes of the fully developed Pennsylvania Barn which are set forth at the end of this paper.

<sup>40</sup>John J. Stoudt, *Sunbonnets and Shoofly Pies* (New York: A.S. Barnes and Co., 1973), p. 17.

<sup>41</sup>Russell W. Gilbert, *A Picture of the Pennsylvania Germans* (Gettysburg: Pennsylvania Historical Association, 1971), pp. 5-6.

<sup>42</sup>Oscar Kuhns, *The German and Swiss Settlements of Colonial Pennsylvania* (New York: Henry Holt and Company, 1901), pp. 68-82, 222.

<sup>43</sup>Bernice Ball, *Barns of Chester County, Pennsylvania* (Kennett Square: K.N.A. 1974), p. 148.

<sup>44</sup>Walter Laedrach, *Das Bernische Speicher-Berner Heimatbücher*—Band 57-58 (Bern: Verlag Paul Haupt, 1954).

<sup>45</sup>Glassie, "The Double Crib Barn II," p. 25.

<sup>46</sup>Richard W. E. Perrin, *Historic Wisconsin Buildings: A Survey of Pioneer Architecture 1835-1870* (Milwaukee: Milwaukee Public Museum, 1962) pp. 14-25, 43.

<sup>47</sup>Kuhns, *German and Swiss Settlements*, pp. 63-65.

<sup>48</sup>Jerosh H. Brockmann, *Schweitzer Bauernhaus* (Bern: Verlag Hans Huber, 1933) pp. 101-107.

<sup>49</sup>This and following statements were cleared for citation in personal conversation with Dr. Leo Schelbert in September 1979.

<sup>50</sup>Kuhns, *German and Swiss Settlements*, pp. 235-240.

<sup>51</sup>Robert H. Billigmeier, *A Crisis in Swiss Pluralism* (The Hague: Mouton Publishers, 1979) p. 42.

<sup>52</sup>*Ibid.*, pp. 111-112.

<sup>53</sup>Albert Faust and Gaius Brumbaugh, *Lists of Swiss Emigrants in the Eighteenth Century to the American Colonies* (Baltimore: Genealogical Publishing Co., 1968) p. 12.

<sup>54</sup>*Ibid.*, p. 24.

<sup>55</sup>*Ibid.*, pp. 8-9.



Cross-section scale drawing of house, barn and outbuilding in Pomerania, as cited by Ensminger, from Schäfer, *Das Bauernhaus, Pommern*, Plate 3, No. 15.



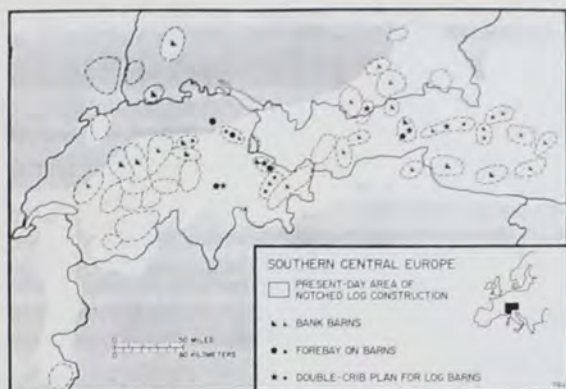


FIG. 17. Barn form elements. Large symbols indicate that the type occurs frequently in the district shown; small symbols indicate less frequent occurrence. Symbols placed outside field research districts show data derived from the *Atlas der Schweiz*, sections 36 and 36a, not verified in the field.

and potentially informative (Fig. 17).<sup>39</sup> Absent altogether in cantons Bern and Luzern, as well as the Upper Rhine Plain and Black Forest, they begin appearing to the east, initially in nonlog construction in the eastern reaches of cantons Zug and Zürich, become somewhat more common in the Toggenburg district of St. Gallen, where log examples first appear, and rise to prevalence in the Prätigau and Vordererenthal, both in Canton Graubünden (Figs. 18, 19).<sup>40</sup> Still farther east, forebay barns re-

appear in the Zillertal, a lovely valley in Austrian Tyrol, and a scattering can be seen in the Pinzgau district of Salzburg Province. The "epicenter" of forebays seems to be the Prätigau and Vordererenthal. I suspect that some may also stand in cantons Thurgau and Appenzell in the Foreland of northeastern Switzerland, a district I did not visit.

I am tempted to credit the forebay's American diffusion to Swiss emigrants from Canton St. Gallen and the eastern part of Canton Zürich, though this area is peripheral both to the main concentrations of Alpine forebays and to the known sources of Pennsylvania Germans. Some notable log forebay barns stand in and near Wildhaus, the St. Gallen birth village of Reformation leader Huldrych (Ulrich) Zwingli, many of whose religious descendants came to Pennsylvania (Fig. 18). Settlers from the Alpine Foreland of cantons Zürich, Thurgau,

in Eduard Imhof (director), *Atlas der Schweiz*, . . . op. cit., footnote 9 (1965), examples 15-17.

<sup>39</sup> My search for the forebay barn in southern Central Europe was aided and inspired by the European field research of Professor Robert F. Ensminger, whose paper, "European Antecedents of Pennsylvania Barns," was read at the annual meeting of the Pioneer America Society at Aurora, Ohio, October 1, 1977. To my knowledge, his paper remains unpublished. No other American scholar has ever documented the presence of forebay barns in Europe. Instead, the Pennsylvania forebay has been linked, wrongly, to features of Central European house architecture.

<sup>40</sup> A few of these are illustrated in Max Gschwend, "Bäuerliche Haus- und Hofformen," sections 36 and 36a

## POSTSCRIPT

<sup>39</sup>My search for the forebay barn in southern Central Europe was aided and inspired by the European field research of Professor Robert F. Ensminger, whose paper, "European Antecedents of Pennsylvania Barns," was read at the annual meeting of the Pioneer America Society at Aurora, Ohio, October 1, 1977. To my knowledge, his paper remains unpublished. No other American scholar has ever documented the presence of forebay barns in Europe. Instead, the Pennsylvania forebay has been linked, wrongly, to features of Central European house architecture.

—Terry G. Jordan, "Alpine Alemannic; and American Log Architecture," *Annals of the Association of American Geographers*, Vol. 70, No. 2 (June 1980) p. 168

Thus in a footnote to his most recent article in the *Annals*, does Terry G. Jordan signally salute the path-finding research of Robert F. Ensminger. Indeed this very article includes, as we go to press, material

which Ensminger would have liked to incorporate into the foregoing pages. But deadlines are like that; even data as significant as that shown by Jordan, which would require addenda to several portions of this paper, could not here be accommodated. Most fortunately for the author and for his thesis, Jordan and Ensminger reach very compatible conclusions. Robert F. Ensminger, faced with that kind of limitation, does wish to call special attention by this means, rather than merely adding a hasty footnote expansion, the time-honored way of solving that puzzle of just-under-the-wire data.

Dr. Jordan did indeed hear Ensminger present his paper, "European Antecedents of Pennsylvania Barns," at the Pioneer America Society meeting in Aurora in 1977. Ensminger is gratified that Jordan credits this foray as "first documentation by an American scholar of forebay barns in Europe." The reader will appreciate that any such radically different explanation will receive a chilly reception in higher elevations of scholarly circles. For standing by his thesis, in short, Ensminger took his lumps.

But there is more to the story than those simple facts. Robert Ensminger had first read this paper to a meeting of the Pennsylvania Council for Geographic Education in June 1976, following his initial trip to Europe. In that first talk, he revealed a potential source area for Pennsylvania Barns by photographically documenting numerous forebay barns in the Forest Cantons of Switzerland. In addition, he based further suggestion on reference from Swiss sources, that an early source region ought theoretically to exist in Canton Graubünden. In the summer of 1978 he did indeed go to Graubünden to carry out the necessary extensive field work to verify that possibility. By chance, Terry G. Jordan was in central Europe at that very time for his study of log architecture.

Jordan's research necessarily involved an examination of barns across central Europe. He has thus seen and documented forebay barns in the same general region as did Ensminger, and so reported in his article. Jordan has likewise focused attention on the log forebay barns of Prätigau in Graubünden. His conclusions, no surprise then to the reader, concerning Pennsylvania Barn antecedents, are very, very similar, indeed, virtually identical, to those of Ensminger. As historical, folk cultural proof, the fact that two independent researchers working without consultation, came up almost simultaneously with nearly identical conclusions offers us a classical example. Obviously it is satisfying to Robert F. Ensminger. Ever the scholar, however, he points out that the lasting result is that it serves to strengthen and to reinforce the validity of his conclusions.

—W. T. Parsons, EDITOR





Figure 1: *The Hamic barn, northeast elevation. Photo 1979 by the author.*

## A FOREBAY BANK BARN IN TEXAS

by Terry G. Jordan

The traditional cultural landscape of rural America provides occasional architectural surprises, in the form of anomalous structures far removed spatially from the major regional clusters of their own kind. Such displaced buildings often raise annoying problems concerning cultural diffusion and disrupt the best-conceived classifications of culture regions. The temptation to ignore them, to permit their atypicality to disqualify them from attention, is strong. Yet there they stand, begging for interpretation. I confess to a fondness for these maverick buildings; they keep us honest and humble. And, if we persist, they can teach us something.

An excellent case in point is provided by a certain Central Texas barn that displays several major Pennsylvania German form elements (Figure 1). I happened upon this barn in the summer of 1979 and was so impressed that I braved the lightning bolts of rapidly-approaching June thunderstorms to undertake an immediate inspection. It stands on the Hamic family farm in Chalk Mountain community, Erath County, in the midst of a hilly region I have previously called the "Texan Appalachia" (Figure 2).<sup>1</sup> George E. Hamic, Jr., lives here with his wife on land that has been in the family for a century. The barn is theirs, both



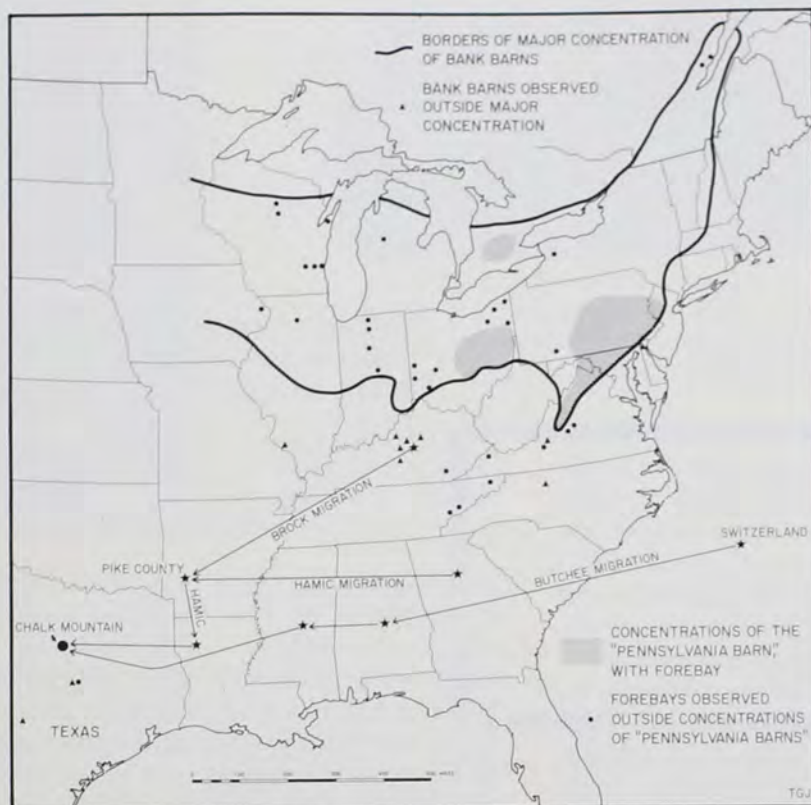


Figure 2: Distribution of bank and forebay barns in eastern North America, together with the known ancestral migrations of the builders of the Hamic barn. Based upon my own field observations and upon the writings of Henry Glassie, Peter M. Ennals, Eric Arthur, Dudley Witney, Robert W. Bastian, Hubert G. H. Wilhelm, Peter O. Wacker, Joseph William Glass, Susanne S. Ridlen, Allen G. Noble, Wayne E. Kiefer, Alvar W. Carlson, William Lynwood Montell and Donald A. Hutslar.

by title deed and ancestry, and they know it is something fine (Figure 3). Friendly and decent people, they hospitably welcomed me to their place and patiently answered questions about the barn and their ancestors. When I returned several months later to make additional observations and measurements, I was once again cordially received.

The three features of the Hamic barn most reminiscent of Pennsylvania and, at the same time, highly anomalous in Texas are (1) the two-level floorplan, (2) the banked ramp entrance to the upper level, and (3) the projecting forebay on the barnyard side of the structure (Figure 4).<sup>2</sup> So closely are these three elements linked with the Keystone State that the appellation "Pennsylvania Barn" is normally used in describing structures possessing this complex of traits. In America, multilevel forebay bank barns are most common in southeastern Pennsylvania and in certain other districts, such as the Shenandoah Valley, eastern Ohio, and central Ontario, settled directly by migrating "Dutch" (Figure 2). Some specimens



Figure 3: George E. Hamic, Jr., stands by the bank entrance to the barn his grandfather, Thomas Jefferson Hamic, and some neighbors built in 1918. Photo 1979 by the author.



