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Pennsylvania Dutch

KUTZTOWN Folk Festival

June 25 • 26 • 27 • 28 • 29 • 30
July 1 • 2 • 3 • 4, 1988



SUMMER 1988



39th Annual Celebration



Contributors

IVAN AND LORETTA BELAC met while Ivan was a Basic Training Instructor in the U.S.A.F. He was stationed near Loretta's hometown of Geneva, N.Y. in the Finger Lakes. Ivan was graduated from Quakertown High School.

Ivan finished his four year tour and settled down near his original home of Haycock Twp. in Quakertown, Bucks County, Pa.

There they raised three children and Belacraft ceramics was born.

While Loretta practiced her craft Ivan worked as a photographer and Litho Pressman.

Since 1973 Ivan has worked full time with Loretta in their ceramic business of 28 years.



RICHARD DeWALT practices the art of sculpture and woodcraft at a studio on Molasses Hill Farm near Slatington, Pa. Born and raised in Butztown, Pa., he graduated from Muhlenberg College in 1972 with a degree in political science. His sculptures are in numerous private and public collections. He, his wife Debbie, and son Noah all share a love of the country life, and are busy restoring their home and outbuildings, and collecting antiques.



ROBERT EVANS was born in Scranton, Pa. in 1933, Bob developed an early love for knives and wood. "Whittlin'" soon became a life-long interest. Educated in Virginia, Tennessee, and Kentucky, Bob pursued careers in hospital chaplaincy and drug rehabilitation counseling. He and his wife Lil and their family live in the mountains of Giles County, Virginia.



C. NED FOLTZ was born and raised in Lititz, Lancaster Co., Pa. His family has lived there for four generations. His great grandfather, grandfather and father were the town tinsmiths. Graduated from the Phila. College of Art in 1962. Started his red clay pottery business in 1962. Has his pottery in a one room school near Reinholds, Pa. Has been demonstrating pottery making at the Festival for fifteen years.



SANDRA GILPIN was born and raised in Lancaster, Pa., where she taught second grade upon graduation from Millersville University. While teaching in Lancaster she completed her M. Ed. degree from Temple University. Marriage meant a move to Hanover, Pa., where she and husband John and their two sons now reside. Although she continued to teach for several years before the birth of her children, by 1979 she had developed her own self-taught style of scissors cutting into a craft business. She is a now a juried member of the Pennsylvania Guild of Craftsmen and participates in craft shows. The Pfaltzgraff Pottery Company commissioned her to design its 1986 Christmas card which featured the Pennsylvania German Belsnickle. This will be her fourth year at the Kutztown Folk Festival.



LEE S. HEFFNER was born and raised in Perry Township, Berks County, Pa. He was graduated from the former Perry Township High School, Shoemakersville (now part of the Hamburg Area School District), and earned bachelor's and master's degrees in elementary education at the former Kutztown State College (now Kutztown University). Further graduate work in school administration led to principal's certification at Lehigh University, Bethlehem, Pa. He has completed 19½ years in teaching/quasi-administrative work with the Hamburg Area School District. Lee lives at R.R. 3 Hamburg, Pa. with his wife Linda and their two children, Connie and Matthew. The entire family is involved with many church activities at St. Michael's Lutheran Church, R.R. 1, Hamburg, Pa. (Tilden Township).



IVAN E. HOYT, his wife Dorothy, and sons Ethan and Eli, live and maintain a studio in rural Wapwallopen, Pennsylvania. Ivan graduated from Wilkes College, Wilkes-Barre, Pennsylvania with a B.A. degree in fine arts, and also holds a M.S. degree in education from Wilkes College. He teaches art at Fairview Elementary School, Mountaintop, Pennsylvania. Ivan has been painting hex sings in the style and tradition of the Pennsylvania Dutch for 16 years and has exhibited at the Kutztown Folk Festival since 1982. He is also a juried member of the Pennsylvania Guild of Craftsmen.



