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Pennsylvania Dutch

KUTZTOWN Folk Festival



June 29-30·July 1-2-3-4-5-6-7, 1985



36th Annual Celebration

SUMMER 1985

Pennsylvania
Dolllife



Contributors

SAM BLOOD was born in Greenwich, Connecticut, and was raised in Tidewater, Virginia. After he was discharged from the military, he went to Old Dominion University where he received his M.S. in marine biology. In 1978, he returned to college and received a bachelor of science degree in business management from the University of Maryland. In 1982, he spent eight months in Kendal, England, where he apprenticed under master hornsmith, John Barnes, the owner of Abbey Horn Works. Early in 1983, he spent some time with G. Atlee Crouse of Reinholds, Pennsylvania, from whom he obtained a working knowledge of turning horn beakers and beads and facts about the early hornsmiths of this country. His assistant, Ashley Coll Greenfield, holds a bachelor of arts from Hoffstra University, a M.A. from Montclair State University, and has two years towards her Ph.D. from Rutgers University. For the past three years, Sam and Ashley have brought a new dimension to the art of hornsmithing at the Kutztown Folk Festival.

STEPHEN DAY was born and raised in Connecticut. He has studied in England and Japan. He was graduated from Yale University, where he majored in English literature. **BRENDA WILTON** was born and raised in northeastern Pennsylvania. She was graduated from Temple University with a degree in art. Stephen and Brenda have lived for the past ten years in the Oley Valley of Berks County, Pennsylvania. At their home, they raise and shear their sheep, as well as design and manufacture woolen and sheepskin clothing. They have participated on the Commons as the sheep shearers at the Kutztown Folk Festival for the past four years.

DON D. DILLON was born and raised in Elkhart, Indiana. He received a degree in air transportation from Purdue University and a masters in transportation and industrial management from the University of Tennessee. In 1958, in Metz, France, he started carving as a hobby. He progressed to wood sculpture and marquetry. Then, in 1971, in Germany, he began incise carving. During the six and one-half years that he was stationed in Europe, his interest in carving grew. He is a self-taught carver. After retiring from the Army as a colonel, he began a new career in carving Springerle and Speculaas cookie molds and butter molds. His wife, Carol, also a graduate of Purdue University, helps with their thriving business.

MARVIN A. DOURTE was born and raised in Lebanon, Pennsylvania. He was graduated from Cedar Crest High School in 1970. He is a decorator, as well as a master kite maker. He is a member of the American Kitefliers Association and the Greater Delaware Valley Kite Society. He has been with the Folk Festival for three years.

DAVID GOTTSALL was born in Lancaster County, Pennsylvania, and raised in Berks County, Pennsylvania. He is a graduate of West Reading High School and the Industrial Management Institute. Now a full-time artist, he has been the reverse painter at the Kutztown Folk Festival for the past eight years. David, his wife Marie, and their four children are all involved in preparing their artwork. The Gottshall family are residents of and have their studio in Womelsdorf, Pennsylvania.

MEL HORST was born and raised in Lancaster County, Pennsylvania. He attended public schools in Brownstown and Leola and was graduated from Upper Leacock Township High School. He studied at the University of Hawaii and holds a bachelor of arts degree in social science from Albright College, Reading, Pennsylvania. At Albright College, he met Dr. Elmer Lewis Smith, sociologist and folklore professor. They founded Applied Arts Publishers and have produced over thirty titles which deal with Pennsylvania Dutch culture, folklore, and antiques. They produced *The Amish People* in 1958 for Exposition Press, New York, and *The Amish Today* and *Pennsylvania Germans of the Shenandoah Valley* for the Pennsylvania German Folklore Society. He is an advertising/commercial photographer with studios in Witmer, Pennsylvania. His alter ego, since 1968, is "Jakey Budderschnip," an old-time Pennsylvania Dutchman, who presents a daily program of Pennsylvania Dutch humor on both the Folk Festival's Main Stage and Seminar Stage. He has been associated with the Kutztown Folk Festival for the past seventeen years.

ROBERT JENSEN became interested in broom making when he purchased broom corn seed from a garden club fund raiser. After his crop was harvested, he started making brooms with his class of woodworking students at James Caldwell High School, West Caldwell, New Jersey. Over the years, he has developed his skills in broom making and now conducts classes in the operation of a broom making machine. Robert, his wife Susan, and their three children live in North Caldwell, New Jersey. He has been the fireside broom and whirlygig maker at the Kutztown Folk Festival for the past four years.

DANIEL KOHLER was born and raised in the Allentown, Pennsylvania, area. He was graduated from Allentown High School, Allentown, Pennsylvania. Although he works as a sales representative for Carvel Ice Cream, his true vocation is the study of herpetology, which is the branch of zoology which deals with reptiles and amphibians. He has studied these interesting animals for over 36 years. He is "on call" with several local police departments and hospitals for help with snake bites. In addition to his daily lecture on the Folk Festival's Seminar Stage, he speaks to many civic and church groups throughout the year. He now lives in Lehigh County, Pennsylvania, and has been with the Kutztown Folk Festival for the past three years.

CHARLES LAYLAND and his wife, Margaret, live in Birdsboro, Pennsylvania. He was graduated from the University of Missouri with a degree in marketing which has proven helpful in managing their business. Since 1982, the Laylands' studio has been located in a former church building in Birdsboro, Pennsylvania. In 1982, they were commissioned to produce a series of nostalgic shop signs for a Lebanon, Ohio, museum. They have been with the Kutztown Folk Festival for the past four years.

WILLIAM A. LEINBACH was born and raised in the Kenhorst area of Reading, Pennsylvania. He attended Governor Mifflin High School, Reading, Pennsylvania, and Delaware Valley College of Science and Agriculture, where he received a bachelor of science degree in ornamental horticulture. Although he only started weaving professionally again four years ago, he has been weaving for fifteen years. In 1982 and 1983, at the Mannings National Hand Weavers Show, he received first prize for his traditional coverlets. At the New Market Show, he was judged Best of Weavers in 1983 and Best of Show in 1984. He now lives in Royerstown, Lebanon County, Pennsylvania. He is a member of the Pennsylvania Guild of Craftsmen. He has been a weaver at the Kutztown Folk Festival for the past four years.

DONNA LONGENECKER was born and raised in Emmaus, Pennsylvania. She was graduated from Allentown High School, Allentown, Pennsylvania. She attended Bethlehem Business College. About ten years ago, she inherited some antique furniture which needed new rush seats. She decided to teach herself this ancient art. In 1976, she started a full-time rush seating business. Now, she gives classes through local Y.M.C.A.'s and Kutztown University for other people who would like to learn this craft. Donna and her husband and family live in Kempton, Pennsylvania, and they have been with the Kutztown Folk Festival for the past five years.



RICHARD SHANER was born and raised in Allentown, Pennsylvania. He was graduated from Allentown High School and received a bachelor of science degree in social science from Kutztown University, Kutztown, Pennsylvania. He is in charge of the homemade bread stand and bake oven on the Festival Commons. He has lived in the Kutztown area for the past eighteen years and is a teacher at the Oley High School, Oley, Pennsylvania. He has been a part of the Kutztown Folk Festival for the past twenty-four years.



PATRICIA TINSMAN was born in Philadelphia, Pennsylvania and raised in Topton, Pennsylvania, and Boulder, Colorado. She was graduated from Brandywine Heights Area High School, Topton, Pennsylvania. She attended University of Colorado, Boulder, Colorado; and Tyler School of Art, Temple University, Philadelphia, Pennsylvania; and was graduated summa cum laude with a bachelor of fine arts degree from Kutztown University, Kutztown, Pennsylvania. She has taught several weaving classes and has been painting for the Kutztown Folk Festival for six years. For the past five years, she has also been involved with the folk festival as a craftsman. She is presently completing her certification for education at Kutztown University, Kutztown, Pennsylvania.



BILL WEBER was born and raised in Baltimore, Maryland. He was graduated from Baltimore City College and enlisted in the United States Marine Corps. After serving in the South Pacific, he received a bachelor of science degree from the University of Maryland. For the past nine years, he has been a manufacturer's representative in the health care field. A collection of toy soldier molds sparked his interest in the art of metal casting. That interest has now expanded into his making his own molds for the casting of farm animals and other figures. Bill and his wife, Mary Lou, live on a farm in Blooming Glen, Bucks County, Pennsylvania. He has been a craftsman at the Kutztown Folk Festival for six years.





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NOTE: Small page numbers for continuous pagination within the volume.

The Festival and its Sponsorship

The Kutztown Folk Festival is sponsored by the Pennsylvania Folklife Society, a nonprofit educational corporation affiliated with URSINUS COLLEGE, Collegeville, Pennsylvania. The Society's purposes are threefold: First, the demonstrating and displaying of the lore and folkways of the Pennsylvania Dutch through the annual Kutztown Folk Festival; second, the collecting, studying, archiving and publishing the lore of the Dutch Country and Pennsylvania through the publication of PENNSYLVANIA FOLKLIFE Magazine; and third, using the proceeds for scholarships and general educational purposes at URSINUS COLLEGE.



COVERLETS:

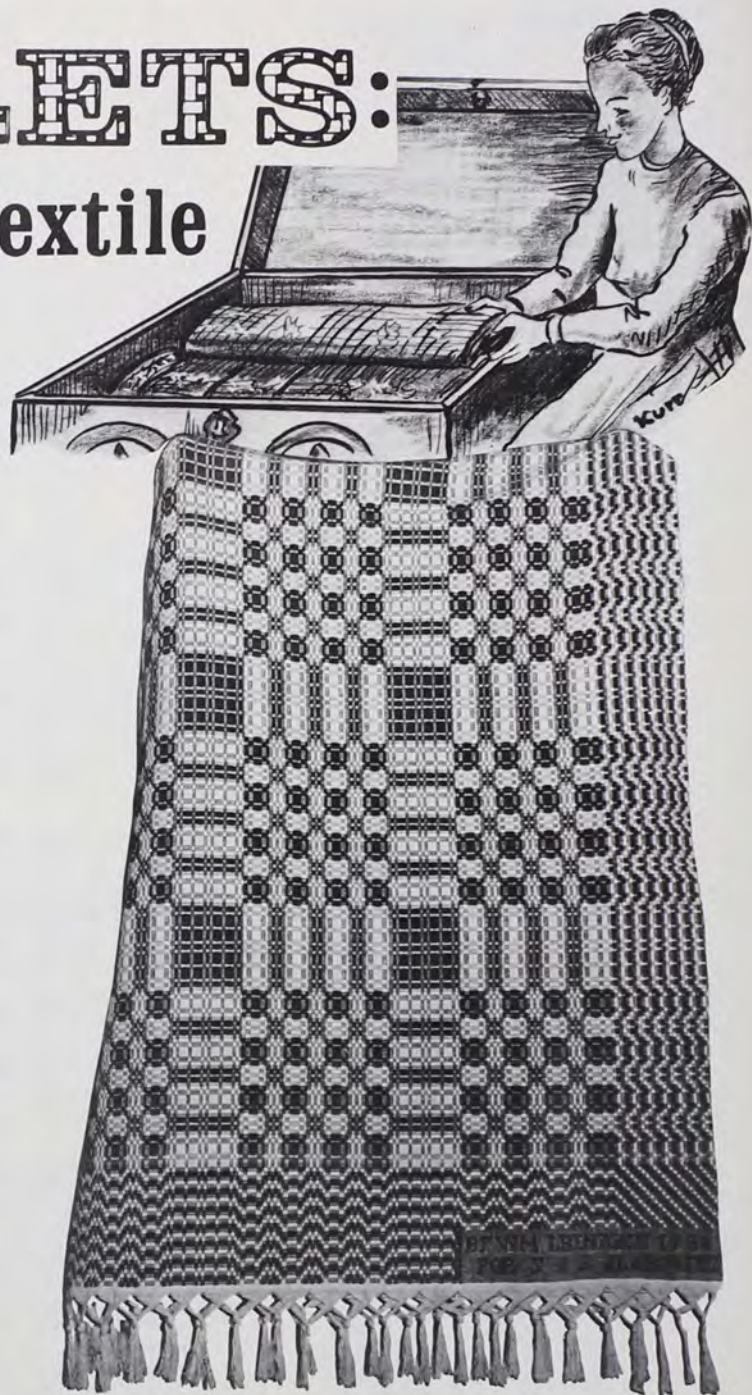
A True Folk Textile

She seeketh wool, and flax, and worketh
willingly with her hands.
She layeth her hands to the spindle, and her
hands hold the distaff.
She maketh herself coverings of tapestry;
She maketh fine linen . . .

(Proverbs 31: 13,19,22,24)

As in all things there must be a genesis or beginning. For the coverlet and its similars, it is the skill of spinning of the housewife. Coupled with the knowledge and skill of the weaver, an arrangement of threads and fibers interweave to produce the well-loved Pennsylvania Dutch coverlet. The splendor of a well-woven coverlet can be compared to the lillies of the field. Truly, Pennsylvania Dutch coverlets are works of art, exceeding the definition of craft.

How were the ideas for these beautiful woven bed covers, called "coverlets" from the French word *couvre* (cover) and *lit* (bed), conceived and executed? Traditions vary greatly with locality. Assuredly, many an afternoon was spent visiting with neighbors and admiring their chests and shanks of textiles, including coverlets, perpetuating this endearment. In New England, nearly every home had the tools required to produce a coverlet from start to finish.



A lovely example of William's weaving skill.

The housewife would generally card, spin and dye the wool for her intended coverlet. This required wool cards, a spinning wheel and a large kettle, usually iron, copper or brass for dyeing. Dye stuffs were either grown in her kitchen garden, gathered from the fields, or bought at the general store.



by William A. Leinbach



A clock reel (yarn winder) was needed for skeining the yarn and measuring it. The swift held skeins of yarn while the yarn was put on spools and bobbins. Weaving in New England was regarded as a household task rather than a profession. Men and women both shared this work during winter months when farming was at a slow pace. Therefore today it is not uncommon to find looms and textile tools still stored in New England attics. Whereas here in Pennsylvania Dutch country, where weaving was regarded as a profession, looms are difficult to come by.

Although a household task, weaving in New England was occasionally approached as a profession. One such case was George Norris of Weare, New Hampshire, which leads us to an interesting and romantic story.

George Norris was the town handyman. Along with doing odd jobs for the townsfolk, he also wove. A family named Smith moved into Weare about 1750 and established residence there. Their daughter was known to be, shall I say, a bit backwards, and warranted care and watching. The Smiths approached Norris and made an offer he could not refuse. If Norris would marry their daughter, he would inherit the Smith estate, wife and all. Like I said, George could not refuse. That is why the loom and tools of his weave shop were found in

the house occupying the second floor bedroom when the current owners moved in about 15 years ago. Still standing there, looking as if the weaver had just gone out for some fresh air, were the loom, spinning wheel, scarne (spool rack), warping frame, rake, harness and harness maker, and reeds. These had all been removed from the bedroom later and stored in a pile in the attic. And that is how we found them in 1982.

It is by far the best loom I have ever worked on. Truly made by a professional for a professional, the loom weaves like a dream, turning out yards of coverlet cloth to grace today's beds.

Looms vary in size and style. Basically, coverlets were woven on three different types of looms: counterbalance, countermarch, or jacquard. A counterbalance loom has either two, four or six harnesses. The countermarch loom was used to weave complicated coverlet patterns requiring eight to forty harnesses. Jacquard looms, used in Pennsylvania Dutch country in the late 1820's, wove elaborate floral motifs with names and dates.

The early New England looms were called the "four posts of poverty." It had a 4" x 4" post in each of the four corners of the construction, all of equal height and morticed and tenoned into cross pieces to hold the whole loom together, resembling a frame box.



The author demonstrates his coverlet weaving at the Festival.

The Pennsylvania Dutch, or Pennsylvania German, looms usually found today are the cantilevered-type. These have high posts, generally 13" x 4", in front where the weaver sits, and low posts in the back at the warp beam. The beater is suspended from the cantilever overhead. Cyma curves enhance the beauty of these looms on wooden uprights and horizontal members. The Pennsylvania German loom has a heavier appearance than a New England loom. In essence they do the same thing when it comes to weaving.

Swedish looms are just the reverse of the Pennsylvania German looms, with high posts in back and low posts in front with the cantilever from the high posts in back. All three types of early looms have been found in Pennsylvania. After all, Pennsylvania was a melting pot of Germans, English, Scotch, Irish and Swedes.

Weaving in the Pennsylvania German areas was regarded as a man's profession rather than a household task. Weavers underwent an apprenticeship to become journeymen and then masters. Some weavers wove only coarse cloth for farm use, while others specialized in fine linens and coverlets. Some wove for only a few years; others kept at it for a lifetime. Some were dyers as well as weavers. Nearly all were farmers as well. Some even became custom butchers.

Weaving was seasonal. The wool-weaving season started in late September and continued into February. Tow and linen were woven in winter. The weaving of hemp was also a winter task.

Many types of coverlets were woven here in Pennsylvania Dutch country. The Germans brought technologies and practices which varied from their neighbors who came from the British Isles.

The overshot coverlet is accredited to the Scotch. It was also used in check by some Pennsylvania German weavers. The colored yarn overshoots the white background to form raised surfaces of color. Halftones can be created by the interweaving of the colored yarn and the white warp, making flatter areas. At some places, solid white areas appear from the interweaving of white warp and white tabby between the colored pattern yarn. Overshot weave is probably what most people are familiar with.

Plain weave coverlets are generally of an earlier type, either all wool or all linen; occasionally some white cotton is supplemented. These coverlets also have a border on three sides, which differs from a blanket having no borders. Plain weave coverlets are checked or plaid.

Twill weave coverlets are also checkered or plaid but are woven in twill, which means that the weave gives an appearance of diagonal lines all going in the same direction.

Summer-and-winter coverlets need a more detailed explanation. The weave structure of summer-and-



The cartouche carries the woven name for whom the coverlet was made and/or the weavers name, location and date.

winter is such that the colored weft yarn that makes the pattern passes over three warp threads and under one. It ties the yarn down more flatly, producing a more durable weave. That is the true meaning of summer-and-winter. Unfortunately, the term of summer-and-winter has been applied to any coverlet showing dark on one side and light on the other, usually being reversible. This is confusing and misleading, because dark and light sides can be accomplished on weave structures other than summer-and-winter. Some overshot patterns produce a dark side and a light side. Many multiple harness double-woven coverlets produce a dark side and a light side. To call them summer-and-winter is incorrect because they do not use the over-three-under-one weave structure. Therefore, let us improve upon the situation by labeling these imposters as day-and-night.