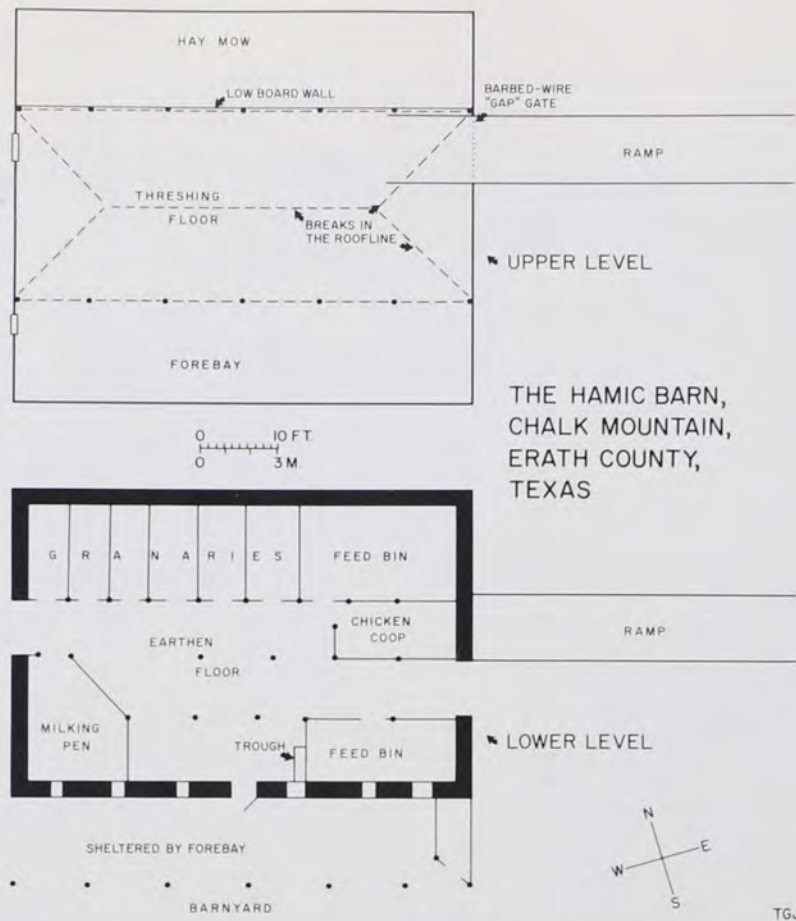


Figure 4

appear in individual counties and townships as far afield as Indiana, Iowa, Wisconsin, and East Tennessee, but the nearest known Midwestern examples of forebay bank barns stand at least 800 miles distant from George Hamic's farm.<sup>3</sup> Even more remote lies the heartland of such barns in southeastern Pennsylvania, over 1,200 miles from Central Texas.

#### THE BANKED ENTRANCE

George Hamic calls his bank entrance a "driveway." The sparsely cobblestoned earthen ramp begins over forty feet out in the adjacent yard, slopes gently upward at an average pitch of less than six degrees to a gable side entrance, and continues as a sloped,

wooden-floored ramp inside the barn until finally reaching the height of the upper level some ten feet inside the building (Figures 5 and 6). The total surface length of the ramp is just under sixty feet. While most barns in Pennsylvania have the bank located centrally on an eave side, examples of gable-end ramps occasionally occur there, and in the Midwest as well.<sup>4</sup> In Central Europe, many barns and combined house-barns in the black Forest and Swiss Alpine Foreland display gable-end bank entrances almost identical to the one on the Hamic structure, even to the detail of continuing the ramp along a wooden floor inside the doors (Figure 7). A good example can be seen in the open-air folk museum at Gutach in the Black Forest.



Figure 5: East Elevation of the Hamic barn, looking up the ramp. Photo 1979 by the author.





Figure 6: North side of the bank, Hamic barn. Photo 1979 by the author.

George Hamic says his grandfather, Thomas Jefferson Hamic, and some neighbors built the bank barn in 1918 and, remarkably, that it is the *third* such structure to stand on the site. The first barn, built in the early 1880's soon after the Hamics settled at Chalk Mountain, was destroyed about 1897 and its replacement met a similar fate in a 1918 tornado. George Hamic declares that one, and possible both, of these predecessor barns had two banked entrances, a trait occasionally encountered in Pennsylvania and the Midwest.<sup>5</sup> In most other respects, though, each successive barn was patterned after its predecessor, according to Mr. Hamic. The present barn is much like its 1880's prototype.

#### THE FOREBAY AND ROOF

On the south side, adjacent to the fenced barnyard, the upper level of the Hamic barn projects about eleven feet outward to form a forebay (Figures 4 and 8). Support for the forebay is provided by seven cedar



Figure 7: Barn in the Swiss Hamlet of Fahrni, Canton Bern. Note the gable-end bank and the partially-hipped roof. The overhanging eave closely resembles a forebay. This hamlet is reputedly the ancestral home of some eighteenth-century Pennsylvania German emigrants. Photo 1978 by the author.



Figure 8: Northwest elevation of the Hamic barn, showing the forebay, to the right, and the partially-hipped gambrel roof. The large opening in the lower level lacks a door. Photo 1979 by the author.

(juniper) posts, cut on the slopes of nearby Chalk Mountain, and no cantilevering is employed (Figure 9). A minority of Pennsylvania and Midwestern forebays are similarly supported by posts or pillars.<sup>6</sup> George Hamic knows no particular word to describe the projection on his barn, and he never heard the terms "forebay," "vorbau," or "overshoot."

The Hamic forebay departs from "Dutch" tradition by extending all the way out to a low eave rather than being truncated by a vertical wall. Similarly, the roof also extends to a low eave on the opposite side from the forebay. As a result, the entire upper level takes on the appearance of an attic, and the multi-level height of the barn is not readily apparent from either eave side.

Originally shingled but now covered with ridged sheet metal, the massive roof is in the shape of symmetrical, partially-hipped gambrel, a type known in German Europe (Figure 8). Partially-hipped, or jerkin-head, gables occur frequently on barns in the Bernese section of the Alpine Foreland (Figure 7). I have seen the gambrel roof on a few forebay barns in Pennsylvania and the Shenandoah Valley, but never partial hipping. Pennsylvania Dutch barns, instead, typically have full gables and two unbroken roof pitches.<sup>7</sup> In this respect, the Hamic barn displays greater similarity to European forms than to those of Pennsylvania, posing a perplexing question of diffusion.

Figure 9: Beneath the forebay of the Hamic barn, viewed from the barnyard. Note the cedar support posts. Photo 1979 by the author.





## FLOORPLAN AND DIMENSIONS

Though the Hamic barn fits the Pennsylvania two-level floorplan pattern, it is somewhat smaller than the average Dutch barn. In exterior dimensions, the structure measures fifty-eight feet, eight inches in length by thirty-nine feet, four inches in width, excluding the forebay. Still, these dimensions match almost exactly a sixty four by forty foot stone Dutch barn observed in Cass County, Indiana.<sup>8</sup> Moreover, many barns reported in 1798 Pennsylvania tax records measured fifty to sixty feet in length.<sup>9</sup>

The lower level of the Hamic barn is accessible through two wide, doorless gable-end openings. (Figure 4). A smaller entrance, equipped with a board slat gate, leads out to the sheltered area beneath the forebay eave and on beyond into the barnyard. Six small, glassless and shutterless windows of varied width are cut into the same wall. In the Pennsylvania barn, the lower level is normally devoted to stables for horses and cattle, but in the Hamic barn, granaries and feed bins occupy much of the floor space and stables are altogether lacking.<sup>10</sup> Conceivably, the board-walled granaries could have once been stables, but George Hamic thinks not. Even so, the lower level clearly has major uses related to livestock. A milking pen and chicken coop, enclosed by wire net, are situated here, as is a feed trough. The perpetually-open, broad entrances on the east and west ends permit cattle to drift in and out of the barn at will. When a cold Texas "norther" is blowing, the stock no doubt seek refuge in the earthen-floored open space of the lower level, but the mild winters permit cattle to graze out-of-doors all year round. Beneath the forebay on the barnyard side are more troughs, above which metal rings are attached to the exterior of the stone wall, clearly revealing this sheltered space to be a primary feeding area for horses and milk cows.

As in Pennsylvania, the upper level of the Hamic barn centers on a large threshing floor, directly beneath the ridgepole of the roof (Figure 4). A sizable hay mow, considering the mildness of the climate, occupies the entire north side of the upper level, separated from the threshing floor by a board partition above five feet high. Farm implements and machinery are housed in the forebay section. A large opening in the east gable end accomodates the ramp entrance, and only a barbed-wire "gap" gate is present to close off this driveway.

In one respect, the Hamic floorplan differs fundamentally from that of the typical Pennsylvania barn. No trace of the reputedly ancestral double-crib plan can be detected on either level, and the gable end entrances act to divide the Hamic barn longitudinally along the axis of the ridgepole rather than laterally, in the manner of a double-crib.<sup>11</sup> As a result, the internal layout of the Hamic barn, though arranged in



*Figure 10: Stone wall on the north side of the Hamic barn. The "mountain mud" mortar has weathered out, leaving essentially a dry rock wall. Photo 1979 by the author.*

two levels, is not what the typical Pennsylvania farmer would expect.

## THE WALLS

In common with many Pennsylvanian and Midwestern barns, the Hamic structure boasts fine stonemasonry walls on the lower level (Figure 10).<sup>12</sup> Two feet thick and built of soft fossiliferous limestone cut from adjacent Chalk Mountain, the walls were originally mortared with "mountain mud," to use George Hamic's term. Analysis revealed this cement to be colluvial debris weathered from the limestone surfaces of the nearby hillside.<sup>13</sup> Most of the original mortar has weathered away in the sixty-year lifespan of the barn, leaving behind, essentially, dry stone walls. George Hamic has, from time to time, daubed commercial cement into some of the spaces between stones to prevent structural decay and weakness.

The stone walls are low, reaching a height of only seven feet, eight inches at the northeast corner of the barn. The masonry work does not extend up into the gables. Instead, framed walls covered with vertical boards form the two gable walls of the upper level, and the low eaves make second-story side walls unnecessary. Similar vertical boards appear on the upper level of many Pennsylvania barns.<sup>14</sup>

## THE BUILDERS AND THEIR ANCESTRY

All three of the barns that have occupied the Chalk Mountain site were built by Thomas Jefferson Hamic (1845-1928), with the help and advice of various neighbors and relatives, in particular David Butchee, John Renner, Sam O'Neal, and Levi Anderson. These builders were rather representative of the Erath County population at large. The inhabitants of the county, then and now, are almost exclusively old-stock Anglo-Americans, derived largely from the Ozark-Ouachita mountain districts of Arkansas and Missouri, and from the southern Appalachians and inner Gulf Coastal



Plain.<sup>15</sup> In 1930 only two hundred sixteen blacks, fifty-two Hispanics, and three hundred and eight persons of European birth or parentage were numbered among Erath's 21,000 inhabitants.<sup>16</sup>

Local surnames reflect the mixture of English, Celtic, and German stock so typical of the highland South and, ultimately, Pennsylvania. Not a few of the country's families have some measure of Pennsylvania Dutch ancestry. Tombstones in Chalk Mountain cemetery and other nearby graveyards reveal such German names as Stigler, Roden, Shoffner, Renner, Butchee, and Oden. The population census manuscripts for 1880 contain, for the Chalk Mountain area, "Dutch" names like Meisenheimer, Snell, Koonsman, Funk, Rucks, Gross, Mers, Hughart, Rucker, Reeder, and Weddle, among others.<sup>17</sup> Indeed, a migrating Pennsylvania Dutchman would have found Erath's wide, grassy limestone valleys and wooded hills comfortably familiar.

Hamic may also be a Teutonic surname, since George Hamic declares that some of his ancestors were "Dutch." One is tempted to link Hamic with German-Swiss place names such as Hämikon or Handegg. Thomas Jefferson Hamic's Kentuckian mother was by birth a Brock. The ancestral Hamic line has been traced back through the Arkansas Ouachitas to early nineteenth-century Georgia, and a link to Pennsylvania by way of the Great Valley is certainly possible (Figure 2).

The main problem involved in postulating diffusion of the Pennsylvania barn tradition by way of the Hamic-Brock lines is that the people of this lineage do not seem to have built multilevel forebay bank barns along the migratory path to Central Texas. Where are the Pennsylvania barns of the Ouachitas and highland Georgia? Even Kentucky, so proximate to the Dutch culture hearth, apparently boasts very few such barns. How, then, could an ancestral building idea have lain dormant during several migrations by successive generations of people and suddenly revive in Texas? Perhaps the flaw lies in an inadequate knowledge of traditional southern barns. Or perhaps the Hamic barn owes other, rather different cultural debts.