SHELDON AND RACHEL JANSE have been fulltime antler crafters for 14 and 8 years, respectively. Bud was born and raised in central New York and he earned a B.A. in social work at Eastern Michigan University, and an MPA from Wayne State University in Detroit. Rachel is from Silver Spring, Maryland and has studied art for three years at the Art Institute of Boston. They are self-taught antlerworkers who have originated both their products and their design. They now reside in Burkittsville, Maryland, next door to their Victorian chapel studio.



MALCOLM JONES was born in Connellsville, western Pennsylvania and moved to Salem, New Jersey in 1939. After graduation from Salem High School he served two years on Guam with the Marine Corp. While still in high school, at the age of 16, he worked for Anchor Hocking Glass Corp. as an apprentice mould maker. After his discharge from the Marines he returned to Anchor and finished his four year apprenticeship.

In 1975 Malcolm began doing craft shows, hand engraving brass door plates and belt buckles, using the skills learned as a mould maker. In 1983 he took an early retirement, and now devotes full time to his craft business, A Sign of Brass. 1983 was also his first year of participation in the Kutztown Folk Festival.

Malcolm and his wife, Eppie have one daughter, Jennifer.

All of the authors are participants at the Kutztown Folk Festival and are available on the grounds.

DAVID S. MARKS founded Folkcraft Instruments in 1974 as an outgrowth of his using the mountain dulcimer as an aid to teaching music in northeastern Vermont. In 1979 the company moved to northwestern Connecticut where they now make a variety of dulcimer models as well as hammered dulcimers, folk harps and several ethnic psalteries. David holds a B.S. in Education from Lyndon State College in Lyndonville, Vermont and has completed graduate courses in Music Education at Boston University, in Education at St. Michaels College in Vermont, and Administration at the University of Vermont. This year will be his tenth as the old-time instrument maker at the Kutztown Folk Festival.



J. ERNEST MILLER has been Secretary of the Kutztown Lions since 1981. It seems in Kutztown secretaries last a long time, for he is only the fourth secretary of the club. Since joining the Lions in 1978 Ernest has been very active. He has served on the board of directors since 1980, attended six state conventions and four international conventions. With the membership of the Kutztown Lions reaching 110, a certain amount of time must be given to keep all the records up-to-date. Ernest is a wood-pattern maker by trade, is married and he and his wife Lucy have two daughters.



GREGORY PETRICK was born and raised in Bucks County, Pennsylvania, and currently resides in Southampton with his wife and two sons. He received his Bachelor of Science degree and teaching certificate in industrial arts from Millersville State College in 1977. For the past ten years he has been owner and operator of his own craft business, displaying his silhouette and stained glass throughout the Northeast at arts and crafts exhibits. Greg has been an active participant in the Kutztown Folk Festival for seven years.



PATRICK RUDOLPH, when not creating his wizardry with his marionettes and wood toys, is an art teacher for the Baltimore County School District in Maryland. Married and the father of three, he enjoys demonstrating his puppets to children of all ages. Along with his wooden marionettes, he has designed a line of original toys utilizing a variety of naturally colored woods (not commercial patterns) to create unique and sturdy playthings.



PAUL AND DEBORAH SHETROMPF were born and raised in Lancaster County, PA and currently live in Mt. Joy, PA.

Paul is a graduate of Solanco High School and Deborah is a few credits away from completing a bachelors in Psychology from Millersville University.

The three years that we have so far been at the Kutztown Folk Festival have been very exciting. Most people have never seen the art form of intaglio. We have had the opportunity to educate and create interest in this rare art form of intaglio.



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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; and third, using the proceeds for scholarships and general educational purposes at URSINUS COLLEGE.



Pennsylvania REDWARE

by C. Ned Foltz



Don't miss Ned's demonstration of sgraffito on his beautiful redware.

Pennsylvania redware is America's oldest form of pottery making. Bringing the tradition from Germany, the first potters to work in this part of Pennsylvania found an abundance of red clay. As early as 1630, and as late as 1950, redware was made in this area using the same traditional methods that were used for generations in Europe.