Plain weave can be done on two harnesses. Twill weave and summer-and-winter can be done on four harnesses. But summer-and-winter patterns become more complex when done on six harnesses, and they were usually executed on six harnesses. Many other coverlets were woven on multiple harnesses. Twill, point twill, and diaper twill weaves are woven on eight, twelve and even sixteen harnesses. Point twill produces diamonds or "goose eyes" and sometimes even zig-zag patterns.



The beauty of William's colorful coverlets can only be appreciated by stopping at the Coverlet Lore tent, on the common.

Double weave coverlets are very heavy and woven of two distinct layers of cloth, tied down occasionally to create "pockets". They are generally light on one side, dark on the other. Eight harnesses produce a simple weave, and most coverlets of this type were woven on twelve, sixteen, twenty and more harnesses. Generally, they are all wool, or half wool and half cotton.

Patterns for these different weaves carry many diverse names, usually derived from the motifs involved in weaving. True Love's Knot, 16 Roses, Blooming Leaf, and Double Compass are but a few. Drafts (threading sequences to determine pattern) were recorded in pattern books or stored as rolls of paper until needed. A particular pattern might be chosen because of design or a catchy name. With a pattern decision made, we can continue.

After the woolen yarn is spun for the pattern weft, it is dyed. Native dyestuffs can be collected. Most commonly used are oak bark (gold), sumac berries (gray), blood root (rust), golden rod (yellow) and black walnut hulls (brown). Most dyestuffs used are imported: indigo (blues), madder (salmon, red, rust), cochineal (pink, red), brazilwood (red), cutch (rich brown), osage (orange, gold), and logwood (blue, black). These are more substantive. Also used are commercially dyed yarns for deep shades of red and blue. While some dyes are

color-fast in themselves, others must have a mordant to hold the color in the yarn. Mordant means "to bite". Alum and cream of tartar are commonly used. These are potassium aluminum sulphate and acid potassium tartrate respectively. These help to obtain clear colors. Potassium dichromate (chrome) darkens the colors, making yellow turn gold. Iron darkens colors and hardens the yarn. Tin, vinegar, ammonia and lime change the colors also. While resting from a long, hot day at the dye pot, think about the setting up of the loom.

The warp is the web of yarn, in this case cotton or linen. It stretches from the front of the loom to the back and is wrapped around the warp beam. The earliest coverlets had linen warps because of necessity. Hand-spun cotton warp was used when available, but was expensive. Commercially-spun cotton was available during the 1790's and rapidly became popular and replaced linen warps. Cotton is easier to work with, drapes nicer when the coverlet is on the bed, and can be manipulated easier when sewing a center seam in a coverlet.

Cones of cotton may be purchased for making a warp, or skeins of cotton yarn may be wound on spools with use of the spooling wheel and swifts. Sometimes skeins of cotton yarn had to be sized, or stiffened, with a mixture of boiled linseed oil and flour or cornmeal before it could be made strong enough to take the rigorous wear of the weaving process.

Once the spools are filled, they are placed on the scarne. The yarn is drawn off onto a warping frame or warping mill (revolving frame) to measure the length. The warp is made in one-inch sections at a time. The length required for a coverlet is approximately eight yards. The warps that we make are about 54 yards long, containing 1,080 ends. This allows for six large coverlets and several cradle coverlets. A "cross" is put into each section of yarn as it goes onto the mill to keep each thread in place. This assigned position is kept during the entire weaving process. At one end, a one-to-one cross is assigned for threading; at the other end, a raddle cross is assigned, being a help to distribute and beam the warp. This warp or web is then removed from the mill and chained until attached to the warp beam.

The chain is tied to the large warp beam at the back of the loom, and is distributed by use of a rake or raddle. A raddle has pegs every half inch, like the teeth of a comb, and a cap to hold the one-inch sections of warp in place. With this secured, the beam is now turned and the warp rolled on under great tension. Occasionally, lath or sticks may be added in layers to the warp beam to keep tension. After the 54 yards are beamed, threading of the harnesses can begin.

The ends of cotton yarn are drawn through the string heddles or the harnesses, according to the

draft. One mistake and it will surely show up. The ends may be passed through the bamboo reed next, to divide the threads and set them at 24 ends per inch. This determines how fine or coarse the cloth will be. Tying the warp to the stick of the cloth beam in front should finish the warping process. The treadles are adjusted and weaving may begin.

Because the shuttles are thrown by hand, weaving width is limited to a maximum of 52 inches. Any cloth wider than 52 inches must be made in two panels and sewn together at the selvages. Most coverlets have a center seam; some have two seams and three panels. Wide looms, eliminating a seam, were not popular until the 1840's and 1850's. A fly shuttle was sometimes applied to the looms even though the weaving width was not greater than 52 inches. This denotes hand-loomed cloth, rather than hand-woven cloth.

The threading of the harness should carry a nine-inch border on the right side of the cloth and a half pattern on the left side. The coverlet is started at the foot end with a section woven as the border on the right side. Then after the nine-inch border has been woven, the body of the cloth is woven repeating the pattern as many times as is needed to make the length, which is approximately 110 to 112 inches. A hem is woven at this point, which is the head end on this half of coverlet. Without taking the first half off the loom, the second half is started with a hem at the head end, and weaving is continued until the length is obtained and a border can be woven at the foot end. This means the patterns are woven in reverse so that they match the first half. When the two halves are taken off the loom and sewn together, the coverlet will have borders on three sides. The seam selvages are held together and whip stitched while each yarn is matched to its partner in the other half.

Fringes are accomplished by the self-fringing method. A cord is passed through the reed four inches away from the border selvage. It is weighted in front and tied to the loom at the rear. The pattern yarn is shot under this cord and then over it when the shuttle returns, while the tabby shuttle wraps the selvage as it normally would. Tape fringe may be woven on a large loom to match the side fringes. The heading of each band of fringe (15 ends) is set eight inches apart, one on the right and one on the left. Only shuttles filled with the colored yarn are used, not the tabby. When finished, the fringes are cut in half lengthwise, so you have twice the length that the warp was initially. This is then applied to the coverlet foot end to match side fringes. Early fringing, hemming and finishing off of a coverlet varied with locality. Some methods were better than others, therefore more practical. Some methods were very time consuming and beautifully unique, worthy of an admirer's praise.

Weaving is a job requiring concentration when working with coverlet patterns. The number of shots required to produce a block of the pattern must be constantly counted and matched. The manipulating of the shuttles requires ambidexterity, which is the use of both hands with equal facility. When weaving a red, white and blue coverlet, three shuttles are required. The right shuttle at the right time with the proper treadles and a good rhythm all combine to make a coverlet what it is. When a coverlet does not match at the seam, it has been said to mean "good luck". To me, it means careless spinning and poor workmanship when weaving. But a "purse of gold comes not from beads of brass".

Even though concentrating a weaver can keep the rhythm better when singing, helping the time to fly. Depending on the coarseness of the yarn used and the complexity of the pattern, two to three yards of

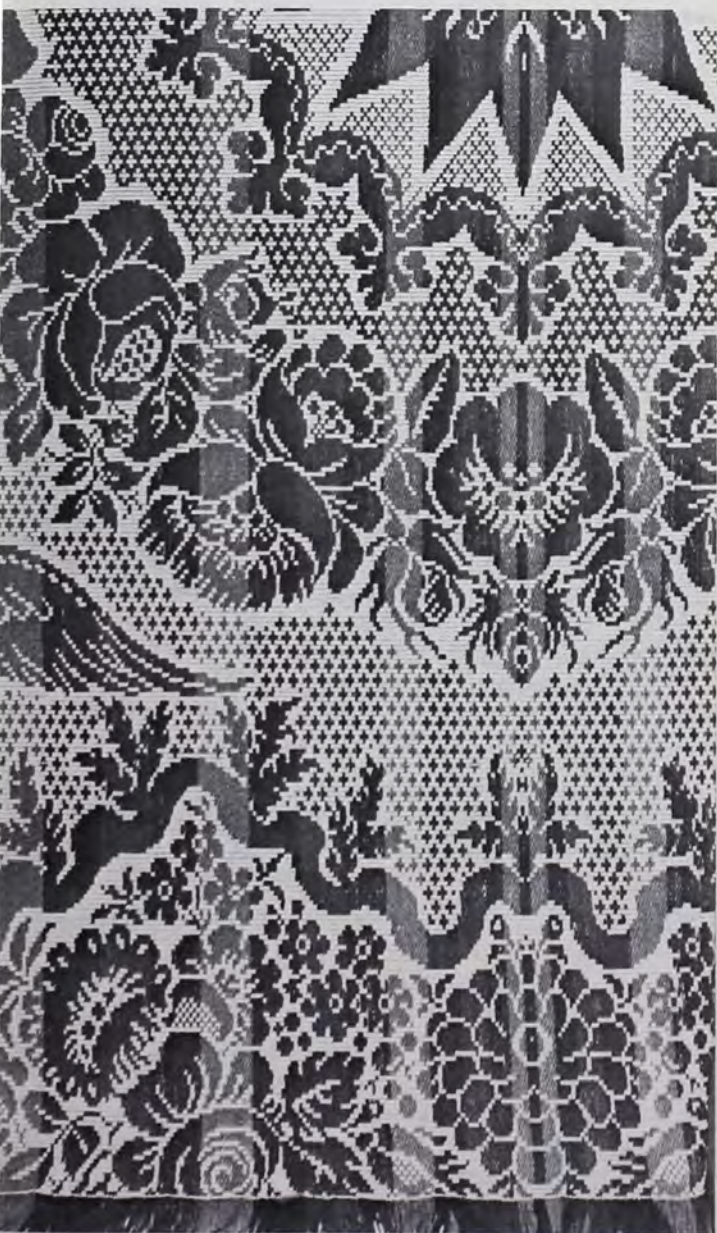
A beautiful coverlet with eagle and flower designs.



a coverlet can be woven in a day. A coverlet from start to finish requires about one week. This is quite a difference from the Jacquard coverlets which could be woven in one day.

The Jacquard coverlets of the nineteenth century controlled the warp to make the complex designs by use of a jacquard mechanism, which acted much like an early computer. Punched cards were made according to the design and ran through the mechanism to weave names and dates for clients as well as advertising for the weaver. The earliest known dated American coverlet is in the Winterthur Museum, dated 1773. This was accomplished not with a jacquard mechanism, but with a pick-up stick and a lot of patience. The lettering is put out on graph paper. Threads in the warp are depressed or lowered by use of the pick-up stick, so the shuttle containing the colored yarn can pass through, creating the letters in color. The letters

A joy today, an heirloom for tomorrow.



are usually woven into the lower right-hand corner of the coverlet or can be woven across the border of the entire coverlet at the foot end. If the latter method is desired, the lettering on the second half of the coverlet must be done upside down and backwards.

Clients with special tastes are catered to also. Special patterns may be selected for a one-of-a-kind coverlet. Natural dyes on a colored background instead of on a white background constitute a unique coverlet made especially for you. The lettering in the corner (called a cartouche) may celebrate a special occasion such as an anniversary, wedding or birthday.

Weavers advertise by weaving their names and locations into this cartouche. The earliest coverlets were not done in this manner, so it is difficult to document such coverlets. Most Lebanon County jacquard coverlet weavers can be documented by their work. Jacob Shalk was probably the earliest jacquard coverlet weaver in this area, from 1833 to 1864. Emanuel Meily and his son-in-law, David Yingst, wove coverlets in Lebanon at Ninth and Walnut Streets. Meily worked in the 1830's through the 1850's. Yingst's coverlets appear later, in the late 1860's.

There were at least fifteen documented Lebanon County coverlet weavers. Philby, Renner, Leidig, John Smith, Joseph Smith, Krebs, Zorn, Mellinger, Hicks, Wagner and Ney all made contributions to their art in various forms of coverlets.

Jacquard coverlets came into vogue about the 1830's, then interest declined during the Victorian period. Now with the interest in folk art and traditions, all types of beautiful coverlets are appearing on the Pennsylvania Dutch scene.

Just as in days gone by, you can choose pattern and colors, specify your name and date, and have a one-of-a-kind heirloom in the form of a woven coverlet to be handed down and cherished for generations.

Coverlet weaving is not a lost art, or even dying, as long as there are weavers still willing to use their time and talents to weave a high-quality piece of goods.

And to think—we do it just for you!



SIGN PAINTING



for the Festival



by PATRICIA TINSMAN

Preparations for the Kutztown Folk Festival start at the beginning of May. Most of what is seen by the visitors such as the Old Oley Church, the Wolf School, the Country Kitchen, the Bookstore, the Hoedowning Stage, the Old Plow Tavern, the Covered Bridge, all of the tents, and most of the food stands are not permanent displays. With the exception of the permanent cinder block buildings, all of these displays are set up during the months of May and June and then stored in the quilt building during the rest of the year. All of these preparations require a great deal of organization and the full time assistance of several indispensable crews.

One of the first crews to arrive at the Festival grounds is George Adam, his assistant George Kline with their men. They are responsible for hauling out all of the various sections and pieces of the buildings to be assembled and bringing out all the necessary displays, exhibits, chairs, and tables. As it gets closer to the opening day, George and his crew of friends and relatives begin setting up all



the railing and fence posts upon which hang the numerous signs either designating the various craft demonstrations or relaying information about the Pennsylvania Dutch folklore and customs.

After George and his crew have hauled out all the necessary sections for the buildings, Terry Hartman and his group begin the task of assembling the structures. In addition to raising the buildings, Terry is also responsible for the interior woodwork found in all of the Folk Art and Crafts Buildings, the Farmers Market, and the Antique Building. As needed, repairs and the maintenance of the structures are all part of Terry's job. Even up to the night before opening day, Terry and his crew can be found anywhere from putting up picket fence and hanging signs to building a horse stable or assisting craftsmen in setting up their displays.

While George and Terry are busy preparing the fairgrounds, Jim White and his crew begin the two week job of setting up all the tents necessary for housing the craftsmen and their demonstrations, in addition to those which are occupied by the many food stands. John Schaeffer supervises all the electrical and amplification work necessary for the Main Stage, the Hoedowning, the Amish Wedding, the Hanging, the Seminar Stage, and the Butcher Shop. Luther Moyer and his crew are responsible for all the plumbing needed for all the food tents and the eating and drinking buildings.

In addition to all the individuals named, there are also numerous people involved with work ranging from the repainting of old woodwork to the raking of the stone to the stapling of fabric to all the tables in the buildings and under the tents.

Patricia's signs point the way to the Festival.



Without the help of all the aforementioned my job as sign painter would be almost impossible to accomplish. They assemble the structures upon which my work is displayed. As the only sign painter, I am responsible for all the decorated woodwork, signs designating various craft demonstrations, folklore signs, admission signs, enter/exit signs, and those signs which adorn the exterior of all the buildings.



Colorful signs mark all exhibits, buildings, craftsmen and events.

I began painting for the Folk Festival in 1979 under the instruction of Ross Miller who in turn had learned the techniques from Wayne Cardinelli. The decorative sign work originated from the Pennsylvania Dutch tradition of decorating "chust for nice." The motifs and designs used are drawn from an array of sources such as hex signs, toleware, and other folk art traditions. The heart, distilfink, and tulip are most commonly used as central elements in a specific design. Surrounding them are assorted leaves, flowers, and various linear elements used to further enhance the design. I try to maintain a consistency in the style of lettering for the signs. It is based on a Gothic technique, yet made simpler for the purposes of readability.

I begin preparing for the upcoming Festival in the middle of May. Lists of work to be done are brought out, reviewed, and organized. Revisions, such as dates on the Come Again Next Year signs, are the first things done. The appropriate dates are blocked with the corresponding background colour and the new information is then added. Next comes the repair work. Even though, the signs are only out for maybe two weeks of the year, damage is incurred during their transportation to and from storage, and possibly due to severe wind and rain storms. The important matter here is that the new signs must match the rest of the unit of work with respect to colour, design, and lettering.

Every year, we gain and lose a few craftsmen. Keeping track of who is here and who is not anymore, is a job in itself. New signs have to be made for the new incoming craftsmen and careful attention must be given to the correct spelling of their name and their craft. For years we have had trouble spelling Scherenschnitte, Sgraffito, and Springlerle correctly. Maybe this year I finally have it right! Mistakes can also occur when I don't think, such as the time when I painted "Hemlock Lore" instead of "Hammock Lore".

Over the years, signs eventually get too worn and too raggedy for use. Instead of replacing those that are in bad condition, we prefer to redo the whole unit of work in order to preserve a sense of unity among the decorative signs. Redoing a whole building is an exciting challenge. The first job is to pick the fabrics to be used in covering the tables. After that, I mix colours to coordinate with the fabric. Examples of this can be found in the Folk Art and Crafts Building and in the Antique Building. There is also style to be considered. To each building, I try to alter the style and/or technique of painting. This hopefully provides the visitor with a visually exciting journey through the festival.

After all the signs for the buildings and the craftsmen are completed, I begin working on the signs for the eating and drinking places. As in the aforementioned work, the food signs require repair



The author also decorates the interior of many of the Festival buildings with her colorful artwork.

work and food and price revisions. New foods are always being added to the menus. Also some work simply becomes outdated and it's time for something new. It's always a challenge to come up with new shapes for signs, new designs, and new colour sequences. This job is rarely dull!

Despite all the organization that goes into preparing for the Folk Festival, surprises occur up to the opening day. As the festival approaches, excitement and anticipation is high. We all are hoping for a good 1985 and are looking forward to creating another year of great memories.



Patricia starts her sign painting in May.

REVERSE PAINTING REVERSE ON GLASS

Little has been written on the history of reverse painting on glass. When this art form first originated is not certain.

It is known that during the crusades glass was taken along to record their journeys. Glass was used because the people of the time believed it to be more durable than paper or cloth.

Reverse painting was practiced in China for some time before the thirteenth century. The technique was well known in China as well as other countries, Japan, India, Egypt and possibly many others.

During the first quarter of the eighteenth century the Europeans started to import large quantities of reverse paintings or mirror pictures as they were called at this time.

In France an artist named Glomy, developed the art form to such an extent in the second half of the eighteenth century that the term *verre eglomise* is still used in France today. In other European countries many local variations of reverse painting were developed.

About 1790 a demand originated in America for copies on glass of pictures of famous Americans such as George Washington, Andrew Jackson, Martin Van Buren, and other well-known people of the time. In 1800 Gilbert Stuart secured an injunction against an importer from Philadelphia to restrain him from importing very well done copies of his famous portrait of George Washington. One of these copies is in Lancaster, Pennsylvania at Rockford.

In England another type of reverse painting was developed. It was discovered that engravings could be transferred to a glass and then painted over with color. This was a very inexpensive way to produce color pictures which were popular at this time. Some of the pictures done in this medium may be familiar to readers; the Statue of Liberty, the White House, Mount Vernon and some other famous buildings.