The family line of Mrs. George Hamic may reveal the answer. She, too, is partly "Dutch" in ancestry, as for example her great-great-grandparents, the Browns, how, according to oral tradition passed down in the family, Anglicized their name from Bronn. More promising, though, is her paternal "black Dutch" grandfather, David Butchee (\*ca. 1828 + ca. 1902). Butchee is known to have provided considerable assistance to Thomas Jefferson Hamic in the construction of the first two barns on the Chalk Mountain site and may have been influential in their design. At first glance, Butchee's migration history looks unpromising. Born in Alabama, he resided in Mississippi during the 1860's before coming to Texas. A closer

look, however, reveals that Butchee's father was of Swiss birth.<sup>18</sup> The family name, possibly originally Butschli, may be connected to the village of Bütschwil in Canton St. Gallen.

The Hamic barn, then, is seemingly the product either of a remarkably persistent, almost subliminal Pennsylvania Dutch heritage or a more direct connection to German Switzerland. In either case, the structure, anomalous though it be, raises interesting questions about the antecedence of American barn types and the processes of cultural diffusion. Students of Texas and Pennsylvania folk architecture will ignore it only at their peril.

#### ENDNOTES

<sup>1</sup>Terry G. Jordan, "The Texan Appalachia," *Annals of the Association of American Geographers*, Vol. 60 (1970), pp. 409-427.

<sup>2</sup>See Alfred L. Shoemaker (ed.), *The Pennsylvania Barn* (Lancaster, Pa.: Pennsylvania Dutch Folklore Center, Franklin and Marshall College, 1958); Charles H. Dornbusch and John K. Heyl, *Pennsylvania German Barns*, The Pennsylvania German Folklore Society, Volume 21, 1956 (Allentown, Pa.: Schlechter's, 1958); and Amos Long, Jr., "Bank (Multi-Level) Structures in Rural Pennsylvania," *Pennsylvania Folklife*, 20:2:31-39.

<sup>3</sup>Henry Glassie, "The Pennsylvania Barn in the South," *Pennsylvania Folklife*, 15:2:8-19 and 15:4:12-25; William I. Schreiber, "The Pennsylvania Dutch Bank Barns in Ohio," *Journal of the Ohio Folklore Society*, Vol. 2 (Spring 1967), pp. 15-28; Hubert G.H. Wilhelm, "The Pennsylvania-Dutch Barn in Southeastern Ohio," *Geoscience and Man* (Louisiana State University), Vol. 5 (1974), pp. 155-162; Robert W. Bastian, "Southeastern Pennsylvania and Central Wisconsin Barns: Examples of Independent Parallel Development?," *Professional Geographer*, Vol. 27 (1975), pp. 200-204; Allen G. Noble, "Barns as Elements in the Settlement Landscape of Ohio," *Pioneer America*, 9:1:62-79; Peter M. Ennals, "Nineteenth-Century Barns in Southern Ontario," *Canadian Geographer*, Vol. 16 (1972), pp. 256-270; Susanne S. Ridlen, "Bank Barns in Cass County, Indiana," *Pioneer America*, 4:2:25-43; Wayne E. Kiefer, "An Agricultural Settlement Complex in Indiana," *Annals of the Association of American Geographers*, Vol. 62 (1972), pp. 487-506; Peter O. Wacker, "Traditional House and Barn Types in New Jersey: Keys to Acculturation, Past Cultural-Geographic Regions, and Settlement History," *Geoscience and Man*, Vol. 5 (1974), pp. 163-176; and Joseph William Glass, "The Pennsylvania Culture Region: A Geographical Interpretation of Barns and Farmhouses," Ph.D. diss., Pennsylvania State University, 1971.

<sup>4</sup>Ridlen, *op. cit.*, p. 29; Shoemaker, *op. cit.*, p. 22.

<sup>5</sup>Ridlen, *op. cit.*, p. 29.

<sup>6</sup>Ridlen, *op. cit.*, p. 26; Dornbusch and Heyl, *op. cit.*, pp. 217-243; Noble, *op. cit.*, p. 65.

<sup>7</sup>Noble, *op. cit.*, p. 65; Ridlen, *op. cit.*, p. 28; Eric Arthur and Dudley Witney, *The Barn: A Vanishing Landmark in North America* (Toronto: M.F. Feheley, 1972), pp. 84-113.

<sup>8</sup>Ridlen, *op. cit.*, p. 33.

<sup>9</sup>Shoemaker, *op. cit.*, p. 91.

<sup>10</sup>Shoemaker, *op. cit.*, p. 6; Ridlen, *op. cit.*, p. 26.

<sup>11</sup>Henry Glassie, "The Double Crib Barn in South Central Pennsylvania," *Pioneer America*, 2:2:25; Arthur and Witney, *op. cit.*, p. 106.

<sup>12</sup>Arthur and Witney, *op. cit.*, p. 109.

<sup>13</sup>Geological analysis was provided by Professor Stephen A. Hall of North Texas State University.

<sup>14</sup>Arthur and Witney, *op. cit.*, pp. 104, 109; Ridlen, *op. cit.*, p. 28.

<sup>15</sup>Jordan, *op. cit.*, pp. 412-414.

<sup>16</sup>*United States Census*, 1930, Vol. III, Part 2.

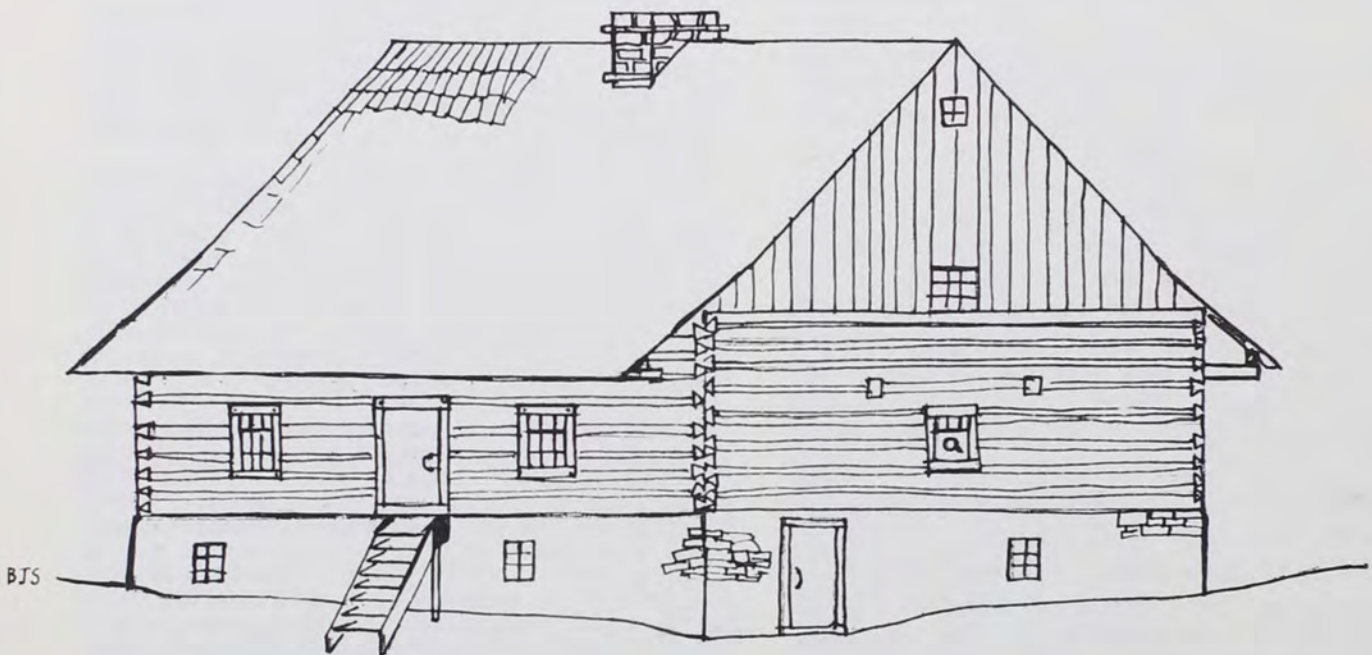
<sup>17</sup>MS Population Schedules, United States Census, 1880, for Precinct 4, Erath County, Texas, available on microfilm at the North Texas State University Library.

<sup>18</sup>*Ibid.*, Precinct 4, p. 16, dwelling no. 144.



# THE SWISS BANK HOUSE REVISITED: THE MESSERSCHMIDT-DIETZ CABIN

by Bryan J. Stevens



Messerschmidt-Dietz House

Southeast corner

a) Side-hinged  
casement  
window

Scale illustrations by the author.

## INTRODUCTION

During the earliest settlement of Pennsylvania, settlers from various backgrounds converged. Initially they produced houses according to traditions of their countries of origin. These were "folk buildings", which followed well established rules of form.<sup>1</sup> In particular, the early houses of European settlers echoed medieval designs established centuries earlier.<sup>2</sup> Cross-fertilization developed from this juxtaposition of diverse forms,

and regional styles quickly emerged, leaving surviving earlier buildings as rare examples of the seeds of this progression. By 1760, this process was well under way in Eastern Pennsylvania.

Two early building types associated with the Pennsylvania Germans will concern us, the Continental Central Chimney House,<sup>3</sup> and the Swiss Bank House,<sup>4</sup> as they compare to an early log house in York County, the Messerschmidt-Dietz Cabin.



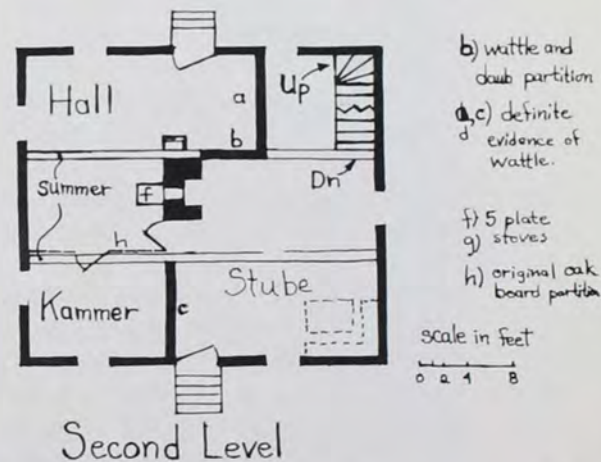
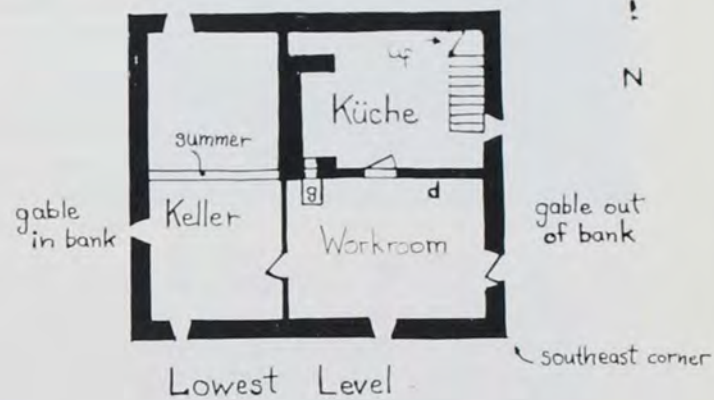
## THE SWISS BANK HOUSE

Robert C. Bucher described his observations on a variant early Pennsylvania house type, which had a distinct central European feeling, yet was organized in a different arrangement than seen in the common early Germanic type, the Continental Central Chimney house.<sup>5</sup> Some of his examples were of known ownership by early settlers from Switzerland. He was able to find references to such variant organization in Richard Weiss's text on the development of Swiss architecture, *Häuser und Landschaften der Schweiz*.<sup>6</sup> This strengthened his impression that these Pennsylvania buildings represented a traditional Swiss form. Characteristically, in Bucher's Pennsylvania examples, such a house was built in a hillside, with the lowest level partly buried at one end. Inside, at that level, one finds a cold cellar at the bank end, a kitchen at the other, with a food processing area between (*arbeits-raum*). Upstairs there is a living room, heated by a fireplace, two bedrooms and, optionally, a hall. These two levels seem to have often had an inside stair to connect them, while there is a characteristic stone staircase (*freitreppe*) outside, leading directly from the upper doorway to the lower one.<sup>7</sup> Similar houses are found in Switzerland, according to Weiss, among the Weinbauern culture, winemakers and distillers of Roman stock.<sup>8</sup>

## THE MESSERSCHMIDT-DIETZ CABIN

The earliest European settlement in York County (then a part of Lancaster County) occurred by 1728. Formal granting of warrants for settlement along the Kreuz Creek, in Hellam Township, began in 1732. By 1736, there were at least fifty families residing in this area;<sup>9</sup> most were from Switzerland or the Palatinate. Several buildings survive which seem to be from the earliest period, with strong Germanic features. The Messerschmidt-Dietz Cabin appears to be the earliest surviving log house, and was probably built in the 1730's. Records of early warrants are lost, and the earliest surviving warrant dates to 1747, in the name of Johan Henerick Messerschmidt. Johan, and his wife Elizabeth, arrived in Philadelphia on the Pink Johnson, on September 18, 1732.<sup>10</sup> There is strong evidence that they occupied the Messerschmidt-Dietz farm by 1742, but they were not yet there in 1736. Investigation has not yet revealed country of origin or the course of their early years in Pennsylvania. Their farm had a highly desirable combination of stream frontage, pasture, and level tillable acreage, so it would have been an early choice for settlement. Early settlers on at least two adjacent farms may have been Swiss: Henry Schmidt and Phillip Amendt. Neither of their houses survives.