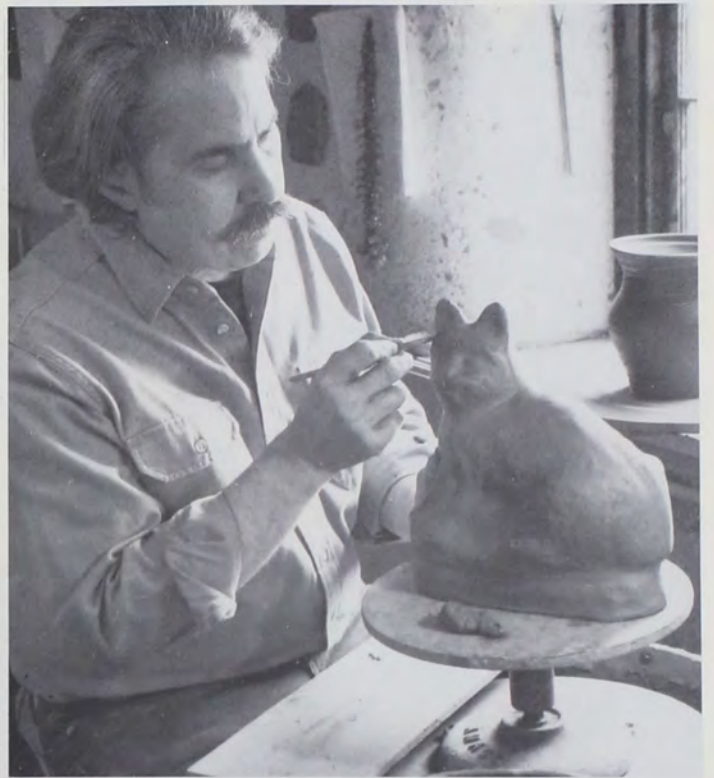
Beginning in the mid-nineteen fifties, redware was made using more modern methods of production. The methods of glazing and firing were new, but the old techniques of decorating were revived.

At the Foltz Pottery we have been making redware since 1962, making us one of Pennsylvania's oldest working redware potteries. All of our pottery making follows the traditions of the old redware patterns. We begin the process by using the red clay still found in great abundance in this area. When I started to make





Ned sometimes uses the old style potter's "kick" wheel, when crafting his pottery.



The Foltz sgraffito designs are copies of old patterns.