The Pennsylvania Dutch or Pennsylvania German type reverse paintings, mostly portraits, used the

by David
Gottshall





David shows the method of painting foreground detail first, when doing reverse painting on glass.

traditional Chinese technique of a definite outline normally in black or a dark contrasting color. This style of painting was brought to this country by Swiss and German artists who settled in the south-eastern section of Pennsylvania. One of the best collections of these portraits is housed in the Reading Museum and Art Gallery, Reading, Pa.

During the nineteenth century reverse painting on glass became very popular in the United States. They were used to decorate clocks such as Eli Terry clocks and cottage clocks. Also they were used on top of mirror frames. Many examples have survived and can be seen in many types of antique clocks. Some of these paintings were done in great detail and well executed, including gold leaf decoration. Others were done in a very primitive fashion. Reverse Painting remained popular in this country thru the last quarter of the nineteenth century. During this period itinerant painters would paint a likeness for you in exchange for a few dollars or room and board. Also during the last quarter of the nineteenth century many large reverse paintings were imported. These pictures, mostly from Europe, had very little detail and were production line type work. Many pictures of the same subject were done. A good example is a mill or a castle. Most of the pictures had mother of pearl set in around the windows of buildings. The people of this country were so impressed with the mother of pearl that they tried to duplicate it by using fish scales because they didn't have mother of pearl.

Reverse painting on glass means a painting on the reverse or back side of the glass with the painting procedure done in reverse order. Starting with your detail, doing shading before the object is painted, and working to the back of a picture. The last thing to be completed in a landscape would be the sky. When a painting is finished you would be looking at the picture through the glass.

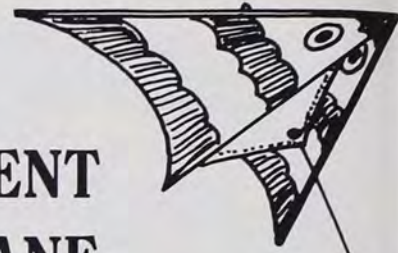
I have been doing reverse paintings on glass for 12 years. The first two years of painting were a learning experience, as having had no formal training, and being an untrained artist, I learned by trial and error. My paintings are done in a primitive style, depicting various local scenes and subjects such as, apple butter making, a farm market in the fall, country auctions I attended with my grandfather, Luke Gottshall, and great aunt, Hattie Brunner. I have done circuses, country fairs, logging scenes, and ships.

My work has been shown in the Memorial Gallery at the University of Rochester, the Baltimore Museum of Art, the William Penn Museum, Harrisburg, Pa., the Brandywine River Museum, Chadds Ford, Pa., and numerous historical societies in the area. I have been a participant in the Kutztown Folk Festival since 1977. I am located on the Commons next to the Funeral Lore. Stop by and see me for a demonstration of a reverse painting in progress.

KITES

THE ANCIENT ANCESTOR OF THE AIRPLANE

by *MARVIN DOURTE*



Marvin will be delighted to discuss kites and kite flying, while he demonstrates their making.

The direct ancestor to the modern airplane, kites have been flown for over 2500 years. Even though its true origin predates written history, it is generally accepted that the first kite was invented in China. Historians still dispute this point, noting possible representations of kite-like structures in the ancient art of Greece and Egypt. Chinese folklore gives us two stories describing the military use of kites. In 202 B.C. General Huan Theng, finding his forces surrounded by the enemy, instructed his men to build a large quantity of kites fitted with simple sounding devices. Flown in the dead of night, the mysterious wailing in the sky caused the opposing forces to panic and flee. General Han Hsin, in 169 B.C., is said to have used a kite to gauge the distance between his army and a fortified city to measure how far he might tunnel so his troops might enter.

The first western report of the kite comes to us from Marco Polo in 1282 describing its use as a means of divination. He describes how Chinese sailors would secure a drunkard or fool to a "covered framework of withies" to be offered to the gods of the wind. If this construction flew well and straight they would rush to their ship to set sail. If the attempt proved unsuccessful, the ship would remain in port until the following year when another attempt was made.

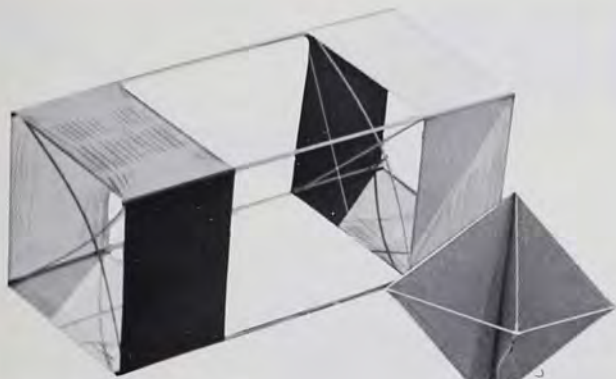
From China, via Indo-China, the kite appeared in Japan about 700 A.D., brought by Buddhist missionaries, and so spread to the Pacific reaching Korea, Indonesia, and Polynesia acquiring greater religious and ceremonial significance as it progressed. Until modern times the Chinese celebrated "Kite Day", the 9th day of the 9th month, when households engage in kite flying to assure good luck in the coming year. A tradition over 500 years old, the 5th of May, "Boys' Day", is observed annually in Japan to celebrate the birth of first born sons. In Korea on the 15th day of the year a kite is flown on which is written "bad luck away, good luck stay". At the end of its line, it is released to carry away bad fortune. Kites are flown to encourage the Northeast monsoons in Thailand. A more practical use is in Polynesian kite fishing where the angler flies his tackle far beyond the surf.

Although kites brought home from the Orient by sailors appeared in Europe as early as the 14th century they remained novelties and toys until 1749 when Alexander Wilson, an Englishman, carried thermometers aloft for atmospheric experiments.

Perhaps the most famous scientific use of a kite was Ben Franklin's electrical-lightening experiment in June of 1752. His effort inspired years of research of the electrical nature of lightening by scientists in England and France. These early scientific kites retained their flat oriental configuration until 1880 when Lawrence Hargrove developed the box kite. This stabler structure was used by the U.S. Weather Bureau from 1895 to 1933 to compile meteorological readings. After inventing the telephone, Alexander

A multi-delta type kite.





The popular box kite.



A double delta kite.

Graham Bell built huge multi-celled kites designed to lift a man strapped within its structure. In their time, kites were indeed the cutting edge of technology.

Although kites were used extensively for science at this time, military applications were being explored as well. Kites flown in train (multiples on one line) lifted an observer high enough to spy over enemy lines. These systems were employed by the French, German and Russian armies but the most successful was used by the British. Designed by Samuel Franklin Cody, the Kite Corps was used in the Boer War and remained part of the English military for many years.

Although the kite was replaced in popularity by powered flight, many records have been attempted and set in the past 70 years. The Guinness Book of World Records reports the largest kite ever flown to be Gerard vander Loo's 507 pound nylon kite measuring 53' x 105' x 116' (19,528 sq. ft.) flown for 37 minutes on August 8, 1981 at Scheveningen, Netherlands. The most kites flown on one line was 4,128 by Kazwhik Asaba at Kamakura, Japan on September 21, 1978. The classic record for altitude is 31,955 feet set on August 1, 1919 in East Germany. The current no-wind record is 39 hours, 53 minutes flown indoors at the Seattle Kingdome. The worldwide kiting community is currently establishing criteria for documenting new records.

Kites fall into seven basic groups. The simplest is the flat or plane - surface kite. The bowed kite is a flat kite with its frame bowed, like the paper diamond kites we all remember from childhood. The box kite is 3-dimensional or cellular for good stability. A box kite with wings added is a compound kite. The newest configurations are the delta, a triangular form usually with a central keel; the canopy kite, like a parachute; and the parafoil, or wind inflated kite.

Once made of natural materials, many of today's kites are constructed of fiberglass, nylon, plastic or any durable and lightweight modern material. These synthetic materials assure longevity with sensible and proper care.

The kites I build are nylon and are sewn with a home-size machine. The designs I prefer are the Cody style box kites and hybrids of traditional designs incorporating the best features of each. Dozens of books are available with detailed plans and step-by-step construction instructions. Sewing is not essential to building a great variety of kites.

From *Kite Lines*—a brief guide to safe and sure kiting
by Valerie Govig

For most kites, have a friend walk your kite out about 100 feet from you. The wind will be at your back and in the face of your helper and your kite. Have your friend hold the kite lightly by the center sticks. If there is a tail on the kite extend it fully on the ground in front of the kite. When you're ready and you feel the wind is right, signal or call to your assistant for release while you hold the line taut—and watch the kite rise! You won't have to run. Just keep tension on the line and let it out smoothly and fast enough for the kite to gain altitude. "Pumping" the line spurs lift if the wind is sluggish. Once the kite is up above the ground turbulence, it will usually settle nicely into the steady upper breezes.

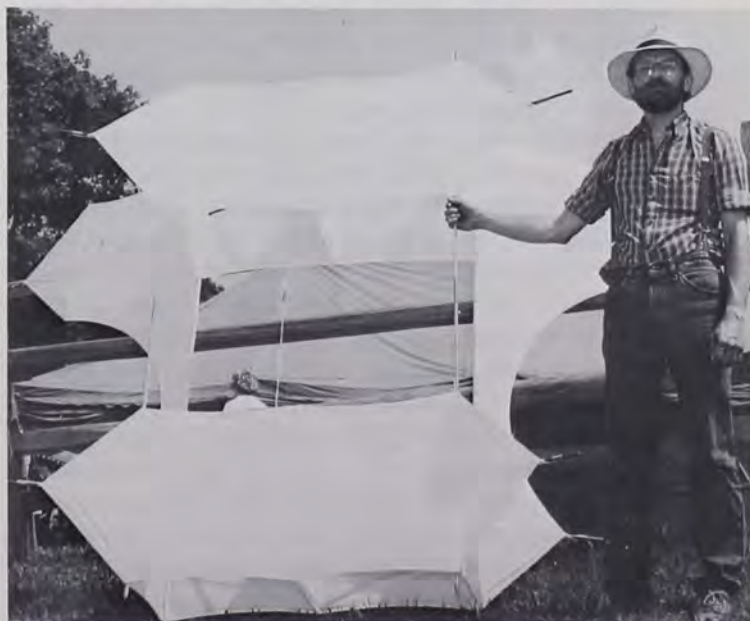
Keep safety in mind. In the U.S., the Federal Aviation Administration has a single regulation governing kites under 5 pounds in weight: "No person may operate a kite in a manner that creates a hazard to persons, property or other aircraft."

To make this general regulation specific, *Kite Lines Magazine* has recommended the following safety code. While the code is not all-inclusive, it's a recognized basic guide for individual kitemflying.

The Four Nevers of Kitemflying: (1) Never fly a kite in wet or stormy weather, and keep your line dry (2) Never fly a kite near electric power lines, transmission towers, or antennas (3) Never fly a kite with wire or anything metallic in its line (4) Never fly a hard-pulling kite without wearing gloves.

Five Things to Avoid while Kitemflying: (1) Public streets and highways—don't fly in or near them. (2) Air Traffic patterns. (3) Bystanders in your kites line of attack—especially maneuverable kites. (4) Rocky, bumpy, or obstacle filled fields—they can trip you up. (5) Trees—but if you do lose a kite to a kite-eating tree, loosen the line and let the wind fly it out.

The author displays one of his large compound kites.



SNAKE LORE

by Daniel T. Kohler

The corn snake is a beautiful beneficial snake.

If one were to ask a group of people what they thought and felt about snakes, their reactions would probably all be different, and many of them would be negative.

Ever since man first met this kind of reptile in the Garden of Eden, relations between the two species have been strained. All of the many different snakes have stimulated the imaginations of countless generations of people through the ages. Man has made these creatures the subject of many myths and folklore. By and large they are combinations of exaggeration for the sake of story-telling and inaccurate explanations of observations. The result is that many people have become frightened and snakes have become symbols of evil.

Some of the snakelore presently found in Pennsylvania can be traced back to the Old World, and some of it comes from the Indians. Some of it, of course, is original Pennsylvanian.

Here in Pennsylvania we have 21 varieties of snakes. Of these, only about 5 kinds figure prominently in Pennsylvania German folklore. The *Rassel Schlang*, or rattlesnake, steals the show as far as sheer volume of material and fear is concerned. Also of importance is the *Kupper Schlang*, or copperhead. The other three are the *Schwarze Schlang*, black snake, the *Millich Schlang*, milk snake, and the *Garde Schlang*, garter snake. In addition to these are several imaginary snakes, such as the hoop snake.

Probably the two most common beliefs about snakes are that they are cold and that they are slimy. Neither of these is correct. Anyone who has gone so far as to actually handle a snake will be able to tell you that they feel much like leather or vinyl and not much different from a good handbag or shoe. Whether they are cold or not will depend on the weather, since they are members of the group of animals that cannot regulate their body temperature by generating heat. They take on the temperature of their immediate surroundings. On a warm day they may lie in the sun, on a rock, to absorb heat. If they are there too long, the sun's heat will kill them. As it gets cold in fall, their temperature cools, and if they do not move



At the Festival, Daniel attempts to dispell some of the "old wives tales" about snakes. He is shown holding a friendly blacksnake.

into dens, to hibernate below the freeze line, they will be killed by the winter temperatures.

The rattlesnake and copperhead are the only poisonous snakes in Pennsylvania. The timber rattler and copperhead can be found in the northern and western part of the state and in the mountainous regions. Copperheads can also be found in certain lowland farm regions. Both snakes are pit vipers. They have deep facial pits along the side of the upper jaw between the nostril and the eye. These pits detect a temperature change of $\frac{1}{2}^{\circ}$ in the area around them. This locates their food—warm-blooded rodents which give off heat. It also directs their strike, especially at night when visibility is poor. Any other animals which give off heat can also be detected. All snakes are afraid of people and other animals larger than themselves, but will not strike unless threatened by them.

The rattlesnake by nature is not aggressive, wishing to use his venom only to kill and digest his food—small rodents. It is also by temperament very nervous. If you approach it, it becomes agitated and vibrates its tail. If you are more than 3 feet away from it you can quite easily walk away. If less than 3 feet you can remain still and wait. When the snake realizes you are not a danger to it, he will retreat. These snakes have been caught and

killed in large numbers at organized hunts and their numbers in Pennsylvania are now so low that the snake soon will be on the state's endangered list and will be protected by law.

Copperheads are colorful copper-colored snakes which are expertly camouflaged by oak leaves on the ground. Their poison cannot kill a healthy adult. They are by nature very timid and hesitant. They depend on their camouflage to conceal and protect them. They will not attack, nor move unless definitely threatened. Most people who are bitten by copperheads, have stepped on them.

Years ago the most common remedy for snake-bite was taking whiskey. Survival was about 80%—probably because about 80% of the bites were from non-poisonous snakes. This remedy is one of the worst possible for snakebites, since whiskey, as a stimulant, would cause the venom to circulate through your system more rapidly than normal. Another common treatment has been to cut the bite area and suction. Unless the person with the bite is a child, suction will do nothing and the cutting will most often result in blood poisoning. The venom's effects are not reduced. The best treatment is to remain calm, and proceed to the nearest hospital for treatment with anti-venom.

Black snakes have often been called the "Pilot Black Snakes" because they were thought to lead other snakes to the dens. Many people have seen these beautiful snakes in company with many other kinds of snakes close to the den areas. The conditions for hibernation are the same for many species and they all congregate at the den at about the same time to spend the winter together. During the fall, large numbers of many kinds will be seen traveling toward the den and converging there to bask in the last warm rays of the season's sun before hibernating. Those which are less cold tolerant will be seen there a short time before the more cold tolerant species. In spring the procedure reverses as the spring thaw causes moisture to enter rocky dens, arousing the snakes. They become active and emerge to absorb the first warm rays of spring. Then as the temperature rises, they mate while concentrations of individuals are large, and then disburse in search

Little boys have always loved the garter snake for pets.



The beautifully marked milksnake, does not milk cows, but does control rodents around the farm.

of food. At this time, rodent populations are high and afford good hunting, but will soon be reduced if the snakes are allowed to do their job.

That snakes are fond of milk and that they will milk cows to get it is one of the stranger bits of common snakelore. Snakes have large numbers of needle-sharp teeth, so you can visualize the result if they tried milking cows—the popular nursery rhyme—"The Cow jumped over the moon." Snakes eat rodents that they themselves catch. Milk snakes prefer places which are not bright and have even temperatures and places to hide. In many rural areas farmers keep their milk in spring houses to keep it cool. These areas are also somewhat dark and relatively quiet—also an excellent place for mouse nests. Since milk snakes get into very small places they seem to prefer to empty a nest of young mice (a sizable easy-to-catch meal) rather than tracking rapidly running mice. This makes the milk storage areas and the barn with straw and available mouse food, the most likely home for milk snakes. Because these snakes are often banded with shades of orange, they are many times mistaken for copperheads and needlessly killed.

Another Pennsylvania snake which has an interesting behavior is the Hognose snake or "Puff Adder". This natural comic will put on a real show. When approached the snake will flatten its neck and hiss, making it look like a dangerous snake. It will strike repeatedly but never open its mouth or hit the target. If continued to be threatened, it will roll over, belly up, let its jaw sag and its tongue out—looking very dead. If you roll it over, it will again roll belly-up and play dead!

As you can see, there are many imaginative and embellished stories based on frightened and inaccurate observations. Most snakelore can be explained by science.

In my years at the Kutztown Folk Festival, I hope to be able to teach people to enjoy, tolerate, respect and appreciate the reptiles, our fellow residents of earth, who predate us in time and have proved to be successful adaptors to their environments and other animals, but not to man's fear and technology. We should all learn the truths about these reptiles and appreciate the good they do by feeding on huge numbers of rodents—the chief competitors for our food.



HORN CRAFT

by Sam Blood



Sam is one of a handful of hornsmiths.

Due to the ubiquitous nature and versatility of horn and bone, it is extremely difficult to determine the first usage of these materials by man; but it is known that the early cavemen utilized bone both as a tool and a weapon. Bone carving is known to have been done in China, Peru, Scandanavia and by the Eskimos. Composite bows for crossbows were made from horn in China, Persia and Turkey. Horn was probably first used as a container due to its hollow form and only later modified to carry gunpowder.

Horn has several unique characteristics which has made it so versatile. It is a natural plastic which can be molded into different shapes after being heated to a precise temperature. Due to the proteinaceous composition of horn, (being comprised of the same material as hair or fingernail) it has a "memory"; that is, when horn is not sufficiently heated prior to molding, it will quickly return to its original shape on cooling. Horn is grease repellant and odor free, Horn combs are static free! Horn, being a protein, is approximately 15 per cent nitrogen and consequently powdered horn is used as a fertilizer. Scrap horn is ground and crushed to form a feed supplement for cattle.