*Bank House in Unter-Aspach, Württemberg, South Germany, not far from the Swiss-German border.*



Messerschmidt-Dietz House - Original Floorplan





Half-timbered steep-roofed farm housing in South German village of Dürrmenz. Note secondary angle of roof-pitch (kick) just at the eaves, like Swiss counterparts.

In 1791, after a succession of owners, the house and its farm was purchased by Johan George Dietz. Apparently he immediately drastically remodeled his new dwelling. His descendants retained ownership until 1936. Dietz himself was the son of Conrad "Teets", a German who settled a nearby farm in 1738. the house has been known locally as the "Dietz House."

The house is nearly square, with outside length of 32 feet and width of 28 feet. It is constructed on a sloping site so that the lowest level lies largely buried in the bank, and the second level may be entered from the higher side of the slope. Thus, it is a bank house. One end of the house is more deeply buried than the other. The lowest level has walls of layered limestone slabs. Above this foundation wall is a one and one-half story log structure with dovetail corner notches, a central stone chimney, and a steep roof which "kicks," or changes to a shallower angle, at the level where it clears the cabin walls. The space between logs is filled with the same stone as found in the foundation covered with mud, straw and lime mortar.

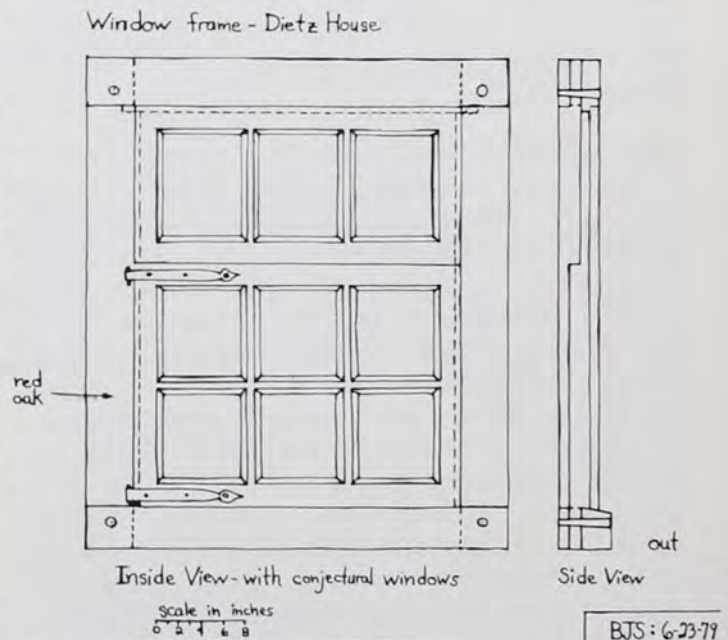
The basement level was originally divided into a nearly square kitchen (*küche*) with walk-in cooking fireplace, an adjacent rectangular workroom, heated by a five-plate stove serviced through one end of the fireplace, and a long narrow cold cellar (*keller*) which occupied the length of the buried gable. There was originally a door connecting the workroom to the outside at the bottom of the bank. All the floors were apparently packed clay.

The second level was entered by central doorways on the north and the south facades, the south requiring

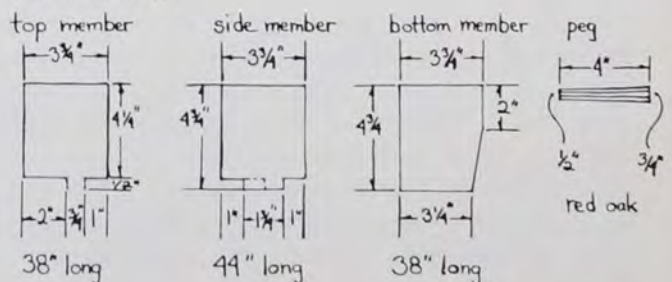
a one story ladder, the north several steps. The north entrance led into an L-shaped hall. Behind this lay a traditional *kammer*, or master bedroom. Beside these two rooms was a *stube* or living room, square and with a small fireplace. The stube was connected to the kitchen by an interior stairway. This room is distinctive: it had several walls of wattle and daub construction in a timber frame. The space above the frame to the ceiling was closed with stone fill. Examination of the types of partitions used suggests that wattled walls were specifically meant to insulate a room equipped with a hearth. Oak beaded board partitions were elsewhere considered adequate.

Two more floors rose above the second forming a double attic, as both were under the eaves. These floors seem to have been undivided sleeping and storage spaces.

Portions of the window frames survive, much mutilated by efforts at enlargement. Figure 3 shows the frame construction, along with the apparent window arrangement, a fixed casement at the top and a side-hinged inward-opening casement below. Brumbaugh reports, based on his experience, such casements are rare. In his book he described, with excitement, the finding of such "Swiss casement" windows in a Pennsylvania cabin.<sup>11</sup>



#### Frame elements





The house retains early gable coverings of wide vertical boards, however there are mortises cut into the exterior faces of the gable timbers; apparently these received vertical studs on which clapboards were applied, in the original construction.<sup>12</sup>

It is a bank house, with kitchen, cold cellar and workroom at the same level, in the bank, and living room and bedroom on the second level. So the Messerschmidt-Dietz house corresponds well to the description of the Swiss Bank House, given by Bucher. Most of his examples were of stone exclusively, had relatively less steep roofs, and had chimneys in the gable walls rather than centrally. However, his first example of this type, the Schaeffer House, is stone with central chimney, and he includes the Reidt house for discussion, with central chimney and of early log construction, predating a nearby 1760 stone house of greater size and elegance. The Schaeffer house was originally the property of Jan Meile, son of a Swiss immigrant, who later was a significant member of the Ephrata Cloister Community.<sup>13</sup>

In his earlier paper, Bucher<sup>14</sup> described the Pott cabin, a one and one half story log bank house with kitchen and cold cellar in the bank, and with a *stube* (heated by an arched fireplace) over the kitchen. The upper doorway led one into a hall, adjacent to the *stube*. The roof was steep, and had originally been covered with clay tiles. This house, which so strongly resembled the Messerschmidt-Dietz cabin, is unfortunately no longer standing.

In contrast, the combination of stone or log con-

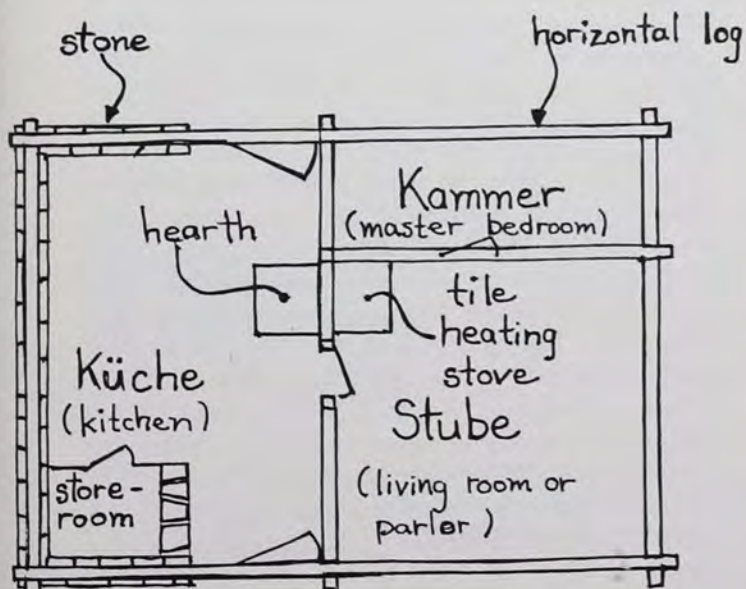
struction, with central chimney, steep roof with kick, and double attic, is typical of the Continental Center Chimney or Rhine Valley House. However, in this form<sup>15</sup> the house sits on a flat site, or mild bank, and has no area underground, or "in the bank" except for the cold cellar, generally under one half the length of the house. It should be mentioned that this form was utilized by settlers from the German States and from Switzerland. Richard Weiss gives an overhead view of such a layout in a Swiss stone and log house,<sup>16</sup> and the Hans Herr House is a well known example of this type, in Pennsylvania, built by Swiss settlers.<sup>17</sup> While the Messerschmidt-Dietz house has a superficial conformity to this type, the differences seem dramatic.

The internal arrangement of this house sets it off from the Continental style. A central chimney typically dictates a division of the Germanic house into two sides, with a wide room behind the chimney and a slender one before the hearth. In the Messerschmidt-Dietz house, a strikingly incomplete division occurs at the second level, in the plane of the fireplace, producing an odd L-shaped room, and the wider room stands in front of the hearth. A fundamental observation of Lawton was that the *stube* approaches a perfect square and lies adjacent to the kitchen.<sup>18</sup> In our example, one finds the square room **over** the kitchen, rather than adjacent. Bucher's floorplan of the Schaeffer house shows a similar upstairs layout.<sup>19</sup>

Each of the reference types described above, the Continental Central Chimney type in particular, tends to have asymmetric placement of door and window openings. In contrast, the Messerschmidt-Dietz house was built in a tradition of symmetry and balance. Despite the seeming lack of utility of opposed doorways separated by a fireplace stack, the builder placed each second level door in mid-facade, flanked by balanced windows. The west gable has a balanced pair of windows, each of which further balances an adjacent facade window, equidistant from the corner. The only major discordant note is struck by the offset gable location of the doorway to the lower level, which is in fact typical of the Swiss Bank Style. Several of the Pennsylvania houses described by Bucher do have a mid-facade arched opening at the lower level.

One other measure of the "non-Palatine" style of the Messerschmidt-Dietz house is the type and extent of early modifications. In an early change, the north door to the second level was moved to the eastern corner and a window replaced it in the center, making the typical Continental Center Chimney facade of door, window, window. In the lower level, the original exterior doorway was converted to a window and a new doorway inserted, with an accompanying small flanking window, to provide a direct door to the outside from the kitchen, again in the Palatine style. The second level hall was provided with a five-plate stove, convert-

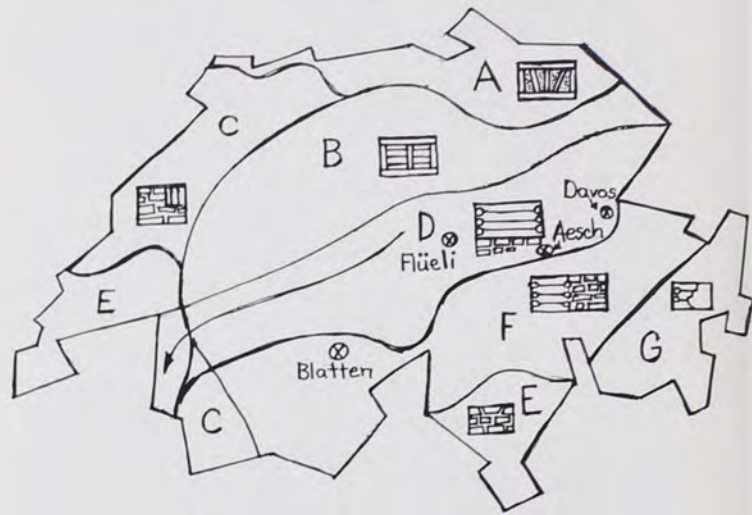
## A Continental Center Chimney House Plan of a Gotthardhaus at Blatten (after Weiss, 1959, p135)



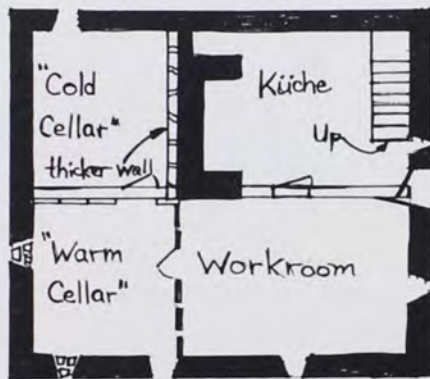


ing the second level to a pseudo-continental layout.

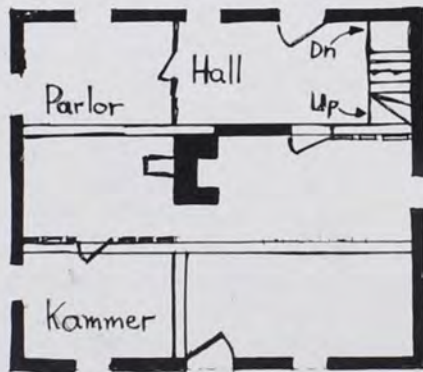
One doubts that the original form represents a sudden Pennsylvania invention. Glassie has commented on the tenacity of tradition in the Pennsylvania-Germanic culture.<sup>20</sup> There was, for example, such a strong desire to maintain the Continental Central Chimney room organization that a pseudo-Georgian house was adopted, the "Pennsylvania Farmhouse," to allow this organization to survive well into the 19th century. Bucher notes that a Swiss Bank version of the Pennsylvania Farmhouse survived with equal tenacity.<sup>21</sup> In York County, one can find a number of early nineteenth century bank style Pennsylvania Farmhouses with basement fireplaces.