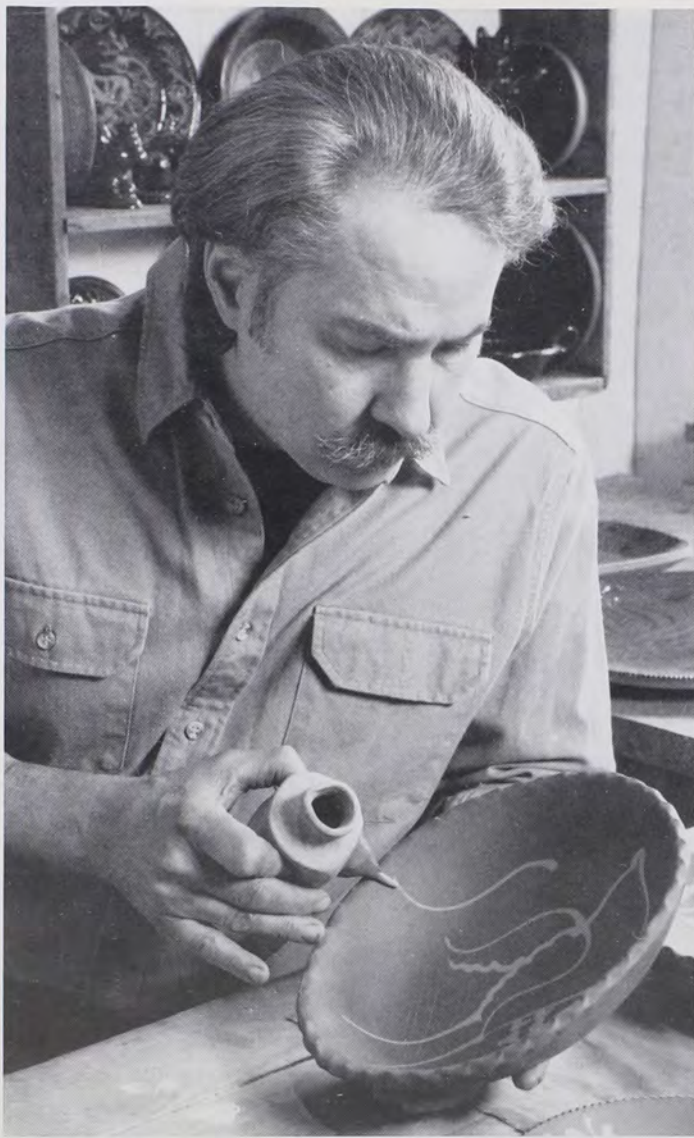


pottery twenty-five years ago I actually went out with a shovel to dig clay. Today we use a machine to grind our clay and a jug mill, or clay mixing mill, to mix the clay. This mixing was originally done by horsepower.

The old pottery was shaped using the familiar kick wheel to hand shape the plates, bowls and cracks. This wheel is turned with your feet. I still use the kick wheel for turning, but I do have an electric motor on one of the wheels when more speed or production is needed.

The other method of shaping plates is over a mold. The clay is rolled out like dough, cut into a circle or oval and shaped over a clay or wood mold. This method is also very old. All our molds are either old ones or made from old molds.





We also use the same method as the early potters used to decorate their pottery. Although some pieces are left plain, most are decorated with a light cream-colored clay called slip. Slip is trailed, not painted, on the surface of the newly formed pottery to make designs such as flowers and birds. An interesting part of slip trailing is the tool used — a clay cup with a hollow turkey quill. A cup with many turkey quills is used to make the plates with wavy lines.

The other method of decoration is called sgraffito. Sgraffito pottery again begins with the plate being formed; then, after sitting for awhile, the same slip is painted on the entire surface. After the slip dries a sharp knife is used to cut through the clay, leaving the red clay. We then add a touch of green to our pottery with a glaze made from copper oxide.

After the pottery is decorated it has to dry for two weeks. A coat of glaze is then applied to the surface. All our glaze is lead free and can be used with food.

Ned demonstrates the use of the single and multiple turkey quill and cup method of slip painting.



Pictured are outstanding examples of Foltz slip pottery.



After the glazing the pottery is fired in a kiln, very slowly, eight-to-ten hours, to 1850 degrees. The old redware was fired using wood; we still have a wood kiln but more often use electric.

Space does not permit a complete description of our tile making, but, it is basically the same method we use in our plate making. One of the most interesting things the early potters made was tiles for roofs, and even today roofs of early-18th century tiles can be seen in Lancaster, Berks and Lebanon counties. We do make the same type of roof tiles, but today they are used mainly in restorations.

I hope I have given you some basic information about redware. If you have any questions while at the festival, please stop by our tent on the commons where we demonstrate how our pottery is made.



The Foltz roof tiles are made to restore the 18th century roofs found in the surrounding Pennsylvania counties.

INTAGLIO



An Ancient Art Form



Revived in a Modern Medium



by **PAUL & DEBORAH SHETROMPF**

ed it for seals, amulets and wall carvings. The art died out, but was revived during the Renaissance and used on glasses and vases.

In the early 1940's Dr. Rohm and Dr. Haas invented a material they called acrylic which is a clear glass-like substance that is virtually shatterproof and weather-proof. During those early years acrylic was considered top secret and used only by the armed forces of the U.S. for airplane windshields and instrument covers.

It is believed that one of the servicemen accidentally scored the surface and inadvertently recreated the lost art of intaglio.