Two primary historic centers for horncrafting have been Europe, particularly England, and the United States. Early English hornsmiths ("horners" or "crackers") included Obrisset, Humpersohn, James Grove and Peter Leresche. Some of the products made by these early hornsmiths included beakers, snuff mulls, horn boxes, horn books, spoons,



Deer antler makes beautiful and practical handles for letter openers, knives and spoons.

scoops, spatulas and powder horns. During the revolutionary war, Abbey Horn Works of England provided both the American and English armies with powder horns. Historically, the United States has been the center for horn comb making. Early New England towns including West Newbury, Newburyport and Leominster, Mass. and Binghamton, New York were the major comb making centers. Early American hornsmiths were Obediah Hills, Smith and Silas Hills. G.A. Crouses' ancestor, Charles Michael Crouse, a horn comb maker, emigrated from Worms, Germany to this country in the mid 18th century. His descendant G.A. Crouse, a semi-retired hornsmith still lives here in Pennsylvania. With the introduction of plastics (cellulose nitrate) in the latter part of the 19th century, the art/craft of hornsmithing practically vanished, as did the art of comb making. Today there may be less than a half dozen men/women trained to work with horn in this country. It is doubtful if any of them other than myself and Ashley, work horn as a sole source of income or on a full time basis.

Working Horn

Horn is worked in two forms: in or keeping much of its original curve as in the shoohorn or scoop and from leaves of horn which have been flattened. In the first example, a suitable horn is selected by the horner. It is then cut along its length. The horn half cut for the shoohorn is then heated over an open flame until made flexible. The horn is then straightened while hot, placed in a mold which is fixed in a vise to cool and harden. On cooling, the horn is shaped on a 16" disc using 18 grit sand paper. This is followed by grinding out the middle of the shoohorn to remove the core and smooth the inner surface. After two sanding stages to remove the outer bark of the horn, the shoohorn is polished on a high speed buffing wheel. In making flattened products, many of the preceding steps are utilized. The horn is again cut lengthwise along its curve after the tip and rough mouth have been removed. The horn pieces are heated in hot oil or over an open flame to soften, then placed in a press and flattened while still hot. On cooling, the pieces to be cut are traced on the horn "leaves" and cut with a saw. After being cut from the horn, the items are hand sanded to shape and polished.

A variety of useful articles made of horn.



WEATHERVANES and Country Signs

by Charles &
Margaret Layland



From colonial times weathervanes have adorned our buildings, elegant homes and churches as well as humble barns and stables. Over a period of 200 years they proudly proclaimed from the rooftops, America's changing ideals and interests. Perhaps no other folk art practiced by artisan and amateur alike had such a diversity of bold designs. Once valued as the only means of weather forecasting, they are being rediscovered as examples of native American folk sculpture. Lately, weathervanes have become one of the most popular items among collectors of Americana. They are popular because they are works of art—possessing the qualities of good design and hand-craftsmanship—and because they express a feeling for this country's history and folklore. People have discovered they make excellent indoor decorations as pieces of sculpture and, outside, a graceful weathervane looks beautiful if it is placed near a fence in a garden. Old weathervanes are becoming increasingly difficult to find and, as with many other rarities, weathervanes are being stolen from the very buildings they adorn.

*Charles is helping to
revive the old craft of making
weathervanes and country signs.*

This has also led to the manufacture of clever fakes and potential buyers must scan very carefully a purchase to be certain they are buying an antique original. Because their history and design is so interesting and because they have become so scarce, we feel proud to be able to offer hand crafted and designed weathervanes—creating some original designs to meet a specific need. The earliest weather vanes were made of iron, later wood and later hammered copper and sheet metal. As wood is not as durable in the outdoors, very few of these old wooden ones remain.

Weathervanes reflect the character of the people who buy them—their trades, hobbies, sports and in many cases their zodiac symbols. Any means of predicting weather was just as useful in our civilization's early history as it is today. The earliest vane of which we have a record was the one on the Tower of the Winds built by Andronicus in Athens

during the first century, B.C. This vane took the form of Triton, a sea god of Greek mythology, who had the head and upper body of a man and the tail of a fish. A pointed wand in the sea god's hand indicated the direction from which the wind was blowing. This vane must have been from four to eight feet long in order to look proper atop a forty-five foot high temple. Down through the centuries, the rooster has been then, as also today, perhaps the most popular weathervane. This is due to some fascinating history—About a thousand years ago a papal edict declared that the symbol of a rooster be installed at the top of every church in Christendom. The rooster was to serve to recall Peter's betrayal of Christ in which Jesus said, "I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me." The cock was to warn the faithful to attend church and not to deny Christ as the Bible recounts of Peter.

During the middle ages, as the nobility gained recognition and importance with the church, weathervanes with heraldic motifs began to appear. Vanes suggesting banners, pennants and flags remained one of the most popular motifs throughout England and Europe for many centuries. The banners represented the banners carried on poles to designate a nobilitie's rank and this pattern for a banner or pennants manifested itself in early weathervanes. The few remaining examples of vanes dating from the 17th century in this country, were made abroad and imported by the early settlers. The oldest vane in America of which we have a record is the weathercock made in Holland in 1656 for the Dutch Reformed Church in Albany, N.Y. It is still in use and can be viewed on a peak between the twin spires of the First Church in Albany. There is a wooden codfish vane that was originally studded with copper nails to appear as scales that once topped Paul Revere's shop and is now on exhibit at the Paul Revere House in Boston. The most famous American weathervane, however, was "The Faneuil Hall" grasshopper and was created by Shem

Drowne who received more attention than any other early weathervane maker. The vane was an exact copy of the grasshopper vane used on top of the London Royal Exchange and was made in 1742. It has glass eyes and was gold leafed. A dove with an olive branch was ordered by George Washington upon his return from the Revolutionary War for Mt. Vernon from a craftsman in Philadelphia. He called it "the dove of peace" which signifies when the dove returned with an olive branch to Noah's ark and showed Noah the waters had receded. George Washington wrote detailed specific instructions regarding the design and the mounting of this weathervane.

Less sophisticated weathervanes flourished in early rural America as the population was dependent upon the knowledge of which way the wind was blowing as most of the people were farmers and living too far from the church or town hall to see those vanes, most farmers made their own or hired a local blacksmith to do it for them. In addition to making the traditional rooster, arrow or banner weather vanes, these workers began fashioning vanes of subjects that were part of everyday life—such as domestic wild animals and angels. Later when horse racing came into vogue, horses became popular. A Black Hawk weathervane was made in 1875 by J.W. Fiske Works, N.Y. Black Hawk was a champion trotter in 1875. Indian weathervanes were very popular in the early days of our country as settlers felt if an Indian was atop their roof, the Indians would think they bought the land from the Indians, thus making them less vulnerable for attack. Along seacoasts were sailing ships, fish and seagulls. As farming became specialized, sheep farmers had sheep weathervanes, dairy farmers, cows, etc. After the Revolutionary War patriotic themes became popular and the new country of United States of America chose an eagle as it's symbol and this became a popular weathervane subject. During this same time, Miss Liberty sometimes called the Goddess of Liberty became popular.



With the advent of being able to forecast weather over the radio and later the advent of a Herb Clark and a Jim O'Brien on television and satellite pictures, weathervanes became unnecessary as a person was no longer his own weatherman and this wonderful folk art came to an end. However, I recall myself and my family were spending summers at the Jersey shore, always looking out the dining room window to observe a neighbor's weathervane when we suspected bad weather. This weathervane predicted more accurately than the newspaper or radio when a "North Easterner" was coming. As this meant days of nasty weather and as we had a house full of kids, we would make plans to chauffeur them as soon as possible to the board walk to get them out of the house. This weathervane on our neighbor's house played an important part in our family's life at this time.

Sometimes early weathervanes were painted but as they did not have the wonderful paint we have today nor the methods of weather proofing, these painted weathervanes achieved a very weathered and faded look. Weathervanes are made with cardinal points and when installing these must be placed at this point. They are always pointed in the prevailing wind and all must be scaled to the building or space they will adorn. You cannot have a small weathervane atop a large building or a large weathervane atop a small building.

SIGNS

The forerunners of today's modern hotels were quite primitive. Although they provided shelter and sometimes a meager sustenance, they were often drafty, uncomfortable and crowded. Travel was not a recreational diversion as it is so much today as it was a necessity. Laws governing taverns and the use of "spirituous" waters date back as far as 1633. Despite several restricting laws governing taverns, such as "nothing strong" was permitted to be sold to Indians, taverns mushroomed as fast as the white churches. Often taverns were built immediately next to the town meeting house and with the inns came the tavern signs. Johann David Schoepf in "Travels in the Confederation" noted in the year 1783 while traveling in Pennsylvania. "The taverns in the country are recognizable, even at a distance, by a sort of gallows arrangement which stands out over the road and exhibits the patron of the house."

Signs ranged from the cigar store Indian to the barber pole. Which, incidentally, the red on a barber pole represented the fact the barber did blood letting which was considered sometimes necessary to good health in those days. Signs were designed for the general public as few of them could read. Most signs depicted food, drink and in the case of trade symbols—actual pictures of merchandise. A second purpose of these old signs was to sell goods by advertising services. Third, the sign re-

flected the taste, wealth and standing of the proprietor whose shop was depicted by his sign. This is still done, today, perhaps unconsciously by the owner of the shop, but a great looking sign denotes a conscious appearance of "class" to the purveyor, thus enticing them to enter. In 1808, Abner Reed, a sign painter, advertised a supply of signs "ready painted of various devices, the name only wanting to complete them for hanging."

The earliest known surviving pre-Revolutionary War tavern sign is a sign referred to as the "E.B." sign dated 1740. It is now part of a collection of signs in the Connecticut Historical Society. Some tavern signs were actually three-dimensional wood sculptures on flat metal—many only 36" high. These were placed outside the taverns or place of business. The "traditional" tavern sign was done with flat, scrolled panels framed by turned posts.

More often than not, tavern signs were repainted rather than replaced when an establishment changed hands. After the Revolution, many inns and taverns repainted their signs to indicate their change in allegiance from George III to the newly formed United States. Descriptive phrases were used on signs, i.e., "good food and drink." Tavern owners in Pennsylvania preferred the word "Inn" whereas New York and New England proprietors favored the word "Tavern."

Between the middle of the 18th century until approximately 1830, signs generally were more ornate, vertically oriented and followed more closely the architectural elements popular at that time, such as furniture and architecture. In the first half of the 19th century, they were much simpler in design and horizontally oriented, and bore little relationship to the contemporary Victorian furniture and architecture. Because of the impact of the Industrial Revolution after the Civil War, Americans turned away from the handmade, handpainted way of life and the inns and taverns eventually became the hotels and motels we know today. Neon, electric light bulbs, steel and now plastic, have replaced wood and metal. The Layland's are bringing back in today's world, the "old" way of creating and making signs—where an artist's talent is used in signs that beckon "come in—it's lovely here" or "I'm a good professional—my sign says so."

*A blacksmith sign by
Layland.*





DELICIOUS BAKED GOODS



SAUSAGE SANDWICHES



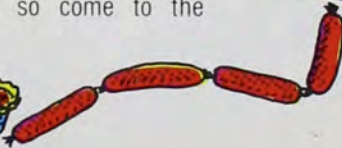
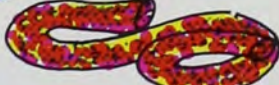
FUNNEL CAKE



CORN-ON-THE-COB

Festival Focus on Pennsylvania Dutch Food

EAT 'TIL YOU OUCH



Pennsylvania Dutch food is acclaimed all over the world -- from the widely enjoyed "seven sweets and seven sour," to numerous specialty dishes, from pig's stomach to schnitz un knepp.

The Kutztown Folk Festival is a good place to sample great varieties of these mouth-watering dishes, ranging from family-style dinners where you "eat 'til you ouch," to the many snack foods, which you can nibble as you tour the grounds, visiting crafts and watching the demonstrations and pageantry.....

There are the food tents, directed by church groups, inviting you to sit and leisurely eat yourself full of chicken, ham, potpie, potato filling and an assortment of vegetables and pies.

Snack foods, along the Festival's macadam walks, range from sausage sandwiches and Dutch fries, to slabs of watermelon, corn-on-the-cob (drenched in butter), ice cream, funnel cakes, and the like.

In the Farmer's Market are varieties of meats, cheeses, baked goods, pretzels and chips to take along home.

There is no such thing as a small appetite in the Pennsylvania Dutch Country, so come to the Festival, and come HUNGRY!



BAKE OVEN BREAD



POT PIE



HAM N' CHEESE SANDWICHES



HOME BAKED BREAD



CHERRY FRITTERS



OX ROAST



Seminar Stage Programs

FOLKLIFE SEMINARS on the PENNSYLVANIA DUTCH CULTURE

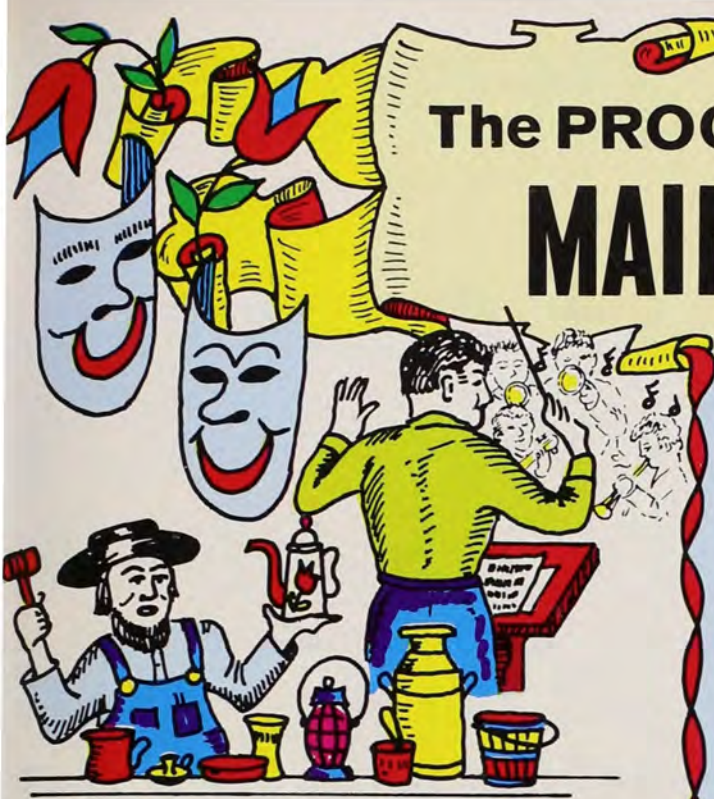


2 Number refers to seminar tent location on back cover map.

- ★ **11:00 A.M. . . . HEIDELBERG POLKA BAND**
Old songs and traditional marches are presented by Lancaster County's finest musical groups which is directed by James K. Beard.
- ★ **11:30 A.M. . . . PENNSYLVANIA DUTCH COSTUMES, PLAIN & FANCY**
An introduction to the Pennsylvania Dutch through their historic and present-day costumes is presented by John E. Stinsmen.
- ★ **NOON METAL CRAFTSMEN**
Experts in various metals discuss and display their different products and techniques in this program which is hosted by Thomas Loose.
- ★ **12:30 P.M. . . . PA. DUTCH FOLK ART & HOME HANDICRAFTS**
Interviews and demonstrations of fraktur, schreneschnitte, and other decorative arts are presented by John Dreibelbis.
- ★ **1:00 P.M. THE MENNONITE PEOPLE**
The traditions and customs of Kutztown's "Plain People" are presented by Dr. Theodore Jentsch. Also, some of the distinctive beliefs, practices, and music of the entire Mennonite culture are presented by Robert Ulle.
- ★ **1:30 P.M. "GUT ESSA," DOWN-TO-EARTH EATING!**
Delectable Pennsylvania Dutch foods from "Ponhaws" (scrapple) to "Schnitz un Knepp" (dried apples and dumplings) are explained by Jane Stinsmen.
- ★ **2:00 P.M. QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY**
An explanation of the quilter's art and examples of traditional Pennsylvania Dutch motifs are presented by Anna E. Burrows.
- ★ **2:30 P.M. FOLK MUSIC**
Dialect songs and other Pennsylvania Dutch folk music are presented by Karlene and Keith Brintzenhoff.
- ★ **3:00 P.M. LIFE AMONG THE AMISH**
An intimate view of Amish life is presented by their neighbor, Mel Horst.
- ★ **3:30 P.M. SKILLS OF WOOD-WORKING**
Experts in Whittling, carving, and turning of wood discuss their different techniques in this program which is hosted by Barry McFarland.
- ★ **4:00 P.M. SNAKE LORE**
Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture are narrated by Daniel Kohler.
- ★ **4:30 P.M. HEIDELBERG POLKA BAND**
A concert which highlights all the traditional Pennsylvania Dutch favorite tunes is directed by James K. Beard.



The PROGRAMS on the MAIN STAGE



1

12:00 NOON

• **HEIDELBERG POLKA BAND**

Directed by James K. Beard.

12:30 P.M.

• **FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL**

Hosted by Jane Stinsmen.

1:00 to 2:30 P.M.

• **MUSIC AND SONGS**

Played by Leroy Heffentrager and his Dutch Band.

• **PENNSYLVANIA DUTCH HUMOR**

Presented by Mel Horst.

2:30 to 4:00 P.M.

• **COUNTRY AUCTION**

Veteran auctioneer, Carl C. Groff, sells a variety of articles from the Pennsylvania Dutch Country.

4:00 to 5:00 P.M.

• **PENNSYLVANIA DUTCH FOLK MUSIC and SONGS**

Played by Leroy Heffentrager and his Dutch Band with Keith and Karlene Brintzenhoff.

3

PENNSYLVANIA FOLKLIFE SOCIETY PUBLICATIONS

FESTIVAL INFORMATION and PROGRAMS

AT THE FESTIVAL PUBLICATION TENT • 9 A.M. to 7 P.M.

See insert card for subscription information on future issues of the Pennsylvania Folklife Magazine, including the 1986 Folk Festival issue.

Square Dancing - Jigging - Hoedowning

4

Time: Noon, 1:00 P.M.,
2:00 P.M., 3:00 P.M.,
and 4:00 P.M.

FAMILY FUN ON THE HOEDOWN STAGE

For over forty years, the Eckert family has been providing Berks County with music. This year, Glenn R. Eckert and the Hayseeds provide the music for the Hoedown Stage. Glenn's fiddle sets the pace for the dancers and the Hayseeds, which include Warren Boyer on bass and fiddle, Eugene Bujnovsky on guitar, and Gary Good on drums, accompanying him.