Swiss Building Materials and Methods  
legend



Lowest Level



Second Level

### The 1791 Renovation

#### ARCHITECTURE IN SWITZERLAND

Weiss demonstrates that, in Switzerland, geographic features and climatic conditions have contributed to discrete stylistic zones of architecture which still are readily apparent.<sup>22</sup> For example, bank houses of pure horizontal notched log construction are concentrated in a homogeneous region along the northern face of the alpine ridge, (Nordalpines), while the houses found in the band **within** the alpine ridges are of two adja-

Material and Method	Area	Type
A half-timber	Mittelland	Riegel häuser
B blockständerbau (half-timber filled with logs)	Mittelland	
C Stone with detached log section	Jura and West Swiss	
D horizontal notched log	Northalpine	Chalet
E laid stone	South and Jura	
F adjoining stone and log	Interalpine	Gotthardhaus
G log covered with stucco	Engadin	Engadinerha

the Nordalpines Region includes all of the Cantons of Unterwalden, Uri, Zug, Schwyz, Glarus and Appenzell, the portion of St. Gallen lying below Appenzell, and the portion of the Bernese Oberland lying below Thun.

cent sections, a stone kitchen next to a horizontal log sleeping compartment and parlor (Gotthardhaus).

On the other hand, he shows how different cultural groups tend to be defined by particular house types; one example is the Weinbauern type described by Bucher. Those found in the Nordalpines region belong to herders, who live in large farmhouses during most of the year. During the summer months the herder drives his animals to the mountain pasture, or alp, and lives in a smaller cabin there. Max Gschwend describes such an alp hut at Aesch which has a remarkable resemblance to the Messerschmidt-Dietz house. His photograph shows two varieties of inward opening casement windows, one identical to those attributed to our example.<sup>23</sup>

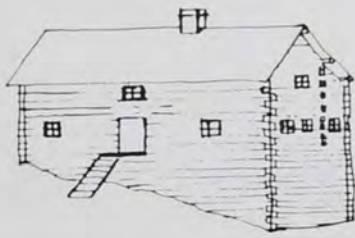




Alp Hut  
Aesch, Canton Uri  
after photograph, Geigy Calendar - September 1979



In his book on Nordalpine houses in the Canton of Schwyz, Gschwend shows a similar configuration on a larger scale.<sup>24</sup> In both examples he notes the presence of a cheesemaking kitchen in the lowest level. The large log houses in Schwyz serve as principal residences for the herders. Like the Aesch alp hut, these buildings have a symmetric facade, with mid-facade doors above the foundation, connected by wooden or stone *freitreppe* to a lower entrance at the foundation level. These lower doors invariably are located next to a foundation corner.



Alpine Loghouse - built 1559 - Davos Frauenkirch  
(after Weiss - illustration 28 - *Volkskunde der Schweiz*)

These houses have one or two medial chimneys, as a rule. Frank gable chimneys are not apparent in his photographs. The roof is steep and kicks. Weiss illustrates two alpine houses of this general type, the central chimney log bank house at Davos-Frauenkirch and the Brother Klaus birthplace at Flüeli.



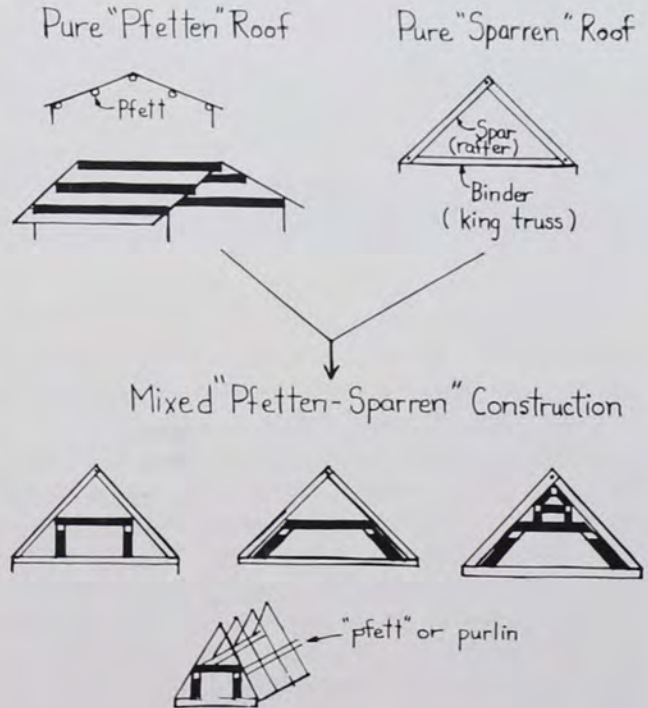
Pure log construction of the Northalpine Region  
built prior to 1417, in Flüeli near Sachseln  
(after Weiss - illus. 9 - "Häuser und Landschaften der Schweiz."  
Birthplace of Brother Klaus

According to illustrations in Weiss, the Weinbauernhaus, or vintner's house, has a very similar appearance to the large North alpine houses in Schwyz, the only obvious difference is the use of half-timber construction rather than log. One sees the same steep roof with kick, *freitreppe*, mid-facade doorways and symmetric placement of windows.<sup>25</sup>

One example is located in Myelin, in the canton of Zurich. A romantic might wonder if this is where the Meile/Meilin family comes from? Although the Weinbauernhaus tends to be found in midland Switzerland and the herder's house in the North Alpine, only 10 miles separate the house at Myelin from those in Schwyz. The opportunity for cultural exchange is obvious. In fact, in the past, the vintner tended to also be a part-time herder and all around cheesemaker.

Weiss notes that a row-house form of Weinbauernhaus was used in villages, built of stone. He shows the layout of the bank level for one of these: one sees a *kelter* (wine press), a *keller* (cold cellar), an *arbeitsraum* (work room), and a hall with staircase and a hearth. It is tantalizing that Weiss does not label this last room, or discuss its function.<sup>26</sup> The use of stone, in towns, was a measure meant to guard against the spread of fire.

Gschwend notes that alpine houses traditionally had low flat roofs, with wooden shingles weighted down by stones. Later when iron became inexpensive in the eighteenth century, steeper nailed roofs of different

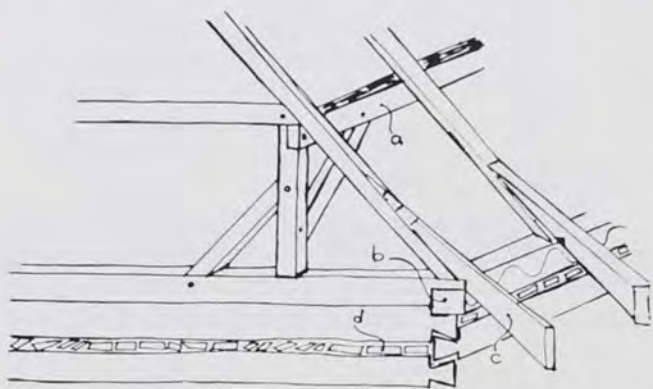


Some Developmental Aspects of  
Swiss Roof Framing (after Weiss, 1959, p79)



construction became fashionable.<sup>27</sup> Weiss discusses the framing of these roofs. Notice that, in this mixed construction, as used in the Messerschmidt-Dietz house, the rafters abut at their base against a plate (the uppermost log of each side wall) so that, to provide any overhang at all, a false rafter, which Weiss calls an *aussifter* must carry the roofline further out, producing the characteristic kick, called "knick" in Switzerland.<sup>28</sup>

Weiss notes that steep roofs in the Nordalpinen region often have pent roofs, *klebdächer*, across the gables.<sup>29</sup> Weiss also comments on corner notches in Swiss log construction. Traditionally the log ends extended beyond a rectangular or semicircular notch. Later this overhang was omitted and the notch was changed to the dovetail form, particularly in the Eastern alps and the neighboring Vorarlberg area of Austria.<sup>30</sup>



Gable Framing  
Messerschmidt-Dietz House

- a) pforte or Purlin  
b) plate  
c) false rafter or "aussifter"  
d) stone chinking

Weiss writes at length of the lifestyle of the North alpine herder. He tells how these farmers were accustomed to having a scattered array of small farm buildings, including small stables.<sup>31</sup> One illustration in the Geigy Calendar shows one of these buildings.<sup>32</sup> Here one sees a *bodden* barn, a one and one half story wooden building with a steep roof that kicks, built on a flat site and at one level.<sup>33</sup> A very similar barn, of obvious eighteenth century braced-frame construction, is found one hundred yards from the Messerschmidt-Dietz house. Weiss comments that the cheese-making process had a by-product of whey, which was most efficiently fed to pigs, which were kept in log piggeries. One of these buildings also survives on the Messerschmidt-Dietz farmstead. Thus, the Messerschmidt-Dietz farmstead strikes one as a Northalpine herder's settlement.

## ARCHITECTURE IN THE ALPINE COUNTRIES

When one takes a broader view, and searches elsewhere for the elements discussed above, it becomes apparent that they are not exclusively Swiss. There are complex reasons for the patterns of building styles in central Europe, and the patterns are interesting. One influential aspect is cultural origin. The Alemanni, a Germanic people, settled the Rhine Valley and also spread into midland and Northalpine Switzerland.<sup>34</sup> One finds, for example, mixed *Pfetten-sparren* roof construction in the Alemannic area.<sup>35</sup> In contrast, the Interlupine and Southalpine areas reflect a Roman influence mixed with a Germanic one.<sup>36</sup> The Weinbauren house is said to be a development of the latter cultural group. Colleselli states that, in wine growing areas of the alpine countries, bank construction was used at an early date to provide a wine cellar in the bank level. He describes such houses in South Tyrol with the living area above the bank level, and with a flight of steps leading up to the front door. Here he seems to be describing a *Weinbauernhaus*.<sup>37</sup>

As previously noted, a second influence on style was climate and terrain. In this regard it is fascinating to see how really localized log construction is in central Europe, and how specifically it appears in certain conditions. Briefly, log buildings are found in a large area, in Scandinavia, and then in two rather small areas, one, the north slope of the Carpathian mountains, in Rumania, the other the North Alpine and interlupine areas of Austria and Switzerland, along with the Black Forest of Germany.<sup>38</sup> These are areas of relatively rugged climate, where evergreen forests prevail.

It appears that the Bank House style developed in the alpine areas as an adaptation to the terrain.<sup>39</sup> A large stone foundation, *kellersockel*, was required to create a level platform. Eventually the basement level was seen as a potential storage or work space. Klopfer, writing of German farmhouses, illustrates several examples in the Black Forest, and refers to their Alemanni roots. Those shown are log or half-timber over a one story stone foundation with a stairway to a main entrance above the foundation level, a steep roof which kicks and medial chimney.<sup>40</sup>

Colleselli shows interior arrangements of West Alpine Alemannic houses.<sup>41</sup> He refers to a passage-kitchen type, and illustrates a typical Continental Central Chimney layout, with *küche*, *stube* and *kammer* adjacent. Likewise Gschwend provides room plans for Northalpine Swiss houses that conform to this model, one said to date from the seventeenth century. One of his layouts, in a house built in 1680, shows an essentially Georgian Renaissance plan with center hall flanked on each side by two rooms. His floorplans all indicate two fires, one central, the other on one gable.<sup>42</sup> No author has been found to illustrate a



second level arrangement as found in the Messerschmidt-Dietz house, although Colleselli refers to "Mongrel" forms, without further elaboration.<sup>43</sup>

#### SOME NOTES ON THE STUBE

In the eighteenth century, the stube was considered the heart of the living area of a Germanic house and served as living, dining, and sleeping room.<sup>44</sup> Here in Alpine houses, one found a very fixed arrangement, called the diagonal system.<sup>45</sup> At one corner of this invariably square room was a heating oven or fireplace, and next to this a wag-on-the-wall clock. An adjacent wall contained an elaborate built-in Dutch cupboard. The opposite corner contained the dining table, nestled against built-in benches on both walls of the corner. Above this bench one found a crucifix in olden times, and now one finds also such things as medals and trophies. The stube was always the best illuminated room in the house, with windows facing south towards the light and if possible, a panoramic vista. In contrast the kitchen always faced the bank, and had few windows.

Thus the entry room in the bank level of the Messerschmidt-Dietz house could not have been a true stube, because of the door location. The square room above, however, meets all the requirements, having an ideal dining corner, more windows than any other room and a southern exposure which overlooks a pleasant valley.

In Pennsylvania farmhouses, the spacious square country kitchen is a nineteenth century development. The kitchen reabsorbed the everyday living functions that had been located in the stube. Since the separation had occurred originally to provide a smokeless living room, with the invention of the heating stove, the smokeless cooking stove probably allowed this reversal.<sup>46</sup>

#### CONCLUSION

The evidence suggests that the Swiss Bank House is a distinct variant form of central-European house. There appear to be at least two lines of development: in Italian influenced areas, in pursuit of a wine-cellar; and in Alpine areas, as an adaptation to terrain. It definitely seems that the Northalpine form was a development from a Rhine Valley, half-timber, central chimney model, and was built almost exclusively of logs. What is confusing is that, when one compares the Weinbauern type to the Nordalpine, they seem similar despite their alleged differences. Obviously there has been considerable cultural exchange to blur substantial distinction between the two. While it appears that neither subtype is exclusively Swiss, each one is heavily represented in Switzerland.