Currently there are only a few true acrylic carvers in the world. The art is again becoming rare, mainly because it is a difficult technique to master. There are no teachers so you have to develop your own style. It took Paul three years to develop and master his rose design. But the persistent effort has paid off, for even members of the American Rose Society recognize the lifelike appearance of his roses.

Another major reason the art is so rare is the advent of modern methods of mass production using molds. The molding process takes no skill, and the first piece looks exactly like the last.

We, however, feel quite differently about the making of the Shetrompf collection. We strive for originality — we use no patterns so each piece is truly a one-of-a-kind



As you walk up to the display of the Shetrompf collection you'll hear a familiar sound. It's the buzzing of a drill that sounds like a dentist office. Actually we are not drilling teeth but hand carving in acrylic by an ancient technique known as intaglio. Intaglio is a method of carving in which the design is cut into the background so that no part projects above the surface; it is commonly used for stones and gems. My husband Paul and I would like to share with you a brief history of the ancient art of intaglio, and the way in which we have adapted it to the modern medium of acrylic.

Intaglio seals — with the design cut in reverse so that when pressed in soft wax or clay they left an impression in relief — were discovered in Mesopotamian tells dating to 4000 B.C. The technique was also popular in ancient Egypt in wall carvings, and the Romans too us-



The American Rose Society recognizes the life like appearance of Paul's roses.

The Shetrompf Intaglio can be custom made for special occasions.



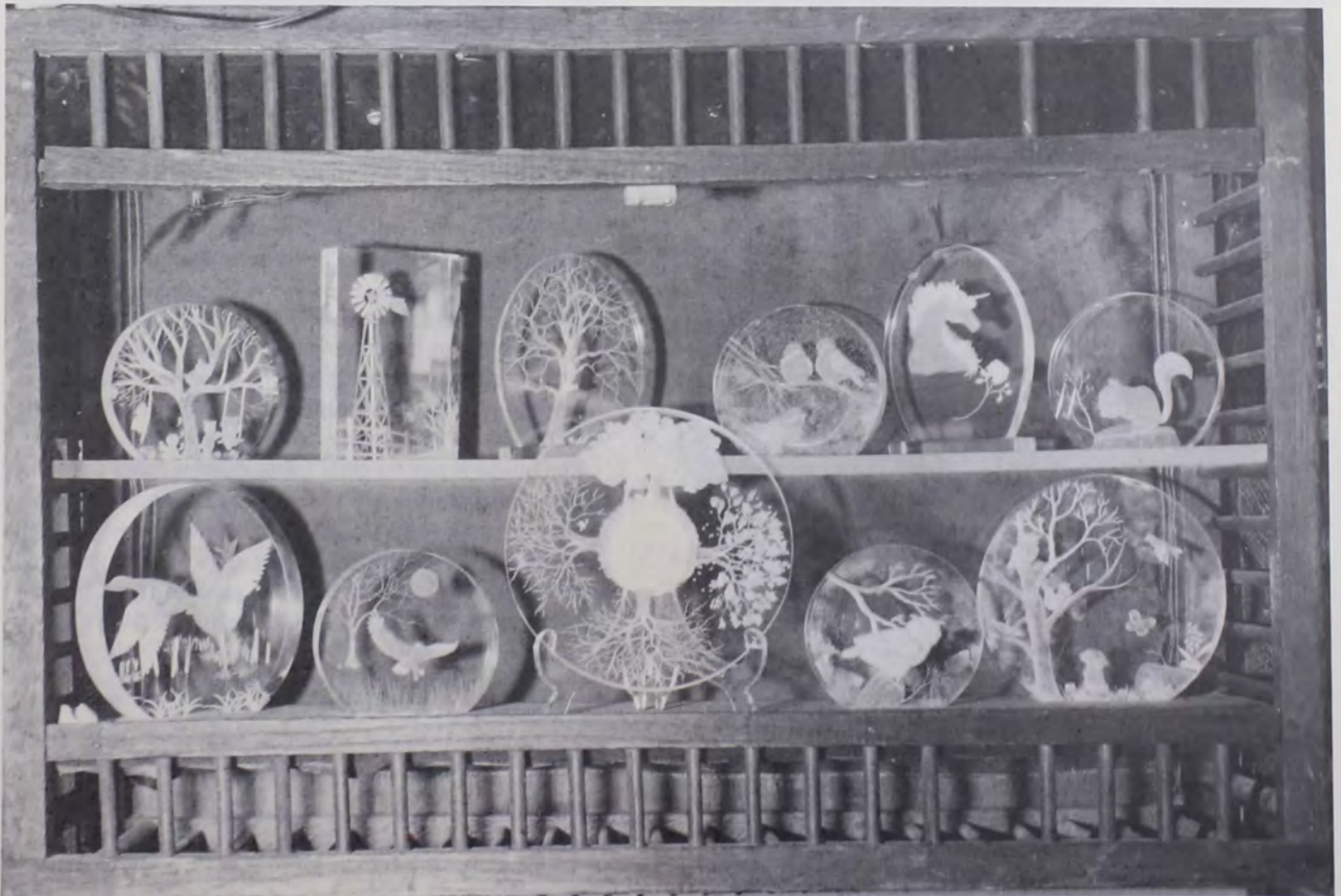
original. Each step in making the Shetrompf collection is done by hand. We cut the shapes from a four by eight foot sheet of acrylic; sand each one several times, starting with coarse and working to fine sandpaper; buff each shape to a crystal clear finish; and finally, take the shape, and from the back surface by a series of nondescript movements carve our original designs into the finished shapes. When you turn the piece over to look at the front it appears as a three dimensional image. The designs look so real many people think, at first