Lester Miller calls the figures for the two jigging groups which perform each afternoon on the Hoedown Stage. The older group, the Schusslers, has been dancing together for ten years. The Schnickelfritz, the younger group, has been together for five years. Several members of each group are also members of Lester's family.

Die Frienschaft, which in the Pennsylvania Dutch dialect means family or relations, is also a family group. Everyone in the group is related, including the caller, Richard Haas, who is brother-in-law. They have been dancing on the Hoedown Stage for over twenty years.

So you can see that the Hoedown Stage is a family place with family entertainment. Why not bring your family to one of the afternoon's hourly performances and join in the fun? Your family can learn to hoedown with our families!

FREE FOR ALL: at 6:00 P.M. to 7:00 P.M.

Come and learn. Everyone is invited to dance!



0 Numbers refer to numbered locations on back cover map.

Welcome to the 36th Annual

A CLOSER LOOK AT THE WONDI

June 29-30

5



SHEEP SHEARING

Place: Rear of Hoedown Stage

Time: 12:30 P.M.

Experts shear sheep and show visitors the process used to turn wool into fabric.

6



HORSE-SHOEING

Place: Horseshoeing Stage

Time: 11:30 A.M. & 3:30 P.M.

Come watch the actual shoeing of horses as still done in the "Plain" Pennsylvania Dutch Country.

A CELEBRATION OF EDUCATIONAL

11



METAL CASTING IN SAND

Place: Across from Tavern

Time: 12:30 P.M., 2:30 P.M., 4:30 P.M.

Expert craftsmen transform molten metal into beautiful objects with the help of molds made from sand.

12



GARDEN TOURS

Place: Herb Garden

Time: 11:00 A.M., 1:00 P.M., 3:00 P.M., 5:00 P.M.

Garden tours includes explanations of various herbs which are popular with Pennsylvania Dutch Cooks.

A DAYTIME GATHERING

16



AMISH WEDDING

Place: Big Green Chair

Time: 12:00 NOON & 4:00 P.M.

Visitors may watch the re-enactment of the wedding of Jonathan Beiler and Annie Fisher.

17



HANGING

Place: The Gallows

Time: 11:30 A.M. & 3:30 P.M.

The hanging of Susanna Cox for infanticide is a re-enactment of Pennsylvania's most famous execution in 1809.

0 Numbers refer to Map Locations on Back Cover • For numbers **1** **3**

KUTZTOWN FOLK FESTIVAL

UL *Pennsylvania Dutch* CULTURE



July 1-2-3-4-5-6-7, 1985

7 CHILDREN'S PUPPET SHOW

Place: Puppet Lore Stage

Time: 10:30 A.M., 12:30 P.M., 2:30 P.M., 4:30 P.M.

Pennsylvania Dutch puppets perform for young and old.

8 PENNSYLVANIA RIFLE SHOOTING

Place: Rear of Gunsmith's Tent

Time: On the Hour

Gunsmith demonstrates the loading and firing of a Pennsylvania (Kentucky) flint-lock rifle.

9 GLASS BLOWING

Place: Across from Kitemaker

Time: 11:00 A.M., 1:00 P.M., 3:00 P.M., 5:00 P.M.

Veteran glass blower demonstrates this ancient art.

PROGRAMS • ENTERTAINMENT AND HAPPENINGS

13 THE AMISH (an award winning film)

Place: Amish Life Tent

Time: On the Hour

Documentary film showing the life and culture of the Amish a "People of Faith."

14 SCHOOL

Place: One-Room School

Time: 9:00 A.M. to 7:00 P.M.

Reading, writing and arithmetic, taught as in the olden days.

15 BEHIVE GAMES

Place: Behind Beeswax Lore

Time: 11:00 A.M., 1:30 P.M., 5:00 P.M.

Children of all ages, one to ninety-nine years old, learn the fun dance of the honey bee in the hive, while playing this game.

9 A.M. to 7 P.M. (Gates close at 5 p.m.)

18 COUNTRY KITCHEN

PA. DUTCH COOKING & CANNING

Place: Country Kitchen

Time: 9:00 A.M. to 7:00 P.M.

Preparation of typical Pennsylvania Dutch meals daily with favorite recipes.

19 CHURCH

Place: Old Oley Union Church and Cemetary

Time: 9:00 A.M. to 7:00 P.M.

See the harvest home display, hear the pump organ playing and join in the singing of oldtime favorite hymns.

20 BUTCHERING

Place: Country Butcher Shop

Time: 1:00 P.M. to 4:00 P.M.

This demonstration of hog butchering includes the making of Ponhaws (scrapple) and sausage.



Kutztown Folk Festival Quilts Come of Age!

1985 marks the 21st year of the annual Quilting Contest, when these handmade "masterpieces" come of age, extending their well-earned recognition from coast to coast.

For two score years and one, both men and women, church groups, quilting clubs, and organizations have faithfully brought their works of art to the Festival, to be entered in the annual contest, vie for prizes, and to be purchased, taken to homes throughout the nation, cherished, and handed down from generation to generation.

Quilting is no longer a lost art, but in this year 1985, has become a well-loved craft, bringing joy not only to the skilled Pennsylvania Dutch creators, but to the purchasers who come from distant states, --Maine to California, carefully selecting a Kutztown Quilt to become a prized possession.

As in previous years, 1500 entries will be accepted judged and awarded 40 prizes in four categories. All 1500 of the quilts will be on display and for sale during the Festival's nine day run.



CROCHETED LACE

KNIFE MAKER

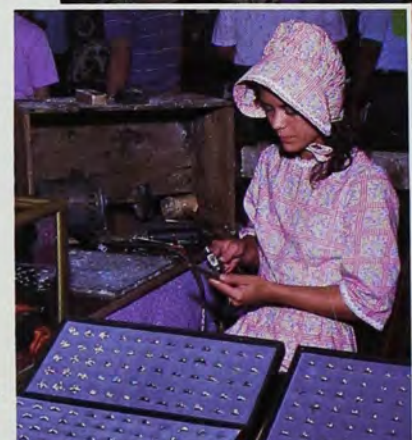
ARTIST



Festival Focus



on 200 Folk Arts and Crafts



FLUTE MAKER

SILVERSMITH

PORCELAIN DOLLS



TINNERY



GLASS BLOWER



WHITESMITH

HEX SIGN PAINTER

HERB & DRIED FLOWER LORE



BAND BOXES



FRAKTUR



LEATHER PICTURES

WOODEN TOYS



Festival Focus

DOLL HOUSE LORE



CLOTHES PIN LORE



GOLDSMITH



DEERSKIN CLOTHING

DECORATED WOOD



Sheep Shearing

and Natural Knits



Sheep have been domesticated for some 6000 years. Brenda and I haven't raised sheep quite that long; we each started about ten years ago and merged our flocks into one when we married in 1982. Our flocks varied in size, depending on what facilities and acreage we had available, reaching a high of nearly one hundred head a few years ago. Presently we maintain about two dozen sheep, both adults and lambs. We breed for a healthy animal that produces a good quality carcass (for meat) and colored fleece for yarn.

Archaeologists tell us that man first domesticated sheep in the Stone Age, and in the time of Abraham, a man's wealth was measured by the number of rams in his flock. From their origins as a farm animal in the Middle East, the use of sheep for meat and wool spread throughout the world. When the Romans invaded Britain before the dawn of Christianity they brought their sheep with them. Wool was a major export back to Rome from the British Isles. The importance of wool to England continued for the next two thousand years.

Sheep were introduced into America before the Pilgrims landed, by Francisco Coronado, governor of Mexico. The 18 survivors of his flock grew to more than 15,000 by 1780.

The first British sheep to cross the ocean came to Virginia in the early 1600's. By 1664 there were more than 100,000 in Massachusetts Bay Colony. Later the export of sheep to America was forbidden, and great care was taken to protect the flocks already in existence. In Connecticut each person was required to work one day a year clearing land for pasture. Dogs that chased or killed sheep were liable to be hanged.

Why the great emphasis on sheep? Because, since Adam traded in his fig leaf for something more substantial, wool from the sheep has been the first choice for making clothing. The robes of the Pharaohs were wool; the toga worn by the Caesars were woven from wool. The kilt of the Highland Celt, the homespun "Linsay-Woolsey" of the American pioneer and the three piece suit of the Wall Street banker all started with the fleece of the sheep.

Brenda and I have found, in shearing and spinning wool and then making clothing, that no other fiber, whether natural or man made, has so many attributes.

Wool is a very warm fiber when it is spun into yarn, due to the microscopic air spaces between each strand of wool. And wool, unlike synthetic insulating materials, keeps the wearer warm when wet. This is why survival clothing is predominantly made of wool. This insulating quality works equally well in the summertime; think of the Bedouins in the Sahara Desert in their flowing white (to reflect sunlight) robes. Wool wicks perspiration away from their bodies, keeping them comfortable in the 120° desert heat.

Wool does not burn, and is used in fire fighting clothing. Many fire departments now carry pure woolen blankets, generously treated with lanolin (the natural grease from the sheep) to wrap burn victims in. Medical science has recently discovered that wrapping a burn in wool promotes healing, often within hours.

Warm when it is cold, cool when it is hot; wool has many advantages over man-made cloth, but probably, in the long run, its greatest advantage is the fact that wool and the sheep it comes from are a renewable resource.



by **BRENDA WILTON**

and **STEPHEN DAY**

Polyester, Dacron, Orlon all are derived from oil, and when, in a few hundred years, all of the oil is gone, our great grand children will have to go to the museum to see a polyester double knit leisure suit and they will wear wool for the trip.

The sheep that Brenda and I raise are cross-breeds, with a lot of Romney blood lines. The Romney sheep originated in the Romney Marsh of England. It is white, medium sized, and has medium fine fleece. To introduce color into the fleece we have cross bred with sheep carrying that gene, which is relatively rare. For thousands of years any sheep that was not white was not wanted; only the purest white wool could be dyed any other color. But dyes cannot match the beautiful greys and browns of naturally colored wool, and these sheep have become popular in the last decade. There is even a Colored Wool Growers Association dedicated to the preservation and breeding of colored sheep.

There are nearly two hundred different breeds throughout the world, and just like dogs, they vary greatly. Some live in desert conditions, others in the always-snowy mountains. Breeds like the Suffolk, Merino and Hampshire can be found all over the world and their numbers range in the millions. Others, like the Soay, Namakwa and Pahang, are relatively rare and are confined to isolated parts of the world. There are over 700 million sheep in the world, producing nearly four billion pounds of wool annually. Ever since the first Stone Age man (or more likely, woman) discovered that by twisting a few strands of wool a strong yarn could be made, we have had to get the wool off the sheeps' back one way or the other.

Prehistoric man used a flint knife; with the coming of the Iron Age metal shears, much like the ones still used in many parts of the world, were developed. The invention of the electric sheep shears greatly increased the productivity of the shearer, but of necessity tied him to a source of electricity, a commodity not always available in remoter parts of the world. It is in these remote parts where many of our sheep are raised, so the blade or hand shears are still much in use. Shaped like a large pair of scissors, the fleece is slowly clipped from the sheep entirely by hand power. It is a slow and difficult task. Mechanically powered equipment greatly speeded the job and professional shearers in Australia and New Zealand (home of most of the worlds' sheep) routinely "tally" two hundred sheep in a nine hour day. A "ringer" or "gun" will shear 300. The worlds' record tally is 559 in nine hours, or 62 sheep per hour. That's about one sheep a minute-for nine hours!

Godfrey Bowen, holder of that world record, and author of the book *Wool Away*, says that it takes 10 years to master shearing; 5 to learn

to hold sheep and 5 more to perfect all aspects of the job. Brenda says that the first 200 are the hardest!

Shearing is hard work; the triathlon would be good training. Or wrestling alligators. Shearing requires balance, grace and rhythm, one has to coordinate eye, brain and hand. Brenda shears with the New Zealand method; the sheep sits on its haunches with the shearer behind. The belly is clipped, followed by the legs. Then it's up one side, across the chest and head, then down the other side and the job's done.

The trick to holding an often un-cooperative sheep who can outweigh the shearer by a hundred or more pounds is to straddle the sheep, holding it with ones' legs. The hands do the work, the legs hold the sheep. Assuming that the shearer



Brenda demonstrates her skill at sheep shearing daily at the Festival.

Brenda turns the sheared wool into yarn, on her spinning wheel.



is right handed, it is the left that does most of the work preparing the way for the shears in the right hand. Pulling the skin taught ahead of the shears means that wool and not skin is cut.

The good shearer never fights the sheep; they are stronger and will win. But they are not terribly smart and the shearer can outwit even the most determined 300 pound ram.

Brenda learned to shear at a two day school sponsored by the Penn State Extension Service. They regularly run these "learn-ins" each Spring for would-be shepherds and shearers to get hands on experience. Only by actually shearing can one learn the task, and practice, Brenda is quick to note, does make perfect.

After the wool is off the sheep (properly done

comes off in one piece, looking like a bearskin rug) it is rolled and tied. It is either sold by weight and shipped to a woolen mill, or, if it is an exceptionally good fleece, used for handspinning.

The handspinning of yarns, primarily wool, is older than recorded history. Handspun wool found in Turkey has been carbon dated at more than 8000 years old. For most of that 8000 years the drop spindle was the only method available for making yarn.

The drop spindle consists of a whorl, which is a square or round weight with a hole in the center. It can be made of stone, bone, clay or any other heavy substance. Some are wood. A spindle passes through the hole; this is the part the wool is spun on. The whorl is spun with the hand and then dropped, much the way a child spins a top; hence the name drop spindle. The drop spindle is still in use today in many parts of the world. It is very portable, but it is also much slower than the spinning wheel, which is a relatively new invention, being only a few hundred years old.

Before the Industrial Revolution "everybody" spun all the time, as it was the only way to get the raw material - yarn - for woven and knitted clothing. In 1656 Massachusetts Colony voted to assess each family to spin 30 pounds a year under penalty of 12 pence for each pound short. Many families kept an unmarried relative busy with this task-hence the term "spinster".

Itinerant weavers would stop for a few days or weeks in a village each year to turn all of this yarn into cloth. Up until 200 years ago this is how all of the cloth in the world was produced.

By 1700 the Colonies were making enough yarn and cloth for their own needs and had extra for trade. The British, as we noted earlier, tried to surpress spinning and weaving, and some colonists hid their sheep on the islands of Narragansett Bay. This was one of the main causes of the American Revolution.

With 1776 and all that settled, the next revolution to come along was industrial. The streams were harnessed, cheap power became available, and textile machinery, including the spinning jenny, Jaquard looms and Eli Whitneys' cotton gin soon followed. Hand spinning became, in the United States, a quaint thing of the past.

Only very recently (in the last several decades) has hand spinning and weaving undergone a renewed interest. Today there are thousands of people all across America reviving the "lost" domestic arts of spinning dyeing and weaving. All of these techniques from our past come to life each year at the Kutztown Folk Festival where experts demonstrate their crafts, keeping a valuable part of our heritage alive for thousands to see, learn and enjoy.



The finished products are lovely wool sweaters, hats and scarves.





Bread Baking among the Pennsylvania Dutch

by **RICHARD H. SHANER**

There are few culinary treats in life that can compare with the aroma and mouth-watering taste of fresh oven baked bread, spread with sweet butter. A weekly chore of yesteryear, bread was baked by the score on Pennsylvania Dutch homesteads and filled entire pantries as it cooled before storing. The sheer sight of its delectable quantity weakened the most miserly of appetites.

The Pennsylvania Dutch were masters at farming wheat and their over-brimming graneries inspired an excellence at bread baking which was unequalled in early America. Today among the Plain Pennsylvania Dutch, bread is still baked in such quantities for home use and a surplus is sold at roadside



stands. For them, it is still cheaper to bake their own bread than to buy a commercial product. However, the preference is not one solely of economy or tradition, but a perseverance of goodness and quality.

Home baked bread, void of modern mechanical and chemical preparation, has a unique texture and moist yeasty taste which makes every meal a culinary delight. Many a Dutchman can fondly recall eating slices of thick warm bread spread with butter and topped with molasses, applebutter, or strawberry jam. A simple teaser of the appetite, bread eaten this way has no counterpart among the bland commercial store-bought breads of the secular world.

While other cultures in America consumed their corn breads, Pennsylvania was blessed with a climate and resources to be one of the largest producers of wheat and wheat products in Colonial times. Wheat grain, flour, and bread were among the largest exports of the Colonial port of Philadelphia, and that port of Philadelphia was the second largest in the British Empire! Continuing a tradition, Pennsylvania Dutch housewives still provide the public with fresh breads at our many farm markets. Unlike the earlier breads baked in stone ovens on brick lined hearths, the contemporary product is the result, most often, of a wood-fired cast iron kitchen stove.

On the grounds of the Kutztown Folk Festival, we have been baking bread in a model Eighteenth Century stone bake oven for over thirty years. Visitors thus have a chance to relive the romance of the past as they smell the mixed aroma of bread baking on a brick hearth, lingering with the



Richard checks the condition of the handmade tile roof of the bake oven, before the Festival

smoke of oak ashes smoldering beneath. Roofed with period bright orange clay tiles, our Festival oven can accommodate as many as sixty loaves of bread at any one time.

Early in the morning a member of our Festival staff prepares a fire on the brick hearth and continues feeding it from three to four hours. This is sufficient to heat the aggregate of rock and clay beneath the hearth and above its brick arched crown. When the Festival women have prepared enough loaves of raised dough, the fire is raked forward on the hearth where a chute deposits the amber ashes in a bin beneath, where they will slowly extinguish. Controlling the door vent and chimney flue, the retained heat of the oven stones can be maintained at 450°F for several bakings.

Any Plain Pennsylvania Dutch woman will tell you that the first step in baking good bread is in the selection of the wheat flour. Bread baking does not call for the finest milled flour; a fresh, medium stone ground flour will surpass the more expensive one. Indeed, a number of local mills in South-eastern Pennsylvania are able to hold their own in competition with the popular commercial mills of the mid-West.

Proud of his skill at milling, one Pennsylvania Dutch miller inscribed about his doorway in the 1800's, "This mill grinds good flour, but beware the mills of God grind exceedingly finer!"

The millers of the Pennsylvania Dutch Country were from continental Europe and furnished a full range of millings of different grains. It was the custom of the day for a farmer who traded with a mill to bring home several hundred pounds of flour for his wife on each trip. Some mills packed their flour in colorful print-cloth bags which could be used as dress material. This bulk flour, which often included rye as well as buck wheat, was the resource upon which many a meal was provided.

The Festival bake oven is a replica of an 18th century country oven.



Early each morning, ladies prepare the bread dough and allow it to rise.



The risen dough is then shaped and placed into bread tins.