Although Bucher thought of this type as having living areas in both bank and upper levels, it appears to be distinguished by a rigid separation, by levels, between work functions in the bank and living func-

tions above. The kitchen actually served as a work area in these early houses.<sup>47</sup> The Messerschmidt-Dietz house fits the general pattern described above, having obvious living areas, *stube*, *kammer* and *gang*, above the bank, and work areas at the bank level. It has a striking external resemblance to the particular alp hut at Aesch, in the Northalpine area. An alpine subsistence cabin might well serve as a model for a pioneer cabin.

It seems plausible to label the Messerschmidt-Dietz cabin a Nordalpine herder's house, given its form, layout, and building materials. One feels less certain whether to call Bucher's stone examples *weinbauern*. Given the similarity of the two subtypes, either one could have inspired a stone version. It is probably best to retain the term, Swiss Bank House, as a unifying concept, to describe these houses. No more than several dozen examples survive in Pennsylvania from the first half of the eighteenth century.



*The Messerschmidt-Dietz cabin, a recent photograph.*

#### AFTERWARD:

##### THE SURVIVAL OF AN OLD HOUSE

The Messerschmidt-Dietz cabin is nearly a lone log survivor of a rare Germanic-Swiss house type. It is intriguing to consider how this survival occurred. First, there is no evidence that any house preceded this one on its site. What is more remarkable, no house replaced it, as the principal dwelling for a 150 acre farm, until the year 1900. Then a two story frame dwelling was erected nearby. The log cabin remained the residence of the younger generation of owners until 1935. Individuals born in the *kammer* in 1900 are still living. The *kammer* was then still the master bedroom and the kitchen was still in the basement. Some time in the period between 1935 and 1950, the house became severely infested by termites. When



many intact log or stone cabins were being torn down in the name of progress, simple affection caused a tenant farmer to replace fully half the log walls with stud walls. Disguised as the house was under modern clapboards, linoleum and tons of plaster, one could still be impressed by a steep rusty standing seam tin roof that took a decided kick at the eave, a stone central chimney with a brick top, and wide oak floorboards in the attic. The author was led to purchase this "dark horse" by John Schein, director of Historic York, Inc., a York County preservation group. Mr. Schein had the experience to recognize a Swiss Bank house. He gave continued support as the author took crowbar in hand and peeled away two centuries' worth of improvements. Along the way, Robert Bucher and his co-enthusiast, Alan Keyser, made several helpful visits. This paper is the result of two years of squinting and scraping with a view of defining the original structure and planning towards a sympathetic restoration. At this point the house seems to have passed its most precarious moments.

The author is much indebted to Hans Hamm and Hannelore Schreiber, who helped translate the foreign language publications referred to in the text.

#### ENDNOTES

<sup>1</sup>Henry Glassie, "Eighteenth-Century Cultural Process in Delaware Valley Folk Building," Ian Quimby, *Winterthur Portfolio* 7 (1972), p. 31.

<sup>2</sup>G. Edwin Brumbaugh, *Colonial Architecture of the Pennsylvania Germans* (Lancaster: Pennsylvania German Society, 1933), pp. 7-8, 17.

<sup>3</sup>Robert C. Bucher, "The Continental Log House," *Pennsylvania Folklife* 12:4:14; Henry Glassie, "A Central Chimney Continental Log House," *Pennsylvania Folklife* 18:2:32.

<sup>4</sup>Robert C. Bucher, "The Swiss Bank House in Pennsylvania," *Pennsylvania Folklife* 18:2:2.

<sup>5</sup>*Ibid.*, 18:2:5-6.

<sup>6</sup>Richard Weiss, *Häuser und Landschaften der Schweiz*, (Zurich: Eugen Rentsch Verlag, 1959), *passim*.

<sup>7</sup>Bucher, "Swiss Bank House," *PF* 18:2:6-9.

<sup>8</sup>Weiss, *Häuser und Landschaften*, pp. 60-61, 202-208.

<sup>9</sup>Abdel Ross Wentz, *The Beginnings of the German Element in York County, Pennsylvania* (Lancaster: Pennsylvania German Society, 1916), pp. 55, 59-60, 203-204.

<sup>10</sup>Ralph B. Strassburger and William J. Hinke, *Pennsylvania German Pioneers* (Norristown: Pennsylvania German Society, 1934), I, 72-73, 76, 78; II, 66, 68. The ship is also listed as the *Johnson Galley* and sailed under David Crockatt, Master.

<sup>11</sup>Brumbaugh, *Colonial Architecture*, Plate #28. (Plates follow page 60).

<sup>12</sup>Compare to the Peter Müller Cabin. See Brumbaugh, *Colonial Architecture*, Plate 51.

<sup>13</sup>Bucher, "Swiss Bank House," *PF* 18:2:2-6.

<sup>14</sup>Bucher, "Continental Log House," *PF* 12:4:16-19.

<sup>15</sup>*Ibid.*, 12:4:14-15.

<sup>16</sup>Weiss, *Häuser und Landschaften*, p. 135.

<sup>17</sup>Robert A. Bakarat, "The Herr and Zeller Houses," *Pennsylvania Folklife* 21:4:2.

<sup>18</sup>Arthur J. Lawton, "The Ground Rules of Folk Architecture," *Pennsylvania Folklife* 23:1:13.

<sup>19</sup>Bucher, "Swiss Bank House," *PF* 18:2:4.

<sup>20</sup>Glassie, "Eighteenth Century Cultural Process," *Portfolio* pp. 41-42.

<sup>21</sup>Bucher, "Swiss Bank House," *PF* 18:2:10.

<sup>22</sup>Weiss, *Häuser und Landschaften*, pp. 42-43.

<sup>23</sup>Max Gschwend, *Geigy Calendar 1979*. Gschwend wrote the text to accompany the 1979 calendar. The Alp Hut at Aesch appears on the page for September 1979.

<sup>24</sup>Max Gschwend, *Schwyzer Bauernhäuser* (Bern: Paul Haupt, 1957), p. 46.

<sup>25</sup>Weiss, *Häuser und Landschaften*, pp. 60-61, 200-208.

<sup>26</sup>*Ibid.*, pp. 200-208.

<sup>27</sup>Gschwend, *Geigy Calendar*. Notes for May 1979.

<sup>28</sup>Weiss, *Häuser und Landschaften*, p. 79.

<sup>29</sup>*Ibid.*, pp. 94-96.

<sup>30</sup>*Ibid.*, p. 56.

<sup>31</sup>*Ibid.*, pp. 213-222, 246-250.

<sup>32</sup>Gschwend, *Geigy Calendar*, May 1979.

<sup>33</sup>Alfred L. Shoemaker, *The Pennsylvania Barn* (Lancaster: Pennsylvania Dutch Folklore Center, 1955), p. 23.

<sup>34</sup>Franz Colleselli, *Alpine Houses and Their Furnishings* (Frankfurt a.M.: Umschau Verlag and Innsbruck: Pinguin Verlag, 1963), p. 6.

<sup>35</sup>Bruno Schier, *Hauslandschaften und Kulturbewegungen im Östlichen Mitteleuropa* (Reichenberg: Sudendeutscher Verlag Franz Kraus, 1932), p. 48.

<sup>36</sup>Colleselli, *Alpine Houses*, p. 6.

<sup>37</sup>*Ibid.*, pp. 4-5.

<sup>38</sup>Weiss, *Häuser und Landschaften*, p. 37.

<sup>39</sup>Colleselli, *Alpine Houses*, pp. 4-5.

<sup>40</sup>Paul Klopfer, *Das Deutsche Bauern- und Bürgerhaus* (Leipzig: Alfred Kröner Verlag, 1915), pp. 44, 76-77, 80.

<sup>41</sup>Colleselli, *Alpine Houses*, pp. 17-18.

<sup>42</sup>Gschwend, *Schwyzer Bauernhäuser*, p. 20.

<sup>43</sup>Colleselli, *Alpine Houses*, p. 3.

<sup>44</sup>*Ibid.*, pp. 17-20.

<sup>45</sup>Weiss, *Häuser und Landschaften*, pp. 150-152.

<sup>46</sup>*Ibid.*, p. 125.

<sup>47</sup>Bucher, "Swiss Bank House," *PF* 18:2:5.

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# PAUL R. WIEAND, LEHIGH COUNTY FOLK ARTIST

by William B. Fetterman



*Paul R. Wieand at his workbench several years ago, preparing wood-block masters for block-printing.*

When I lived in the area [of Bally], I used to talk with older women. I wanted to know what their life had been. One thing stood out, something forgotten today, the ravages of sickness. Scarlet fever, diphtheria, pneumonia, croup, epidemics swept through the area and killed many children, and parents mourned, and often they, too, fell sick, and families helped on another at risk of their own lives....

These were the shadows. Possibly against them the nonplain-sect people threw up a defense of beauty. The insides as well as the outsides of their houses were filled with color.

—*Fields of Peace* - Millen Brand, 1970

Paul R. Wieand has been the leader of Pennsylvania-German folk culture in Lehigh County for fifty years, embracing more areas, with more success, than others who have only worked in one area. He was one of the founders of Pennsylvania-German dialect drama, producing, writing, directing, and acting in original plays. In addition to stage performances it was Wieand who first brought plays to the radio, with a five week series in 1937. From 1944 to 1954 he was the popular Sabina of the *Asseba un Sabina* radio team. He has also been active in folklore by producing pageants and collecting children's games and herb lore. Perhaps his most far-reaching influence has been in the visual





arts. He has painted in oils, decorated furniture, modeled clay, and fashioned jewelry. The greatest achievement of his long art career is seen in the many greeting cards he designed and cut from linoleum, produced for about twenty years, beginning in the early 1940's.

Paul R. Wieand was born at Guth's Station on March 3, 1907, and except for living in Guthsville from 1915 to 1924 (when his father was a tenant farmer on the Charles O. Hunsicker farm), he has lived his whole life in Guth's Station, just outside of Allentown. He graduated from William Allen High School in 1926, and after attending Muhlenberg College for several years, transferred to Kutztown State College, receiving his B.A. in art in 1941. For many years he was a school teacher, first teaching all subjects, later teaching arts and crafts. His versatility in the visual arts encompasses such diverse activities as flower arrangements, to block printing, to commercial work for The Distlefink Gift Shop and A & B Meats, both of Allentown. His skill as a printer was recognized by Binney & Smith at an exhibition at Rockefeller Center in New York City. The success of his hand-made block prints is due to his blending of folklore, art, and sentiment, all into one organic product.

The greeting cards, over eighty in all, are a catalogue of major motives found in Pennsylvania-German art. Wieand's style is traditional yet unique. His work is neither imitation or purely a re-interpretation of the past; he employs the best elements of his tradition and adapts it according to his medium. Interestingly enough, traditional wood-block printing is not the inspiration for his cards. Quilts, barn stars, fraktur, tole ware, and pottery is the basis of his work. The greatest importance of his work lies in the synthesis of these diverse art forms, and the timeliness of execution. Wieand realized the need for folk art and filled the vacuum with a personal expression within this tradition. While others were only interested in collecting and interpreting this dying folklore, Wieand perpetuated this tradition, and thus infused the traditional art with a new life. His cards speak to a basic element of Pennsylvania-German culture, and is accessible to all.

Historically, Wieand is one of the first artists in any culture to seriously use linoleum in block printing, beginning in the early 1940's. Linoleum prints only gained formal acceptance in established art circles when Pablo Picasso did linoleum printing in the 1950's. Although a pioneer in technique, he is traditional in





style. His prints feature smooth curves and brilliant colors. There is a deliberate economy of space in the blending of design and color. There is an attractive simplicity in his work, direct rather than purely primitive in its intent. Though he employs traditional motives, there is clearly an individualistic style that emerges that reveals a modern and sophisticated mind embracing the past together with a fresh delight of life and nature. Wieand looks backward in style but forward in technique, and it is this duality that gives his work such freshness and vigor within the tradition of Pennsylvania-German art-work.

There is something of the child in his work, his designs employing an uninhibited perception of common objects. His designs are inspired from many sources. A set of bridge tallies came from old quilt patches; a set of religious notes employs Protestant symbolism; other cards have their origin in painted chests, plates, baptismal certificates, and barn stars. Stylized birds and flowers are the most common motives. Occasionally there is a human figure, an angel, or a unicorn, but his style of representation tends towards the idealized and the abstract, rather than towards purely representational (i.e. realistic) art.

Wieand has made over eighty prints. There are birthday cards, anniversary, get well, and birth announcements, as well as stationery and any occasion cards. Many of his cards are sets: a series of religious notes, a series of traditional proverbs (illustrated by Esther Scheirer), or a set of family recipes.

The greatest achievement is found in his Christmas cards. There are more than twenty-four Christmas cards, which taken together, represent the extent of his technique and the range of motives. One in a contemporary style presents the nativity scene in blue silhouette. The majority employ traditional motives such as the peacock, parrot, dove, rose, tulip, angels, holly, and the Christmas tree. There is folklore not only in design, but also in the written portion of the cards. One features a representation of the Belsnickel along with an explanation of his role in the old Pennsylvania-German Christmas celebration. This card was featured by Alfred L. Shoemaker in his book *Christmas in Pennsylvania* (Kutztown: Pennsylvania Folklife Society, 1959). Another, perhaps Wieand's most delicate card, is a dower chest with a collection of wishes for the coming year, one side in the dialect, the other side in English.