glance, that we have embodied a real rose or other figures inside the acrylic. But each cut is done by hand.

Through the years of working at carving acrylic we have developed a wide range of original designs. We currently have nine limited edition series and do special order work.

Our desire is to educate people about the art of intaglio and thereby increase interest and keep this wonderful art form alive.

A wide range of designs are available, each different from the other because they are handmade.



Silhouette Glass



by Gregory A. Petrick

There are many legends about the discovery of glass. Even as far back as the Egyptians in 2000 B.C., glass was used. The first recorded use of glass for windows is found by St. Jerome in A.D. 442 and introduced in Britain in A.D. 674 by Benedict Bishop. The first full account of the stained glass industry was written in the 12th century by a monk named Theophilus.

It is in medieval churches that the best examples of early glass work can be found. In these places of worship, stained glass windows were more than beautifying elements; they were also intended to foster, ennobling emotions and, for parishioners who could not read, depicted scenes of Biblical history as well.

By using the art of stained glass and the idea of depicting scenes, Greg Petrick has created unique window hangings. In each creation the center scene is the focal point and the glass is used as a framework to enhance the image.



Gregory will be happy to discuss his silhouette glass craft, at the Festival.



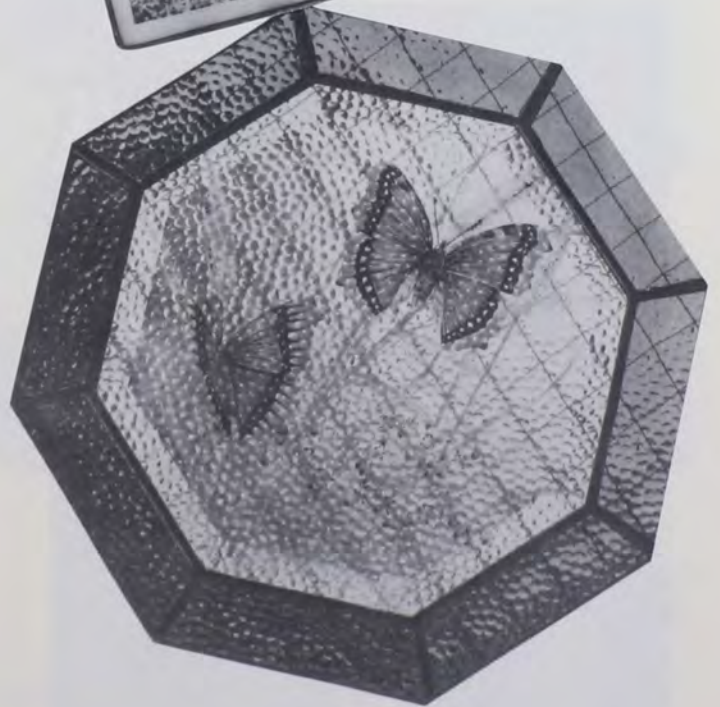
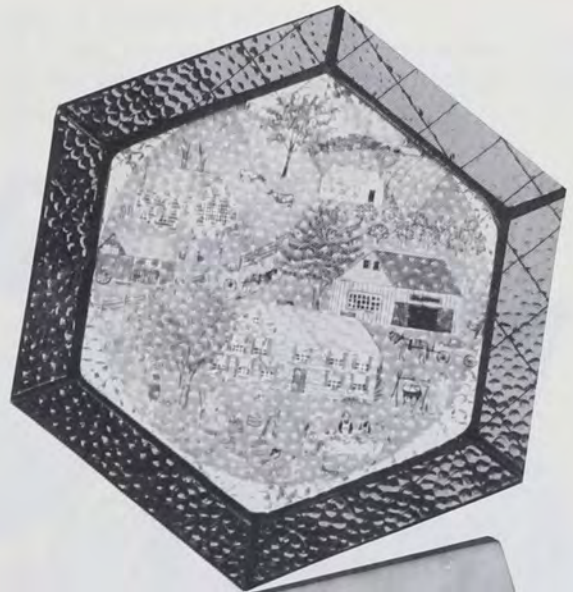
The glass comes in large flat sheets. These sheets can be either hand-blown or machine made. If handmade, the thickness throughout a sheet will vary along with the light transmission. It is this effect that causes the streaky and swirly colors to enhance an image. Machine made glass can either be translucent or opaque. It is always smooth and of a uniform thickness. Because of this, the depicted image is always put on this type of glass.