Being a specialist in bread baking once a week, the early Pennsylvania Dutch housewife had a kitchen that was more or less a bakery. First of all, she had a huge flour chest, which was partitioned to separate fine and coarse millings, as well as different grain types. In later years, this wooden chest was replaced with a waist high tin canister. Next, she had a large imposing wooden dough box, often supported on legs, so that the lid could also serve as a work surface. The purpose of the dough box was to allow a cozy resting place for the mass of dough to rise. If there were not enough work tables to knead dough in the kitchen, several large bread-boards were readily available. Then, there were the dozens of bowl shaped rye-straw baskets which cradled single loaves of rising dough before entering the mouth of the oven. Added to this scene were the housewife and her daughters who supplied the elbow grease to the assembly-line routine.

Baking was traditionally done on a Friday and while the girls kneaded dough, the boys of the family fed firewood to the large stone bake oven. The exception to this rule was Good Friday which was associated with a work taboo. Although no type of work was to be performed on this day, oldtimers would remark that dough will actually not "rise" on Good Friday.

The operation of an outdoor bake oven calls for three simple tools: an iron rake, a swab stick, and a peel. After the hot ashes have been removed with a long handle rake, a damped swab (rag) on the end of the stick is pulled over the hearth to remove any small cinders. The oven is now ready to receive the raised dough which is fed into it on a flat long handled peel. Peels vary in size from extremely wide, used for round loaves of bread, to long and narrow used for elongated loaves.

Early American bread was round, perhaps because this was the most convenient shape woven into the rye-straw baskets used for final proofing. Both round and rectangular loaves of bread are baked on the hearth of the Festival oven for tourists to eat in sandwiches or to take home whole. Besides wheat and whole-wheat bread, we also bake rye which comes from flour ground in the Kutztown area. Our sandwiches which are quite large, are dressed with butter and decked with local sweet bologna, or ham, and cheese.

My favorite folk tale regarding the bake oven involves a mythical "mischievous" Pennsylvania Dutch boy named Eileschpijfel. It seems that this very boastful boy encountered the devil on one of his hikes through the Pennsylvania Dutch Country. Said Eileschpijfel to the Devil, "I wager you that I can stand the heat in hell better than you, but of course I have no intention of going there to see!" Quick to the challenge, the Devil replied that heat in a bake oven is the nearest to home for him on





earth, why not used it for the test. Well, our smart Snickel Fritz certainly put his foot in his mouth that time. So off the two of them went to a nearby stone oven. The oven was fired for a short time and the both of them crawled inside; Eileschpijfel being a gentleman, left the Devil go first. As soon as the boy closed the door to the large hearth, he was overwhelmed by the heat and trembled in fear for his life. Seeing him shake, the Devil asked what was wrong; upon which the boy said, "It is too cold in here, I must go out and get more wood for the fire!" Almost scorched by his position in the rear, aside the roaring fire, the Devil darted after Eileschpijfel and said, "You win, you can certainly stand heat better than I."

The self sufficient Pennsylvania Dutch families of the past, often distant from civilization, did not attempt to flirt with misfortune and compiled a large number of folk proverbs over the years. The following proverbs were very popular among these people as they pertained to the most vital of all life's needs, bread:

1. If you sweep the kitchen on baking day, the bread will not rise.
2. When starting yeast, add the names of three capable women.
3. Funnel cakes should be made after all grain has been threshed; else the flour made of that grain will not bake.
4. Do not lay a loaf of bread on its round side; it makes the angels weep.
5. If you overturn a loaf of bread in the oven, you will have a death in the house.
6. If the crust of a loaf of bread cracks in the middle, it forebodes a death in the family.
7. Bread baked on Ascension Day will not get mouldy.
8. If a cow has lost its appetite, feed it some stolen bread.
9. If you accidently place a loaf of bread on its head, you will have a quarrel that day.
10. If the bake oven sings, it is an omen of death.
11. A woman should not plant peas or beans on the day that she does her baking.
12. A woman who cuts thick slices of bread will make a good stepmother.

Photo A - The tins of bread dough are placed in the oven with a peel. Photo B - Long loaves come out of the oven, along with a wonderful aroma. Photo C - At the Festival we bake the old fashioned round loaf as well as the long loaf. Photo D - Try the final taste test, enjoy a home baked bread sandwich with sweet butter, local bologna, or ham and cheese.

The *CRAFT* of *RUSHING*

A UTILITARIAN SEAT

by DONNA
LONGENECKER



“Rush” seating to many people is a very foreign word. It is often lumped with caning or even called wicker as a sort of generic term. Very different, however, it supplies a solid woven seat to a piece of furniture and is equally at home with furniture ranging from antique or primitive to ultra modern.

As many of the crafts of our culture came from primitive beginnings where people tried to use any materials they had at hand to improve their comfort and their surroundings, rushing is believed to have evolved from idle hands weaving the rushes that were strewn on the floors during early times. The British Museum in London contains a chair of Egyptian manufacture, which still contains small amounts of the original rush seat, which dates to approximately 4000 BC. The English and French began using rushes on seats in the early 1700’s about the same time the Colonials in this country found they had seating material free for the taking no matter where they lived. Utility rather than beauty prompted the use of rush for chairs and stools and was seldom found on the better class of furniture. It wasn’t until the Windsor chair was introduced to this country that it became stylish to have rush bottoms on chairs.

Unlike other forms of seat weaving that is dependent upon materials imported from the Far Eastern countries, rush seating is done with material readily available “off the land” or imitation fiber rush which is manufactured by paper companies.

Rush is a name applied to many fistular stem-like plants which grow along the banks of streams or in lowlands and marshes everywhere in the United States. The great bulrush is common, while the seat weaver’s rush, which is known as flag or

cattail, is not as well known. We know it in this area by the brown, velvety spike which grows in the middle of the plant. Many will remember burning these spikes and referring to them as “punk” when we were children. (It is interesting to note that the English and Dutch do not consider the cattail suitable for seating material but use a different type of plant in the bulrush family.)

The most important thing is the length of the leaves. Ideally, the leaves to use should be between six and ten feet in height. They may be harvested when the tips turn brown, any time from late August until frost. Cut them close to water or ground level and spread to dry. If they are not dried properly, they will become moldy and not suitable for use. Once dried, they may be bundled and stored in an upright position for up to two years. Do not bend them at any time as this weakens the fibers.

A very involved process of sorting, soaking, and curing is just the beginning to using the leaves. They should also be put through a hand wringer to remove the air from the cells and make the leaves workable. The number of leaves you combine to weave together is dependent upon the thickness of the cord which you wish to achieve. New leaves have to be added constantly to maintain consistent thickness throughout the seat.

As this article is not meant to be an instruction manual, I have just hit on the basics of what is involved. There are very few people today doing what is termed as “natural rush seating”. Unless one is willing to harvest his own materials, they must be purchased through a supplier. Upper New York state used to have “farms” where rush was grown as a cash crop. Many of these have gone out of business due to lack of demand.

Imitation or fiber rush has been used in this



*A fine example
of Donna’s
craft.*

country for many years in place of natural rush. The material cost is about one-fourth that of the natural and the time involved in making a seat is no comparison. Where a natural rush seat should be woven over a period of about three days to allow for drying and shrinking, a fiber seat can be woven in about one and a half hours. It naturally stands to reason that the cost of a natural rush seat is very high and should only be considered for very valuable antique pieces.

Fiber rush is made of kraft paper in variegated, golden, or light brown colors. The look of a completed seat is almost identical to that of a natural rush seat. It is very easy to use as it comes in a rope form, already twisted, ready to use. Some people prefer to dampen it slightly to make it more pliable. It will then shrink and give a nice, tight seat.

A rush seat is known by its' design—four straight lines coming from each corner of the chair or stool to the middle. On a perfectly square piece, the lines will meet in the center. A rectangular piece of furniture will have a line through the center to meet with the four coming from the corners.

Other materials may also be used to achieve the same style seat. One very tedious method I have seen uses corn husks. Seats like this are still being produced in the south. Other leaves and grasses may also be used, however as with corn husks, the shorter the length, the longer it takes to weave the seat. Present day Italian furniture uses a type of straw to achieve the same design as rush. Hong Kong grass (also known as seagrass), rope, baler's twine, and macrame cord have all been used. Danish furniture which is imported to this country has a seat woven of a material similiar to fiber rush but should not be mistaken for it. It is also a kraft paper, but has been twisted into very thin strands which are then laced together.

On display in my booth on the north side of the tent area of the Commons, I have both antique and new chairs and stools with rush seating. In addition, I have been doing many pieces in seagrass as this adds versatility to the designs that can be worked into the seat. It is very durable and has a more rustic look than rush seating.

A rush seat, whether natural or fiber, has a life of about 20 to 30 years. Many have been around a lot longer. They are usually treated with a sealer to help prolong their life.

Teaching myself to do rush seating came as a natural part of the business I began in 1975 named "The Country Seat". Living in Alburdis, Pa at that time, a friend showed me how to do chair caning. Having received many pieces of antique furniture passed down from relatives that needed new seats, I wanted to try and do them myself. Friends and relatives started giving me work to do and I soon realized I have a very viable service to offer although I still had much to learn.

With one young child at home and a second on the way, I quit my accounting job and was looking for a way to help supplement my husbands' income. I began buying old chairs at auctions, refinishing them, and using the seats to practice on. Practice is the key word. As with many crafts, practice is what develops skill, speed, and confidence.

As word spread, I soon had all the work I could handle and thus began the business. In addition to rush seating, I do caning, splint work, Danish cord, and wicker repair of all types. I will tackle most any job from repairing a small basket to pony carriage, tiny stools to huge settees, however, I do draw the line at vinyl webbed aluminum furniture.

I started doing craft shows in 1976 demonstrating my skill and selling some of the pieces I had redone. In addition to shows, I also teach workshops in both caning and rushing wherever anyone will have me. At the end of the sessions, my students go home with the stool on which they learned as a basis to going on to do larger pieces. I worked locally for both the East Penn YWCA and Rural Opportunities, Inc. and have traveled as far as the Graham Center in Wadesboro, NC to conduct workshops.

Our move in 1979 to our 23 acre farm in rural Kempton, Pa has helped my business to expand. Now in addition to doing reseating, I also sell a complete line of both reseating and basketry supplies, many of which are interchangeable. Realizing how busy I had become, my husband quit his job in 1981. He makes colonial dark pine home furnishings and helps me tremendously in our mail-order supply business.

Since my two hands can only work so fast, both my mother and my 14 year old daughter help me prepare for my fourth year at the Kutztown Folk Festival by weaving some of the stools which we have for sale. My husband prepares all the stool kits for the do-it-yourselfers that want to try their hands at seat weaving. Not to be over-shadowed, my 9 year old son is number one "go-fer".

We would be happy to have you visit with us and watch any one of us demonstrate. We will gladly answer any questions you may have.

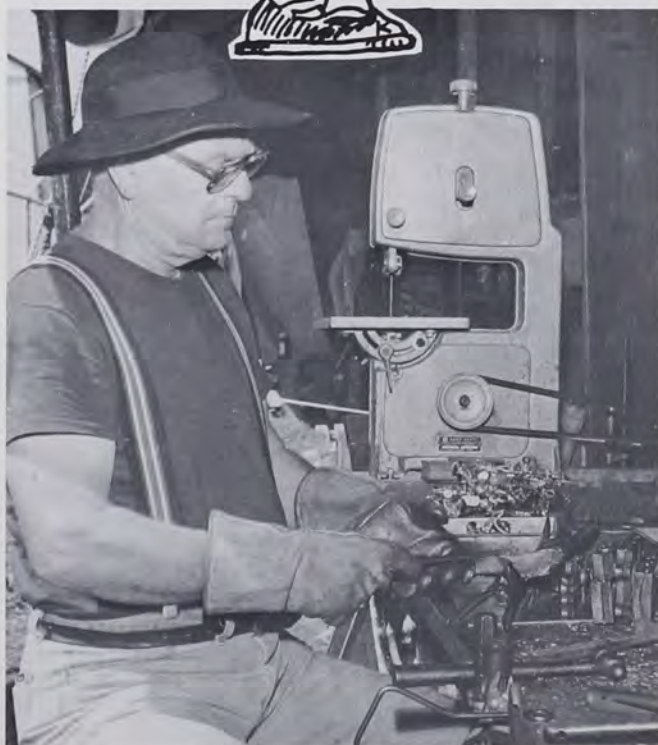
Large and small rushed stools and chairs are available at the Festival.



Toy Soldier Casting



by
**WILLIAM
WEBER**



My interest in metal toy casting began with my collection of toy soldier molds which I have acquired over a period of 30 years. When I was a young boy of eleven or twelve, most of us were given toy soldier casting kits as Christmas or birthday presents. For those readers old enough to remember, the kit consisted of one mold that had three different figures and black wooden handles, six small ingots of lead, a tin ladle, a tin screw-down spring clamp, and an instruction booklet with detailed painting instructions, all printed on a newsprint folder. The name I remember most often was HOME FOUNDRY—RAPPAPORT BROS., CHICAGO. The most lucky fellow in the neighborhood was the one who received one of those Home Foundry kits and was the envy of everyone else. It was the same as having the only baseball bat in the neighborhood. I, unfortunately, never had my own Home Foundry kit; that is, the complete kit in the original box until just last year when I bought one at a garage sale in Princeton, New Jersey.

When our three children reached the “toy soldier” age, I used some of the molds in my collection to cast toy soldiers for them, allowing them to help and experience the process themselves. With true “Dutch” initiative they promptly began to supply their school friends who were “amazed” that someone was making metal soldiers rather than the plastic ones they had access to.

As a matter of interest, of the hundreds of thousands of molds made for the pastime pleasures of children in the late 1930's and briefly after World War II, their are few available because of World War II, the Korean War and the Vietnam War, when zinc was in high demand. One still might infrequently find molds (not complete kits) at garage sales, flea markets, antique auctions, or antique shops, but as the years have passed the frequency of such has diminished greatly. Over the years of being at the Kutztown Folk Festival, I have been offered molds and have acquired some extremely unique examples. The greatest recognition I receive is from the mature person, usually slightly graying, who usually tells funny stories and reminisces about his experiences casting toy soldiers. One can catch a hint of nostalgia as he reflects “I wonder what ever happened to my old soldier molds”, or “I melted my lead over the kitchen stove.” Even though this gentleman can no longer cast his own toy soldiers, it is extremely satisfying to watch him help his child or grandchild choose a selection “just like the ones I had”!

In the six years I have been a craftsman at the Kutztown Folk Festival, I have used my more than one hundred different antique soldier molds. Additionally, I started casting from a few decoy molds I had developed and made myself. As interest grew

in other cast articles, I began each year to make more of my own molds. I have now created a collection of many molds for the casting of farm animals and other figures, adding items each year. This past winter I developed a mold for six clowns, three more duck decoys, an elephant, a gnome and a cat.

Metal casting is the oldest method of forming metals with molds, ladles and other foundry paraphernalia being found at archaeological sites in the Middle East dating back hundreds of years B.C. Casting itself is a very simple process. Any metal will become molten when sufficiently heated. This molten metal is then poured into a cavity of a mold made from a metal with a higher melting temperature than the molten metal, where it will assume the shape of the cavity when it cools and solidifies. As anyone who has ever cast toy soldiers from a Home Foundry kit or has watched me over the past six years knows, the actual casting is a negative talent type craft. This is obviously the case, when one considers that the foundry kits were originally manufactured for sale as toys to eleven and twelve year old children!

The fundamental skill and talent of metal casting lies in creating the molds themselves—choosing a shape or figure to be the master pattern, determining the parting lines, minimizing the mold envelope in creating the plaster masters which must be then cast in either aluminum or brass, and developing positive self-aligning locks for rapid alignment of the molds.

Many times the ideas for new figures (master patterns) come from suggestions made by the folks who stop and visit with me during my stay at the Kutztown Folk Festival. However, not all figures lend themselves to being cast in permanent molds which is the technical term for the type of molds I make and use. In some instances the figure is great, but simply uncastable. Therefore, I alter the figure in such a way as to insure that it can be cast in a permanent mold and then physically change the casting to make it like the original uncastable figure. An excellent example of this is the preening or sleeping duck decoy I developed and cast during the Festival. In order to make the master figure castable, I had to have the duck's neck come back along the centerline of the duck's back which made it then castable. After casting, the neck is twisted 30° to the right or left, creating a preening or sleeping miniature decoy.

After determining positive, self-aligning mold locks and casting the two piece plasters, they are then sent to a foundry which uses these plasters to produce roughly cast base molds in either brass or aluminum. When I receive these rough castings, the real work begins. I must fit them so that when clamped together and poured with molten metal there will be little or no excess flash—the metal

which “leaks” out of the seam of the mold when they do not fit tightly or snugly together. The process of fitting these two halves together is often times very time consuming, but the resulting product gives a nearly flash-free casting. The entire mold making process can involve innumerable hours per mold, but the quality of the ultimate product is well worth the time involved. The old saying that your parts (figures) are only as good as the mold is certainly true.

At the Kutztown Folk Festival, I continually demonstrate the casting of lead figures, mostly old soldiers. It is always a pleasure to have a crowd of interested folks around to appreciate my work. I especially enjoy taking time with the youngsters to explain and demonstrate the various stages of aligning, clamping and pouring molds, and enjoying their awe at the short time necessary for a new casting to set-up and actually be released from the mold.

Please feel free to stop and chat about the casting process, mold making or toy soldiers in general during your visit to the Kutztown Folk Festival.



One of the Weber molds, and some of the animal and bird castings made from his patterns.