It is difficult to say how posterity will measure his achievements. Though he has written some fine plays, the decline of people speaking the dialect may well influence later generations to view him as more significant as a visual artist and folklorist rather than a dramatist and performer. When Wieand began this work in the early 1930's, Pennsylvania-German culture was in serious decline. Through the diversity of his interests and the vitality of his personality he was able to preserve as well as perpetuate and extend his tradition. As Wieand himself says, he is surprised that he was able to achieve as much as he did. In addition to teaching school and raising a family, enough work for most people, his energy found a creative outlet that resulted in a unique contribution to folk life and culture.

Although English is a second language, Paul Wieand speaks with a greater eloquence and perception than most who speak English as a primary language. His comments on folk art and aesthetics are particularly valuable, providing a rare first-hand critique by a living folk artist on his heritage and values. One thing that disturbs him is the fact that most critics can not actually do the thing which they judge.

It is best to let Paul Wieand talk for himself. This material comes from a) two personal interviews, one October 1979, one July 1980; b) an undated pamphlet issued by the Reading School District on motives from the 1940's, and c) various hand-written notes for short lectures.

As long as man walks the earth he will be a creative thinker and doer. These are qualities inherent in man which differentiate him from other forms of animal life. Beauty will always mean much to him, but his conception of the forms of beauty will change. In every age men will discuss beauty, often with passion. Let the argument never cease, for with its end would come a dead grey world.

We sometimes think the essence of true beauty has been lost sight of. Inevitably, the passage of years coupled with new social and economic forces combine to produce new forms of creative expression, new styles, new concepts. Inevitably, too, there are excesses in this process. There are people who resist change and cling to the traditions of their era. There are others who go too far in the opposite direction. Perhaps craftsmen are more fortunate than others. They don't seem to go so far to the right or left as do many of the artists. This may be because they work with materials that are solid, and that keeps them on an even base. There can be no art without first developing some craft. The constant use of clay or fiber, of metal or wood, brings craftpersons a sense of the eternal truths, a sense of direction and permanence. This may be one of the reasons for the great interest in and return to craftsmanship by so many. They find in the work of their hands with the materials provided by nature, a return to the basic essentials of creation.

The Pennsylvania Germans were an art-loving people





and the art left behind, possesses a peculiar fascination, on account of the boldness of its decorative treatment and its quality of manly vigor through bright colors. It shows the artistic instinct among simple-hearted people, who in their struggles for subsistence, had little opportunity for improving their surroundings.

There were many well educated and even aristocratic settlers in the Pennsylvania German countries, but the majority belonged to the yeoman or farmer class. The men who painted decorations did not go to art schools. They did not serve as apprentices to finished draftsmen. They had artistic sensitiveness and a primitive appreciation of color, so that in their painted flowers or figures you find a charm lacking in the more sophisticated artwork of the Europeans. For these reasons, therefore, the Pennsylvania Germans were the only peasant folk artists that flourished in America.

The early craftsmen made use of the materials found about, giving usefulness to natural things. It is the product of their labours that we cherish today.

From the earth itself: clay into plates, roof-tiles, dishes, vases, crocks, coin-banks, mugs, ink wells, ornaments, toys, pitchers, fat-lamps, and platters.

From the surface of the earth: flax into linen, samplers, and towels; grain into straw for thatching baskets, hampers, and stuffing for pillows and mattresses.

From sheep: wool for ornamental coverlets and fancy needlework.

From the forests: houses, fences, tools, trinket and candle boxes, dower and blanket chests, dressers and cupboards, salt and spice boxes, weather vanes, and butter molds.

From beneath the surface: stone for houses and grave stones; iron into stove plates, hardware, trivets, and kitchen utensils.

Raw material from the city: tin into coffeepots, cookie-cutters, pie cupboards, and lanterns.

From the salvage arts: fragments of cloth into quilts, rags into rugs, and also rags into paper which made birth and baptismal certificates, song-books, and fracture painting.

The decorative motifs reflect their immemorial fondness for color and for the flowers, birds, stars, and things about them. The whole family was interested in the art of decoration, whether it was father's painted barn or mother's pie plate, or daughter's dower chest or brother's shaving mug. Their passions for flowers had long been one of their notable traits. They insisted on color outdoors and not content with the growing flowers and the birds in the outdoors, they began to use them on their samplers, stoveplates, bedquilts, tinware, and tinselled glass.

You find the same flowers, birds and animals on all manner of pottery like huge milk pans, pitchers,

basins, diminutive toys, jugs, flower pots, crocks, platters, and cheese pots. They were used on their birth, baptism, and marriage certificates, on tombstones, guest towels and other fabrics, on the furniture they used and on the wagons they drove. They did not lose their fondness for art and color. It was a love that persisted. It made them paint and decorate with bright colors everything they used in the home as well as out of doors.

The most popular motive is the tulip. Its folklore is extensive and world-wide. It was one of their favorite flowers and was used not only on account of its beauty and characteristic form, and the ease with which its simple outlines could be represented, but because of the associations surrounding it, you seldom see a birth or a marriage certificate that does not contain at least one tulip somewhere. The fuchsia was also used extensively. Other flowers and foliage were used but all were conventionalized.

Birds were popular and were next in favor to the flowers. The species intended to be represented were not so readily distinguishable, but the peacock, turtle-dove and oriole were frequently favored. After the signing of the Declaration of Independence, the eagle also became prevalent. Ducks, chickens, swans, horses, and deer were occasionally found. Men and women are sometimes portrayed, but they are crude and childish. We must not measure the work by too high a standard, though, because it was merely his expression, rather than the result of training. True art is intuition; it is an outlet for thinking.

Especially important is the love of color, found in barns and decorations. Designs are not symbols. Symbolism derives from the love of the outdoors. The artistic process is many little things moving on to something else. Art must have good designing and color which must express or show something. Colors are a primary expression of truth and values:

White — symbol of light, chastity, innocence, truth, modesty, peace, femininity, delicacy, sacrifice, and infirmity. White can also be cold, hard, cruel, and sometimes be a symbol of mourning.

Black — opposed to white, expresses gloom, darkness, night, death, dread, mystery, horror, terror, evil, crime and mourning.

Grey — one of black and white: serious, less severe than black, grey symbolizes humility, melancholy, resolution, solemnity, age, penance, badness, mature judgment.

Red — suggests blood, heat, fire, anger, hatred, cruelty, murder, tragedy, shame, destruction. Also vigor, health, passion.

Orange — suggests Autumn, harvest, warmth, plenty, laughter, contentment.

Yellow — suggests heat, liveliness, gaiety, gaudiness, in some instances also cowardice.



Brown — suggests Autumn, harvest, plenty, warmth, contentment, happiness.

Green — suggests youth, vigor, spring, immaturity, contemplation, faith, immortality, peace, solitude, life, victory, sometimes jealousy.

Blue — symbolizes coldness, melancholy, the sea, the sky, heaven, hope, constancy, fidelity, serenity, generosity, intelligence, truth, spirituality, and aristocracy.

Violet — sadness, quietness, purity, love, sentimentality, royalty, wealth.

Purple — royalty, heroic virtue, richness, wealth. It is the love of color that gives Pennsylvania German art its own particular fascination and charm.

I don't remember Pennsylvania German art when I was growing up. It was around, but nobody noticed it back then. Such obvious examples that we take for granted today, like barn stars or painted furniture, were simply taken for granted. I don't know how I got interested. I joined the Pennsylvania German Society in the 'thirties, and saw some old pieces of art from 200 years ago. I tried to do things similar to that, but not to imitate, employing motives in that tradition. I never sat down and did a thing precisely. I always did my own method of curving and putting things together.

John Gensler was my first teacher at Guthsville. I still have some drawings I did when I was nine. Friday afternoons we usually had a half hour or art. Friday afternoon there was always some favorite activity that the teacher enjoyed and was good at. One teacher might have spelling bees, another might have a game with history or geography, whatever the individual liked. John Gensler did "paintings" by using rough paper with colored chalk or pastels. He let me do more in school then, than any other teacher, even in college, later on.

After high school (William Allen High School, class of 1926) I began to teach under the Partial Elementary Certificate. You had to take six credits every year in order to keep on teaching, so I went to Muhlenberg College during summer school, and this way I could teach in the fall. I took courses at Muhlenberg for a few years. One of these courses was an Art course, taught by Miss Schmirker. It was really a meager course, nothing elaborate. We would draw a cube or a square, some basic shape, and form a design. At the time I was working for my Ph.B. degree at Muhlenberg for geography and social studies. Miss Schmirker begged me, "Paul, you must switch courses and take art, because you have the talent to do art work." Finally, I let myself be persuaded, and went to Kutztown State College for a degree in art. Kutztown took as many credits they could, but I still lost thirty-six credits. In 1941 I graduated from Kutztown with a degree in art.

During this time I was teaching school from fall

through spring, and taking courses in the summertime. I had my fingers in many pots, you might say, because I was also doing plays and assembling folklore, in addition to raising a family. When I was teaching at Kratzers School in Lowhill, I set up a program for delinquents. The program lasted two or three years. I would teach them economy by having them cut out designs from pieces of material. If I told them to cut a square, their first impulse was to cut to the middle of the material, instead of using the edge. If you are not handy with your hands, you are not a craft person. Crafts and art go together. I had to do many things from little on up, to be able to do things, and I think maybe that's how I got the background for my artwork. I'm a poor artist in this respect. I can't tell of art background. Art was what came out of me.

My art work started by making my first Christmas card for my family and friends in the 1930's. This was done in a gelatin duplicating dish. This was a tin pan one and a quarter to one and a half inches deep, measuring eight by twelve inches, filled with a firm gelatin. You then took a certain kind of ink and wrote on paper, and this was then laid face down in the gelatin. After you rubbed the paper, you lifted it off, and had an imprint in the gelatin. This provided maybe fifteen to twenty duplications, then you had to do it all over again.

I sent these types of cards to my friends in the mid-thirties. People like hand-made things. I printed these by hand. Later on I progressed to block printing. Two hundred years ago they used wood blocks. I did one called a white-line wood block. Water color is applied to specific areas, and this is good for only one impression. This is a very tedious method with color. I liked linoleum because it was so much easier to work with, although linoleum is not traditional in block printing. All my cards are printed from linoleum. Linoleum came in when they began using it on battle ships. It was gray, although later on I used brown, and it was a quarter inch thick. This was then put on a block of wood, and they were cut out together to form perfect fitting blocks. I only made two or three drawings on paper—after that I would draw a sketch, but didn't separate each one by colors. I did this instinctively with the seven colors I had: with red alone, or over the blue or yellow, with blue alone or over the red or yellow, and with yellow alone. I never used green unless I used opaque colors, because with transparent colors you get seven colors out of your three primary ones. Every card had to have three matched blocks in order to get a complete imprint. The most complicated method I used is in my last card set, a series of religious cards. I used block printing with art work, and this was then reproduced by photostat.

Printing cards was originally only a hobby of mine. One year in the early 1940's Mr. Schneck of Melchoir





and Schneck (a jewelry store in Allentown many years ago) saw one of my Christmas cards, and told me, "Paul, print some extras up next year, and I'll sell them." Year after year I did a few more, and soon was making other cards. Color was instinctive for me. In design, any line that has a nice flowing rhythm is interesting, leading the eye to a certain point or using a certain area of the paper.

I don't know if my work has any value. I certainly didn't think it would have any influence. People enjoyed it years ago, and I did it because there was interest and some demand for it. I had my fingers in many pots, doing many things. Still, I didn't do what I wanted to do, maybe being an undertaker, because it's a great art taking care of people when they are dead, making them look good. That would have been my first love, but then it developed into folklore, art, and writing.

Even in grade school and high school, I never thought I would write. I thought I was too stupid, a dumb Dutchman, until people put me to the task of writing plays. If no one had asked me to write a play, I wouldn't have done it. Even cooking is art. Some people say they can't do it, but if you put your mind to it you can do anything. I don't consider my work true folk art because I have an art degree. What after all is folk art? I was taught to do this, to sit down and visualize something, and then make it into some product. All the art work I did, I am told, has a style of its own, and is pretty close to what was done years ago by Pennsylvania Dutch artists, representing a generalization of many of the artists put together.

My favorite art is representational. So much of modern art doesn't say anything. Perhaps the tide is turning again, away from the purely cold forms of the last few years to something warmer and more colorful. The individual has likes and dislikes: The richness of his inner life, his love of home, his ego, his selfishness if you like. All that will reassert his own being. He will insist upon being surrounded by what pleases himself because of the impact on him of the age in which he lives. The wise designer-craftsman will study to interpret these forces, and will lead the way in designing for new trends which are insistently making themselves felt.