PENNSYLVANIA DUTCH HUMOR

past and present



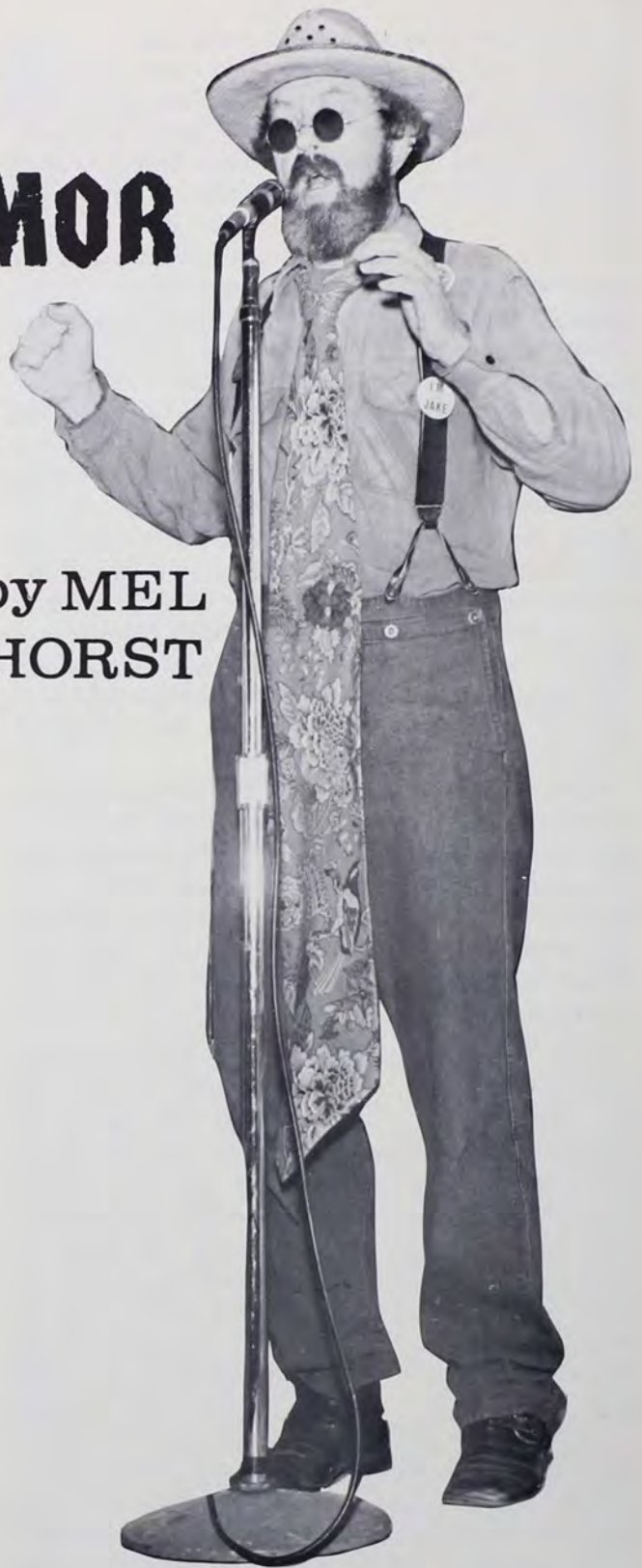
“Jakey Budderschnip,” “Professor Schnitzel,” “Maybelle,” and Merritt K. Freeman—all Pennsylvania Dutch folk humorists who have helped keep alive the stories, jokes and folk tales of this rich cultural region!

My earliest recollections of Pennsylvania Dutch humor date back to my childhood. My father was born in Narvon (Lancaster County), but grew-up near the East Cocalico-Brecknock Township border in an area known to local Dutch residents, as “Noodel Doosie,” “Noodle Doozey,” “Noodledoosie,” or “Nudeldoosie,” “Noodel Doosie” was often talked about, always with a hearty chuckle, a wink, or a wrinkled-up eyebrow. On January 3, 1971, the *Sunday News*, Lancaster, Pa., ran a feature article about former Pennsylvania villages “that were once familiar in earlier times in Lancaster County, but no longer prominent enough to warrant mention on the map!” In the article the writer stated, “it seems the area was well populated with pretty girls, the daughters of hard-working Pennsylvania Germans who made their homes there. The girls were often described as “canoodly” or “canoodlich.” This meant the girls were very, very affectionate and liked to “noodel” a lot (make love a lot). So it is understandable that many, many stories in Lancaster County evolved from the reputation of this “canoodelich” area.

An Old Order Amishman asked me where I was born. When I told him “Noodel Doosie”, he said, “Boy! they’re really Dutch up there”.

My father and grandfather, David “Dawdi” Horst were Old Order Mennonites. My mother, Elizabeth Kern Horst was born and grew-up in the neighboring village of Red Run. Dad left the Mennonite Church and joined mother’s church, the Muddy Creek Evangelical and Reformed Church, now the Peace United Church of Christ. However, all of my dad’s brothers and his sister Mattie became

by MEL
HORST



*The author is a fountain of
Pennsylvania Dutch humor.*

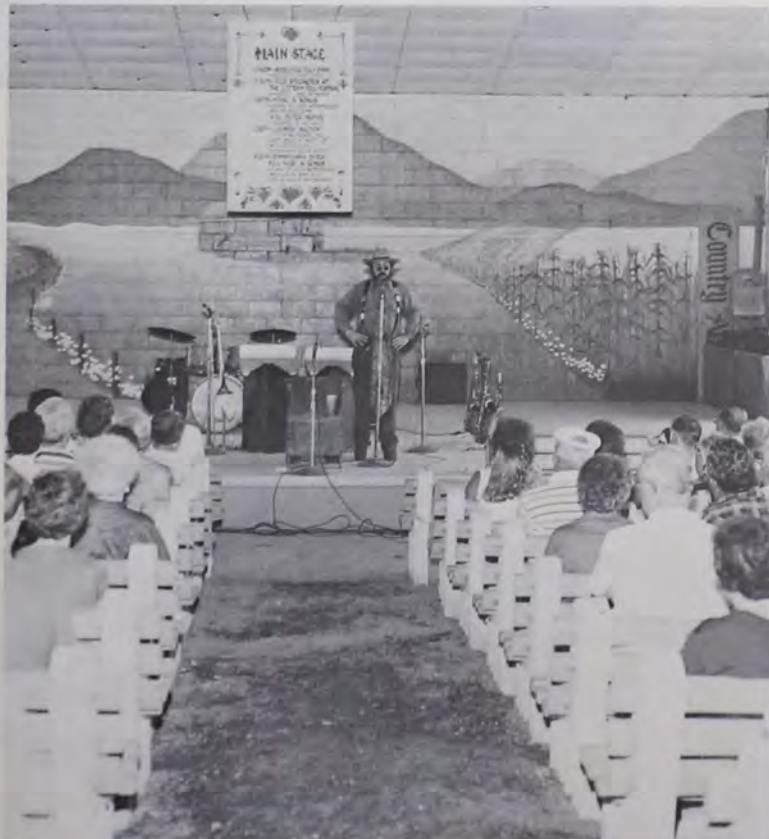
members of various Mennonite groups: Lancaster Conference Mennonites, Horning “Black Bumper” Mennonites or Old Order Wenger Mennonites. My Uncle George Horst was a preacher at the Weaverland Old Order Wenger Mennonite Church most of his life.

During my “growing-up” years, it was our Pennsylvania Dutch family custom to visit relatives for Sunday dinner, almost every other Sunday. We reciprocated by inviting uncles, aunts, first cousins and grandparents to our home for Sunday dinner. While the womenfolk were busy in the kitchen preparing dinner, the menfolk would sit in rocking chairs on the front porch, or in the shade of our large old Maple trees. There they would tell and re-tell humorous stories from their childhood, from courtship days, from Pennsylvania hunting excursions and “days on the farm”. These stories were often laced with lusty, earthy and often risqué stories about love and sex.

In my pre-teen years, while our country was at war with Germany, it wasn't very popular to be of German descent. The only times my parents spoke Pennsylvania Dutch at home was to talk about personal matters and about things little kids shouldn't hear; like sex, love, infidelity and promiscuity. Our parents didn't want us to learn to speak the Pennsylvania Dutch dialect, because the pronunciation of certain Dutch words made it difficult to pronounce some English letters, such as “V” and “W”. The “English” kids at school made fun of us because we couldn't pronounce these letters properly. In fact, I didn't learn how to pronounce the letter “V” properly until I was in the eleventh grade.

I spent many enjoyable hours during my child-

A view of the Festival Main Stage where Mel Horst performs daily.



hood watching our neighbor, Jacob Frederick, who was the village blacksmith, pound hot iron into tools, strap hinges and farm machinery parts. He always spoke Pennsylvania Dutch to his “Plain” farmer customers. Through listening to these conversations, I learned to understand the dialect at a very early age, but I didn't let my parents know. Boy! at nine or ten years of age I knew more stuff than a little boy should know!

As a teenager, I began reading everything I could about the Pennsylvania Dutch. In 1949 and 1950, I made frequent trips to Franklin and Marshall College in Lancaster where Dr. Alfred L. Shoemaker and Dr. J. William Frey had helped found the Pennsylvania Folklife Society, today's sponsors of the Kutztown Folk Festival. This group is now associated with Ursinus College, Collegeville, Pennsylvania. At their Folklife Center, I purchased weekly copies of *The Pennsylvania Dutchman*, a newspaper filled with stories, articles, interviews, and items of interest to the Pennsylvania Dutch community.

One of these early publications stated, “Pennsylvania Dutch humor often uses cuss words, but they are never profane. There are stories about sex and love, but are never smutty. There are stories about religion and preachers, but they are never sacreligious”. The writer then summarized his article by saying, “a good Pennsylvania Dutch story isn't any good unless it has some fire in it.”

Mel as “Jakey Budderschnip,” reads one of his hilarious letters.



Phebe Earle Gibbons, wife of Dr. Joseph Gibbons, Bird-In-Hand, (Lancaster County), Pennsylvania wrote in the *Atlantic Monthly* for October, 1869, - "Our Dutch use a freedom of language that is not known to the English, and which to them savors of coarseness." "But they mean no harm by it" says one of my English friends. It is difficult to practice reserve where the whole family sit in one heated room. This rich limestone land in which the "Dutch" delight is nearly level to an eye trained among the hills. Do hills make people more poetical or imaginative? Perhaps so, but there is vulgarity too among the hills.

Phebe Earl Gibbons devoted the appendix of her book, *Pennsylvania Dutch and Other Essays*, published in 1872, to stories about these "quaint folks". She stated, "an expression that is offensive to our Pennsylvania Germans, when applied to them by "English" folks, is "dumb Dutch". Dumb is, of course, the German dumm or stupid, and it is familiarly used by our Pennsylvania Germans themselves. One of my friends said that she thought she could learn to use a sewing-machine - "People as dumb as me has learned to use them".

As one Dutchman put it, it's no wonder that our way of life is so full of flavorful jokes and stories. We had to get back at those Englishmen and city-slickers for making fun of us "Dumb Dutch". I heard a story about a speaker in a Pennsylvania Dutch country college, who tried to put down Pennsylvania Dutch humor. He began his talk by saying, "Mr. President, faculty, administration, and students; today I'm going to talk about Pennsylvania Dutch humor." Then, he promptly sat down and didn't say another word.

An entirely new volume could be written about past and present Pennsylvania Dutch humor. Many such volumes have been written in the past. Perhaps the most interesting and scholarly work was written by Dr. Arthur D. Graeff, Twentieth Century Berks County educator and author. His thrice weekly columns, "Scholla," appeared in the *Reading Times* from July 26, 1938, until March 28, 1969.

In the same month Preston Barba's "S Pennsylvaniaish Deitch Eck" of the *Allentown Morning Call* stopped appearing. As Pastor Larry Neff stated in the preface to *Scholla, Selections from Arthur D. Graeff*, Volume 5 of the Pennsylvania German Society, "Clearly an era has ended in southeastern Pennsylvania's colorful Pennsylvania German folk culture".

Because of the interest of a few "dyed-in-the-wool" Pennsylvania Dutch enthusiasts, Pennsylvania Dutch humor has continued to persist. This is due, in part, to the fact that most descendants of these hearty rural farm folk delight in the good fun and stories of their hard-working forefathers.

Perhaps the most popular and well-known Pennsylvania Dutch folk humorist of recent years was the late Theodore L. Rickenbach, a Berks Countian who called himself, "Professor Schnitzel". During the early 1960's, he dispensed humor, friendliness, corn, comedy, and nonsense in a thick Pennsylvania Dutch accent from the Folk Festival Main Stage. His 45 R.P.M. records have become valued collector's items. The first record produced by Buch Records, Inc., Lancaster County, Pennsylvania, sold over a million copies, proving the universal interest



Theodore L. Rickenbach, better known as "Professor Schnitzel."



and appeal of Pennsylvania Dutch humor. The producer, Robert Buch, has an R.C.A. Gold Record hanging in his home as proof of this sales accomplishment.

In addition, "Professor Schnitzel" often performed on the WEEU Reading, Pennsylvania, radio station with the weekly Sunday noontime Pennsylvania Dutch dialect program host "Der Wunner-naus," teacher, Gilbert Snyder. "Professor Schnitzel" passed away during the mid-60's.

His place was aptly filled by "Maybelle," a



Bertha Rehrig, who used the stage name of Maybelle.



robust, rotund Berks County native, Bertha Rehrig. Her gutsy style of humor will never be forgotten by those loyal local fans who loved her. Bertha was joined on the Folk Festival Main Stage in 1972 by a Pennsylvania Dutch band leader from Pennsburg, Montgomery County, Pennsylvania, Leroy Heffentrager. "Heffy" and his five man band have continued to entertain audiences and present authentic Pennsylvania Dutch music, jokes and dialect songs, such as, "How Allentown Got It's Name", to the enjoyment of Folk Festival goers.

"Maybelle" was followed by Merritt K. Freeman, the old undertaker, in his derby hat and long coat tails. He hailed from the Montgomery County town of Trappe.

Since 1980, "Jakey Budderschnip" has held forth at the Kutztown Folk Festival with past and contemporary folk stories, jokes and tales. Jakey in real life is Mel Horst, an advertising/commercial photographer, publisher, and owner of the Folk Craft Center and Museum in the Lancaster County Amish area community of Witmer. Jakey appears regularly at conventions, rallies, reunions, "fersommings" and dinner theaters in Ohio, New York, New Jersey, Pennsylvania, Maryland, and Virginia. He has appeared on television shows and on television commercials.

Much of "Jakey's" humor is gleaned from Amish, Mennonite, and other "Plain People" relatives and friends. Some of his humor is originally written from life experiences in this diverse area of Pennsylvania. "Jakey Budderschnip" performs daily on the Folk Festival Main Stage with Leroy Heffentrager.

Pennsylvania Dutch folks have always loved "a good barnyard story". They are known for their love of life, good times and good fun, but never at the expense of others. In "Jakey's" opinion, nothing helps break the stress and strain of modern-day life better than good humor, a good belly laugh—punctuated by a few well-chosen Pennsylvania Dutch demonstratives, such as "Dunnerwedder Noch Amol" or "Grund Da Weld Kindt." One well-known Pennsylvania Dutchman, Dr. J. William "Bill" Frey, put it this way:

Se more I dravel sis world about,
 Se more I find py Chimney out!
 (The more I travel this world about,
 The more, by Jimmy, I find out!)

"Jakey Budderschnip" has been called "Da Pennsylvanish G'Schposs Macher Fun Noodel Doosie" (The Pennsylvania Dutch Fun Maker from Noodel Doosie) by a Lehigh County "fersommiling" chairman. So! all you Folk Festival goers, if you want to have yourself "a vonderful gut time" at the Kutztown Folk Festival's 36th annual gathering, go to the Main Stage at 1:00 P.M. and Jakey will "roll you in the aisles" with his Pennsylvania Dutch ethnic folk stories!

Fireside Brooms

and Whirligigs

by Robert Jensen



The author will be happy to discuss the making of fireside brooms at the Festival.

Brooms conjure up old ideas and expressions—"A new broom sweeps clean"; "Sweep after dark, sweep sorrow in your heart"; "Always send a new broom in advance to a new home"—and pictures of the Halloween witch astride her broom.

The Bible asks, "Or what woman, having ten pieces of silver, if she loses one piece, does not light a candle and sweep the house and seek diligently until she finds it?" (Luke 15:8)

The first recorded use of brooms and brushes comes down to us from ancient Egyptian paintings. So it is quite clear that this household tool has been around for some time.

Brooms and brushes have always been made from those materials most readily available for their production. Certain Indian tribes in North America made their brooms from sweet grass (a grass that grows in swampy areas). Until comparatively recent times the most frequently used materials for brooms were limbs from trees, with willow and birch producing the best results.

Another common early broom used in America was one fashioned from a smooth hickory sapling about 3 inches round and 5 feet long. With the use of a draw knife splints were cut about 18 inches from the butt end. These were drawn or shaved down to within about 5 inches of the same end.

The sapling was then turned until the first layer was formed. The splits were repeatedly turned down over the butt end until the sapling had been reduced to broom handle size. This was securely tied with rawhide or linen cord. Brooms of this type occasionally appear even today in use as a barn or stable broom and as fireside brooms.

Today most brooms, or *besome* (pronounced "saysum" by the Pennsylvania Dutch), are made from three materials: broom corn, a heavy grass grown in Mexico, and synthetic materials. Of these three materials, broom corn is the best. It can be locally grown and it is not as brittle as heavy Mexican grass. Unlike the plastic broom, the corn broom as it turns from normal use can be reshaped by occasionally dipping it in warm water.

Broom corn, sometimes referred to as broom cane or broom grass, is a member of the millet family of grasses. Sugar cane, sorghum cane, and broom corn are all derived from millet.

Folklore has it that Benjamin Franklin introduced broom corn into the United States. The story is repeated here not because it is believed but because it is a part of the folklore of broom corn in our country. Franklin happened to see a small imported brush in the hands of one of his many lady friends in Philadelphia. The broom was made of straw, a kind of straw Franklin found curiously familiar. He examined the broom and found one seed on the broom. From this one seed, Franklin is supposed to have introduced broom corn to the Northeastern colonies.

Whether this tale or other indications that the African slave trade may have been responsible for the introduction of broom corn will probably never be known for sure.

Broom corn is easy to grow, perhaps one of the easiest domestic crops to raise. It can be grown anywhere the climate permits a growing season of at least ninety days with an additional 5-10 days for harvesting the crop.

A small quantity of seed will sow a 25 foot row, enough to make three or more brooms. Soil preparation, planting and cultivation are similar to that of sweet corn or sorghum.

The seeds should be planted in hills allowing 4-6 plants in each approximately 12 inches apart, or in rows of plants spaced at 4 or 5 inch intervals.

Once the broom corn is thinned, it needs little attention. When the heads begin to fill out and are beginning to poke out through top leaves, the stalks are bent, not cut, about 3 feet from the top and permitted to dry hanging down. Curing may continue in the field like this as long as fair weather prevails. Once dry, the tassels then are completely cut from the plant, seeds are combed out, and you are ready to construct a broom.

Techniques and styles vary widely from region to region as well as with each broom maker.

The inside of each of my brooms or whisks are wire tied for strength. The outside layer is plaited with an assortment of linen cable colors. Although costly today, linen was the only fiber, to my knowledge, that was used in our Northeast region.

Over the years I have been placing more and more emphasis on the selection of a handle. In many cases, as much time goes into collecting the handles as in making the brooms. I feel that since my superior handcrafted brooms are used for decorative purposes as well as sweeping, and will be used for many years, they deserve unique and pleasing handles.

“WHIRLIGIGS”—“just for nice”

A whirligig is an object of action that turns in the wind and which spins its' flailing arms or propellers. Whatever their size, shape or function, whirligigs universally share two characteristics: they are created for the fun of it, and they give pleasure to those people who view them.

The origin of whirligigs is a mystery. Some pin-wheel types appear to have been popular in Europe in the 16th century and it is possible that they came to Europe with the windmill, which was introduced from the East about the 12th century.

Wind-activated figures such as a woman churning, a man sawing, horses walking, a ship plowing through the waves or people performing other simple tasks, either singly or in groups, were devised by the ingenious, usually during long winter nights. Many are based on the propeller connected to a crank, which runs either in a hole or in a slot. If it is in a slot, a guided shaft can be made to reciprocate. If it rotates in a hole, the toy operated must have at least two pivots, to allow for motion in two directions. Pieces that move should be light and loosely jointed, operated by a propeller large enough to turn the assembly easily and fastened securely to the crankshaft. The usual way is to thread the prop end of the crankshaft and hold the propeller with a nut on each side—but the propeller can be put through a tight drilled hole, bent at a right angle and secured to the face of the prop. Shafts can turn in holes, well oiled, drilled in maple or other hard wood, and there must be some form of thrust collar or stop to keep the shaft in position; else the thrust of the propeller will soon cause

wear and locking of the shaft against support post.

It is also advisable not to have too large a propeller, or to have some way of inactivating the wind toy in gales or parts will be strewn in all directions.

It is necessary to experiment with propeller size and blade width to suit the assembly being driven. If parts move freely, the device will operate in light winds with a relatively small propeller, but this leads to excessive speed when the breeze builds up.

Both vanes and mills must rotate on their vertical supporting shaft to face the wind, so they should have some form of tail element that steers them and some form of pivot. For a vane, the simplest is simply a well-oiled hole and a smooth end on the shaft. To reduce the drilling effect and wear, a small plug made from the shaft material can be inserted and glued in the hole so the bearing at the top becomes metal-on-metal. Another device is to solder on a washer so it will bear on the base of the vane. Still another is to run the shaft up the side and hold it with screw eyes or staples.

Similar bearings can be used in the base of a windmill but it is usually better to form a more elaborate bearing with a stop collar soldered in place below and a washer and nut on top, so the device will not lift off in case of a ground swell.

In either case, the support should not be at the center of gravity of the assembly unless a long tail vane is used; the device must present more rear surface to the breeze so the propeller of the mill or nose of the vane faces into the wind.

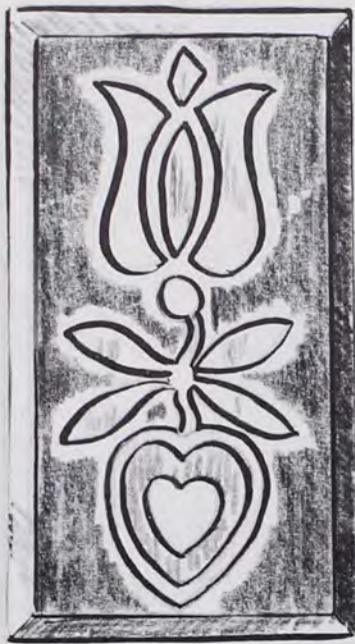
Plans may be obtained from any number of sources, but often the best ideas come from one's own creative inspiration. Whirligigs created from these fresh ideas are truly part of a great American tradition.

BROOM FOLKLORE: DID YOU KNOW?

1. If you place a broom on the floor, this should indicate to your guests they have stayed long enough.
2. If you are bewitched, lay a broom before the door. The “rules” decree that the first person to come in, and to pick up the broom, is the witch.
3. If you lay a broom across your threshold on New Year's Day, this will keep evil spirits away for the remainder of the year.
4. If a wife sweeps around her husband in any room in the house, this act will keep him eternally true to her. Some men say, to their wives, “Don't sweep a circle around me; I want to marry again when you die.” This is the way the idea is sometimes expressed.
5. If a single person wishes to get married, he or she should never let anyone sweep a circle around them.
6. If you sweep the house on Ascension Day, it will become attractive to ants.
7. To have luck in married life, a married couple should step over a broom on entering their house.
8. A witch will not step over a broomstick.



Whirligigs.



SPRINGERLE

A Traditional Pennsylvania German Christmas Cookie

by Donald D. Dillion



Mention Springerle cookies to a group of people and someone will wistfully say "I remember my grandmother baking those and they were so good." One of grandmothers' favorite Christmas cookies, the Springerle were made by pressing a carved wooden mold (Springerle rolling pins, multiple boards and single picture molds were all used), on top of the dough to create a distinctive embossed design.

Springerle, pronounced spring-er-lee, originated in Germany and Switzerland. Derived from a German dialect Springerle means "small jumping horse." (As the cookie rises during baking, the embossed picture stands on a 'foot' or 'leg' representing the leg of a jumping horse).

The history of the Springerle, often called picture cookies, dates back to the pagan rites of Germanic tribes during their annual celebration of Julfest or Winter Solstice. It was customary to sacrifice real animals, and it was said that those who could not afford the sacrifice of animals offered instead tokens of dough baked in the shapes of animals. Wooden molds were made for embossing dough and gradually the molds included the forms of people, birds, flowers and fruit. These pale, hard cookies flavored with lemon and anise create a marvelous aroma in the kitchen while baking.

When the Christmas tree became popular, the cookies were used for decorating the tree and as gifts to the children. Sometimes there would be a special mold for each child of the family at Christmas.

One Pennsylvania German lady who looked forward to cookie making was Mary DeTurk Hottenstein who wrote an article about Springerle cookies in 1970 for the *Historical Review of Berks County*. She wrote, "Cookie baking started at least two weeks before Thanksgiving in most homes. Some cookies as springerle must be mellowed and baked

a month before the holidays. They should be seasoned in a tight can with pieces of apple placed with them. This will soften them and the flavor will be better."

"I remember," she continued, "my mother baking the ones that had to season. She had such patience as she mixed and rolled and cut out forms, placed them on the cookie tin, one by one, then—in and out of the old range. As fast as one tin was baked she would have another ready. Then she would place them again one by one, with great care, in the huge wicker baskets and hide them from us children so that we would not be tempted. It seemed that she made tons to be distributed among friends and relatives in exchange for their speciality."

Mrs. Hottenstein added, "As my mother baked she would tell us stories of her childhood. When she lived south of Kutztown, they took corn and wheat to Norristown and Philadelphia by wagon. It was a fascinating trip that took three days and was a great treat. In August or September they would bring back cinnamon, cardamon, hirschornsalz, raisins, citron, anise, chocolate and nuts. However, being very conservative, they used mostly black walnuts and the hickory nuts from their own

The author began carving springerle cookie molds while serving with the U.S. Armed Forces in Germany.





Donald's detailed carving is a delight to the eye.

trees, it being a rare treat to buy hazelnuts or almonds. These ingredients were all hidden well until time for baking. Then the ingredients were assembled with the old recipes and cookie cutters.

"Very few of these old recipes can be adapted to modern cookery," she wrote. "There was no standard measuring cup. The ingredients were weighed instead of measured. Mixes cannot be used. Time, effort and love are in all of these recipes." From Mrs. Hottensteins' story we can appreciate how baking was the very center of the Pennsylvania German Christmas activity.

Recipes for Springerle cookies don't vary much as there are only a few ingredients used in making them. Often recipes published in magazines will mention purchasing the wooden carved molds used for the Springerle cookies in kitchen speciality shops. However, these cookie molds are usually crudely machine carved imports and do not compare in detail to the hand carved wooden molds of mine.

I began carving Springerle cookie molds while living in Germany. Upon returning to America and retiring in Camp Hill, Pennsylvania, the demand for my intricately carved cookie molds turned a wood carving hobby into a full time activity. With over 450 wood carving gouges, I make a wide variety of molds to include springerle, shortbread, speculaas, and even butter molds. Some carvings are used just for wall hangings and although a cookie recipe is included with each mold for its functional use, often the mold remains a decorative item.

The entire Dillon family has joined the carving process. My wife Carol researches and sketches

designs which she then traces on to wood for me to carve. After the molds are carved and sanded my son, Darcy, and daughter, Denise, stain, wax, and buff the carvings. The carving process is called intaglio or incise carving which is the opposite of relief carving in which the figure or design stands out from the wood. Incise carving requires the carver to think in reverse while carving so that the molded cookies will be a positive figure. The wood carving gouges are varied in shape and size from 1 mm to 35 mm wide. These gouges are imported from Germany, England, and Switzerland and are kept extremely sharp.

I am a self-taught wood carver starting with abstract sculpture carvings in Metz, France, in 1958. I then turned to making wood inlay pictures and later to relief carving, and finally in 1973, I began carving the German Springerle molds. Today I am nationally recognized as being the only one in America who carves Springerle cookie molds in the European tradition. I carve over 100 designs using German designs and others inspired from Pennsylvania German folk art. In addition to exhibiting eight years at the Kutztown Folk Festival, my wooden molds are sold in stores from coast to coast and in several museum gift shops.

At one time the only Springerle molds available were the ones that bakers carved for themselves for making Springerle cookies in their bakeries. These antique molds are rare and subsequently very costly. Since it is almost impossible to find a bakery that still sells Springerle cookies at Christmas time, the following recipes are provided for your joy of quaint, delicious embossed cookies.



The cookie molds are displayed for easy selection at the festival.

Dillon's Springerle Cookies

(Kitchen tested!!!!)

- 4 large eggs
- 2 cups granulated sugar
- 4 cups cake flour
- 1 teaspoon baking powder
- 1 teaspoon anise extract or 4 tablespoons anise seed or 20 drops of anise oil
- 1 teaspoon grated lemon rind

For best results, use a standing mixer instead of hand mixer. Beat eggs till light, gradually add sugar and continue beating at a high speed till batter is thick and lemon colored. This step is the most important in that the extra long beating of the eggs and sugar makes a less sticky dough. Add anise extract or anise oil. Add lemon. Sift flour and baking powder together and blend with egg mixture at a low speed. Mixture will be quite stiff. Refrigerate for an hour. Divide dough into 3rds. On lightly floured surface roll dough 1/2" thick. Flour wooden mold and press design on dough. Cut around impression made by mold with knife or a pastry cutter. (If using anise seed instead of extract or oil, sprinkle anise seed on greased cookie sheet at this point). Lift cookie and place on greased cookie sheet. Cover dough with a towel and let set at least 12 hours. The eggs dry out enough in this time to keep the design from distorting during baking. Brush off excess flour on the top of the dough left from imprinting with wooden mold before baking. Bake about 15-20 minutes at 300 degrees. The dough will brown on the bottom but remain white on top. The dough should not spread or distort the design during baking. The cookies should be frozen as soon as they cool or placed

in a tin with an apple to keep them from getting hard. They are meant to be a firm cookie and are good dunking in coffee.

To use the cookie as a tree ornament, make a hole in the top of the cookie with a sharp object before they set for the 12 hours, then after they bake tie a ribbon through the hole. They can be painted to emphasize the design on top by using food coloring diluted with water and painted on with a fine brush. The food coloring used in cake decorating gives the most array of colors.

If anise flavoring isn't a favorite, substitute almond or lemon flavoring to keep the cookie light colored.

Mary DeTurk Hottenstein's Springerle

- 1 pound powdered sugar
- 4 eggs
- grated rind of 1 lemon
- 1 tablespoon rum
- *1 scant tablespoon hirschornsalz
- 1 teaspoon lemon juice
- 3 tablespoons anise seed

Beat the eggs, sugar and lemon together until it is thick and light yellow. Add 2 or 3 drops of oil of anise. Add other ingredients and knead on a board very lightly. Cover, and let rest in a cool place for 1 hour. Roll out, dust forms and press out pictures. Let dry in a warm place overnight. Bake at 320 degrees for about 12 minutes. Must be white when done.

*Hirschornsalz is an old term for ammonium carbonate, known as bakers ammonia. Food grade ammonium carbonate is available from some pharmacies and chemist supply houses. It serves same purpose as baking powder.



We'll be looking for you
next year at the-

37th Annual Pennsylvania Dutch



KUTZTOWN

BETWEEN ALLENTOWN & READING, PA.

FOLK FESTIVAL

June 28-29-30

July 1-2-3-4-5-6, 1986

DAYTIME GATHERING · GATES OPEN 9 A.M. TO 5 P.M.
ACTIVITIES 'TIL 7 P.M.

All Entertainment, Demonstrations, Exhibits and Special
Events are included in Admission Price.

REKURR '80



The Folk Festival Common portrays the down-to-earth qualities of the Pennsylvania Dutch, showing the many facets of their way of life and their crafts.

FOLK FESTIVAL COMMON

BUILDINGS

Over 100 demonstrations include:

- 21i Hex Sign Painting • Weaving • Pottery • Chair Carving • Decorating Eggs • Silversmith • Corn Husk Dolls • Trimsmith • Spatterware • Furniture Painting • Rug Making • Dried Flowers • Fraktur • Bonnets • Scrimshaw • Leather • Crewel Embroidery • Wood Turning • Jewelry • Schenrschnitte • Butter and Springale • Cookie Molds • Scratchboard Painting • Stained Glass • Clock Maker • Portrait Painter • Wood Carvers • Coppersmith • Quilting

ANTIQUE

FARMERS MARKET

Market stands sell jellies, preserves, pastries, pies, bread, cookies, cheese, smoked meats, pretzels, chips, peanuts, dried fruits, peanut brittle, and potted plants.

FOOD and DRINK

- FAMILY STYLE DINNERS
- FOOD PLATTERS
- ★ FOOD SPECIALITIES of the PENNSYLVANIA DUTCH
- EATING & DRINKING BLDGS.
- W "COOL" WATER FOUNTAINS

SERVICES

- 24 REST ROOMS
- 28 POLICE
- 25 OFFICE ^{for Children}
- 29 FIRST AID
- 26 TELEPHONES
- 30 PRESS
- 27 HOSPITALITY TENT

SCHEDULED ACTIVITIES

- 1 MAIN STAGE
 - 2 SEMINAR STAGE
 - 3 FESTIVAL PUBLICATIONS (Programs)
 - 4 HOEDOWNING STAGE
 - 5 SHEEP SHEARING
 - 6 HORSESHOEING
 - 7 PUPPET SHOW
 - 8 PA. RIFLE SHOOTING
 - 9 GLASS BLOWING
 - 10 QUILTING
 - 11 METAL CASTING IN SAND
 - 12 GARDEN TOURS
 - 13 THE AMISH (Award Winning Film)
 - 14 SCHOOL
 - 15 BEEHIVE GAMES
 - 16 AMISH WEDDING
 - 17 HANGING
 - 18 COUNTRY KITCHEN
 - 19 CHURCH
 - 20 BUTCHERING
- See pages 22 - 23 - 24 - 25 - 26

FOLK FESTIVAL COMMON

- 1. Animal Lore
- 2. Wool Lore
- 3. Vegetable Dyeing
- 4. Coverlet Lore
- 5. Weaving
- 6. Rush Seating Lore
- 7. Whitesmith
- 8. Stencilling
- 9. Woodworking Lore
- 10. Stained Glass Lore
- 11. Wood Turning
- 12. Goldsmith
- 13. Decoy Lore
- 14. Mennonite Culture
- 15. (Programs)
- 16. Blacksmith
- 17. Candle Maker
- 18. Lamp Maker
- 19. Apple Butter Making

FOLK FESTIVAL COMMON

- 1. Old-Time Farm Implements
- 2. Kite Maker
- 3. PA. RIFLE SHOOTING
- 4. HORSE SHOEING
- 5. SHEEP SHEARING
- 6. HORSE LORE
- 7. PUPPET SHOW
- 8. SHEEP SHEARING
- 9. HOEDOWNING
- 10. Leather Lore
- 11. Carriage Maker
- 12. Wood Sculpture
- 13. Snake Lore
- 14. Puzzle Lore
- 15. Maple Syrup Lore
- 16. Bee Lore
- 17. Spill-Oak Basket Maker
- 18. Wooden Toy Maker
- 19. Gunsmith
- 20. Old-Time Fashioned Ox Roast
- 21. Quilting
- 22. Pewter Maker
- 23. Sheepskin Stiches
- 24. Tinney
- 25. Wheat Weaving
- 26. Pottery Making
- 27. Painting on Glass
- 28. Wood Carving Lore
- 29. Candy Maker
- 30. Miniature Glassblower
- 31. Coopering
- 32. Metal Toy Casting
- 33. Metal Casting in Sand
- 34. Fireside Brooms
- 35. Huckster Wagon
- 36. Old-Time Tavern
- 37. Wood Sawing
- 38. Post Hole Drilling
- 39. Stone Crusher
- 40. Willow Basket Maker
- 41. Beehive Games
- 42. BEEHIVE THRESHING DEMONSTRATION
- 43. Hay Wagon
- 44. Out House
- 45. Hex Signs
- 46. Sundial Lore
- 47. Ice House
- 48. Smoke House
- 49. Fly Fishing Lore
- 50. Dry House
- 51. COUNTRY KITCHEN
- 52. WINDMILL
- 53. Metal & Slate Engraver
- 54. CHURCH
- 55. Bake Oven
- 56. BUTCHERING
- 57. Shimmel Type Carving
- 58. Furniture Graining
- 59. Silkscreening
- 60. Acid Etching
- 61. Bronze Working
- 62. Pyrography

FOLK FESTIVAL COMMON

- 1. Knife Maker
- 2. Reverse Painting on Glass
- 3. Flute Lore
- 4. Theorem Painting
- 5. Marquetry
- 6. Old-Time Musical Instruments
- 7. Silversmith
- 8. Penny Whistle Lore
- 9. Lace Making
- 10. Pipe Maker
- 11. Broom Maker
- 12. Coppersmith
- 13. Fraktur
- 14. Redware
- 15. Tile Maker
- 16. Weathervane Lore
- 17. Funeral Lore
- 18. Herb and Dried Flower Lore
- 19. THE AMISH (Award Winning Film)
- 20. Spinning & Weaving
- 21. Garden Tours
- 22. Herb Garden
- 23. THE AMISH (Award Winning Film)
- 24. Sundial Lore
- 25. Hay Wagon
- 26. Out House
- 27. Hex Signs
- 28. Sundial Lore
- 29. Soap Making
- 30. Bush Meeting
- 31. Rye Straw Basket Maker
- 32. HANGING
- 33. WINDMILL
- 34. Metal & Slate Engraver
- 35. CHURCH
- 36. Cemetery
- 37. COUNTRY KITCHEN
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- 165. Bush Meeting
- 166. Rye Straw Basket Maker
- 167. HANGING
- 168. WINDMILL
- 169. Metal & Slate Engraver
- 170. CHURCH
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- 180. Bush Meeting
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- 182. HANGING
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