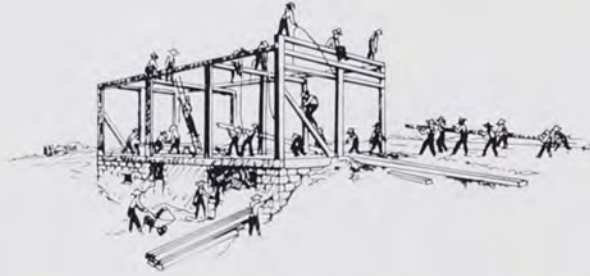
We are told, with all truth, that ours is the highest standard of living in the world. To our shame this standard in most minds fails to encompass intellectuals as well as material levels. Intellectually and aesthetically we are too dependent upon the radio, television, and the department store. It is high time we did a little real thinking for ourselves and considered the deeper, richer values of true living in order to promote real beauty and peace. It is in this function of balance sanity that arts and crafts are so extremely important in the modern world.





# Altes un Neues

## Old and New



The articles by Ensminger, Jordan and Stevens, which constitute the bulk of this WINTER issue of *PENNSYLVANIA FOLKLIFE*, stand, in the opinion of the Editor, in the best of the tradition established by Professor Alfred L. Shoemaker. His specialty articles on Pennsylvania Barns, both the Forebay Bank Barn types and Bottom Barns, elicited further items by an entire group of authoritative contributors. Finally Shoemaker rearranged and reprinted his own articles with salient additions in his book, *Pennsylvania Barn*, first printed in 1955 and reprinted at least twice afterwards.

Likewise, during the lengthy editorial tenure of Doctor Don Yoder, special features of *PENNSYLVANIA FOLKLIFE* comprehended novel essays on Barns and Rural Architecture by Robert C. Bucher, Henry Glassie and Amos Long, among others. To be sure, the migration articles by various Palatinate authors, translated and annotated by Don Yoder himself, featured many pictorial examples of rural and farm village architecture from the Pfalz and from Switzerland. Given the agrarian origins of our Pennsylvania German Pioneer ancestors, that has been a most legitimate coverage, very appropriate and interesting to our subscribers.

We hope to continue that tradition in a worthy manner with this combination of articles, new in content and fresh in approach. Some of the things said, had been stated by Shoemaker twenty-five or thirty years ago, or at least he had set the direction. True, his interpretation has been out of fashion with some for a while now; we think he remains as pertinent as ever, nonetheless.

Many of us who are active in the current research field of Pennsylvania German/Dutch History and Culture: Bucher, Glass, Keyser, Parsons and Kulp among a number of others, have been quite uneasy about some present theories of an English/Swedish ancestry of

culturally Germanic barns, outbuildings and even houses. Certainly research with an open mind, but with convincing and adequate evidence, please. And of course, no major cultural transfer across the wide Atlantic survived totally intact; there was a bending, an Americanizing of European culture forms to some degree at least.

But the cultural baggage of the *Pennsylfaanisch Deutsch* in many other respects and areas was and remained visibly, legitimately, undeniably German. Language is perhaps the most obvious form, for it mattered not the territory of their origin, whether French Alsace, Switzerland, or any one of the numerous German states. Those who spoke *Deutsch* attempted in every way to retain it even when the newer English values pressed in upon them. It united them, coalesced them, reinforced them. They were determined not to lose it. And it was pervasive. In a way that we are at a loss to fully explain, the *Pfälzisch* dialect, common language of the Palatinate, territory which sent great numbers to Pennsylvania, came to dominate overwhelmingly among all Pennsylvania Germans, no matter from what part of Germany they had come. A language form of perhaps 35% of the migrants became about 85% dominant in speech. It even cast their word pronunciation when they spoke what was presumably High German, hence the various references to a basically eighteenth century pronunciation in what is called "Pennsylvania High German." Eventually, to be sure, the dialect lost out, but not without bequeathing some very obvious and lasting speech and grammar patterns to heirs and descendants.

Food and cookery would just as surely provide memorable examples for further illustration. So also folk custom and superstitions; tales, jokes and legends and the entire field of folk music yield example after example after example of the tenacity of Old Country ways. Those value, styles and/or habits persisted through several generations in America. Not that they failed to adopt improvements. They did that when English neighbors taught them lessons of scientific farming which soon became a part of Pennsylvania German technique. Indian medications and herbal remedies were also adopted when efficacious.

But it requires more than just a stretch of the imagination to picture the German settler in Pennsylvania adopting a few features of an otherwise totally strange Swedish or English barn. To keep an open editorial mind, however, upon hearing of a scheduled reading of a paper on Pennsylvania Barns (which promised to be totally different from that of Professor Ensminger) an invitation was tendered to the author to submit a typescript for publication in *PENNSYLVANIA FOLKLIFE*. We still await a reply.



Back in 1975 several distantly related cousins, all descendants of JOHANNES SCHWALM, a Hessian soldier who remained in America after the Revolutionary War, formed a partnership. Their aim was to document the life of their ancestor who had lived in Lebanon and Schuylkill Counties, and to publish their findings. The venture resulted (1976) in the book, *Johannes Schwalm The Hessian*, now in its third printing, plus four supplementary annual journals. All have won acclaim in this country and in Germany.

What was equally important was the urging by a number of influential people that the partnership somehow harness the interest in Hessian history and genealogy, created by the publications. It was suggested that this might best be done by forming an organization around which descendants of Hessian soldiers could perpetuate this interest.

After struggling for a year with this idea, a non-profit corporation was formed, under the statutes of Pennsylvania designed to encourage Historical Societies, with the name of The Johannes Schwalm Historical Association, Inc. Subsequently the corporation has received tax exempt status under IRS Chapter 501 (c) (3). Thus contributions to the corporation are tax deductible. At this time J.S.H.A. Inc. is still open for charter memberships. It has members living in 21 states, Canada and West Germany.

The main goals are to research, document, and preserve the culture, heritage, art forms, religious practices, dialects, history and genealogy of those Hessian soldiers who remain in America, and to disseminate the findings in publications, books, journals, art exhibits and slide presentations. J.S.H.A. Inc. is particularly interested in the interrelationship with the so-called Pennsylvania German or Pennsylvania Dutch community, where many soldiers settled, or where others spent a few years of their life before moving south and west.

Journal #4, consisting of seventy pages, issued in July 1980, is the first publication under the corporation. It has been well received. The first art exhibit, consisting of sixteen framed prints by Marianne Heine-mann, depicting the *Trachten* (costumes) of the Schwalm, is available for showing by schools, colleges, libraries, churches, etc. In cooperation with the Lancaster County Historical Society, J.S.H.A. Inc. has set up a depository, which will make available to the public, records and memorabilia of the corporation.

The Board of Directors is soliciting articles from the public for publication in future journals. Based on literary merit, original research relating to the goals of the corporation, and readability, the Editorial Committee may make small monetary awards to the writers. These awards will come from a grant by Helgor Borner, Minister President of Hessen together with some matching funds.

J.S.H.A. Inc. solicits suggestions on the type of research in which it should engage. If you are of Hessian descent, or know of individuals who are, the corporation would appreciate hearing from you. Associate membership in the organization is encouraged.

Inquires and comments should be addressed to:

M. A. Schwalm, Secretary  
JOHANNES SCHWALM  
HISTORICAL ASSOC. INC.  
4983 So. Sedgewick Road  
Lyndhurst, OH 44124



Hardly had the ink dried and the postal authorities delivered the AUTUMN 1980 issue of *PENNSYLVANIA FOLKLIFE*, when I received the first objection to the slip of my pen in the Regina Leininger account, which transported the **Penn's Creek raid to Pine Creek**. I am happy to stand corrected by my good friend Arthur M. Haas and his cousin Ruth Galon. Red-faced, I blush that such an error crept into my statement of correction.



One of the most rewarding aspects of writing and research into things Pennsylvania German/Dutch, has been the wholehearted cooperation, enthusiastic assistance and general goodwill of historians, archivists and librarians of local and regional societies. We often meet them initially in an impersonal way, by phone or formal letter of inquiry. Direct consultation will often reveal an eagerness to help which is both apparent and genuine. In these present days when politics and business often seem so determined to operate on a rough, tough basis of devil-take-the-hind-most, these good people add a positive dimension indeed.



Since the publication/ mailing date for this issue is December 1, 1980, it is appropriate to remind those who reside in Eastern Pennsylvania, of the long-standing tradition, prevalent in the Lehigh Valley but observed elsewhere too, that Bethlehem Pennsylvania, has earned its reputation as "The Christmas City." As usual



this year, the community, along with Moravian College and Lehigh University, plan an entire feast of musical, cultural festivities. Gasoline crisis and inflation have failed to discourage one town's rejoicing.

If you are a neighbor, or just find yourself in the vicinity, do pay attention to the attractions. You owe it to yourself. You will remember the events for a long time to come. So will the young folks.



As we go under the wire for last-minute adjustments to our WINTER 1980-81 issue, your Editor is pleased to make this final progress report on the 25-YEAR INDEX to PENNSYLVANIA FOLKLIFE. Only today (11 November 1980) have I completed final proof-reading of Galleys and waited for final corrections to be made to the hard galleys at the printer. After high expectations, some disappointments and various delays both anticipated and total surprises, we are now about to go to press. An INDEX has been promised in one form or another for twenty years. Now we are on the brink of actuality.

In retrospect, the component tasks from index cards (or sometimes, tabs) to the typesetting and proof-checking of 237 rough galleys containing no less than

20,000 personal names and 50,000 page references, seem frightening. Still, with hard and dedicated work by indexers Judith Fryer and Bernadine Collin; typing on short notice by Doris Albright; heroic galley typing by Bohni Becker and Harriet Williams at Stiegel Printing, and seemingly enough hours of proof-reading innumerable columns of names, topics, volume:number:pages, to suffice this Editor all his lazy days to come, we are going to press within the week.

Like the Old Schwenkfelder and Mennonite fraktur artists, we know better than to attempt a perfect job. That seems to us as to them too arrogant an effort to play the Deity. Still, errors in an Index should not send a reader to the wrong page. Proof-correcting has gone right back to the Index Cards to avoid that. I am aware of only one uncorrected spelling error and one which will not hamper search in the INDEX. That fits our statement at the head of this paragraph; we hope there are few more than that.

Since we believe that one essential use of the SURNAME INDEX portion of the above work will be its utility to genealogy searchers, we are also happy to note as we sign off this article, the announcement by Lancaster Mennonite Historical Society that its Annual Genealogy Conference for 1981 will feature talks, workshops, exhibits and displays. For additional information, write to: Librarian Lois Ann Mast, Lancaster Mennonite Historical Society, 2215 Millstream Road, Lancaster, PA 17602.

STATEMENT OF OWNERSHIP, MANAGEMENT,  
CIRCULATION REQUIRED BY THE ACT OF CONGRESS  
OF AUGUST 12, 1970

(Section 3685, Title 39, United States Code)

Of *Pennsylvania Folklife*, published 4 times yearly at Lancaster, Pa., for October 1, 1980.

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2. The owner is: Pennsylvania Folklife Society, P.O. Box 92, Collegeville, Pa. or 3 Central Plaza, Lancaster, Pa. and Ursinus College, Collegeville, Pa.

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I certify that the statements made by me above are correct and complete.

William T. Parsons  
Editor



# The Pennsylvania Dutchman

Devoted to Pennsylvania Dutch Folk Culture

Vol. II, No. 1 - 7,500

Lancaster, Pennsylvania, May 1, 1950

8 Pages - 15c a copy

## An Early Proponent of Medical Hypnosis in America

By DR.

In the first half of the Nineteenth century, for linguistic reasons, the intellectuals. Among these was Quanaon, who immigrated alone traveled in many European countries. Quanaon is first mentioned in Pennsylvania in 1830 when the *Reading Advertiser* announces that he is at the home of Jacob Messer, Esq. Center Township, Berks County. It is at this time using the magnetic healing methods used by a Herr Malval of Vienna. At this time "nervous" was called "nervous".



## Apple Butter

The Oct. 11, 1948, issue of the *Farmers' Cabinet*, an agricultural periodical of Philadelphia, carries a brief article on

Apple butter is made from apples, sugar, and cream. It is a thick, sweet spread.

Apple butter is made from apples, sugar, and cream. It is a thick, sweet spread.

# THE PENNSYLVANIA Dutchman

SPRING 1957

### 25-YEAR INDEX IS READY

By the time this notice appears, we will have mailed out copies to fill initial orders for our newest publication, Judith E. Fryer, editor, *A 25-Year INDEX to PENNSYLVANIA FOLKLIFE*, including *Surname Index*. Samples of each type of index appear on this page, in the opposite corner.

We believe this will answer a deeply felt need among researchers, genealogists and periodicals librarians. Indeed we have been so informed by those very persons when they have seen advance copies of the typescript.

Pre-publication price for this book, which is about double the number of pages found in a regular issue of *PENNSYLVANIA FOLKLIFE*, is a modest \$9.75. That price will be honored on all orders until 31 December 1980. Holiday gifts of this *INDEX* might seem a most appropriate suggestion. After 1 January 1981, the price will be set at the regular cost of \$11.95.

Make out your check to: Pennsylvania Folklife Society and be sure to indicate somewhere on the check that it is for: *INDEX*. You may also wish to subscribe for a year if not a regular subscriber; just add \$7.00 for that. In either case, send your order to:

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32nd Annual

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