The image is put on glass using either a hand-cut stencil or a photographic silk screen. The latter method uses special films and chemicals to put a detailed photograph or design on a silk screen. Glass inks are then poured onto the screen and a squeegee is used to press the ink through the screen, either directly onto the glass or onto a transfer. Once the image is on the glass it is then baked in a kiln so that the inks permanently adhere to the surface of the glass.

Traditional Pennsylvania Dutch designs are to be found in the Petrick craft.

Greg has taken some of his original photographs of Amish life and other scenic pictures and captured in detail on glass what others do on paper. Once these images are on glass, he incorporates his pieces into window hangings, and onto wall boxes, napkin holders, and many other handmade items. The light transmission through the glass is a very important factor in picking out a piece of glass to go with a picture. Greg enhances his pictorial images with the streaks and swirls and flows of the glass. For example, blue streaky glass may give the effect of clouds and sky, while yellow may depict a bright sunny day. After the glass and picture are decided upon, each design is drawn out and a template or pattern is made. These templates are then layed out on the glass and traced. Each piece is hand-cut using a small wheel glass cutter. The pieces are then joined by the copper foil method: each piece is individually hand-wrapped using copper foil tape; the tape is pressed down to stick to the glass; and the pieces are joined together with solder both front and back. The finished piece is then washed in hot soapy water and packaged.

An artist or craftsman must continually be creating new designs to be successful. Many of these are created by utilizing the natural shapes which form while breaking glass; or the penetration of light through the glass may change the design. And, combining other elements — wood, for example — with glass makes it possible to create many new items such as clocks and lamps. To continually come up with new designs is the challenge for the artist or craftsman. Greg has successfully met this creative challenge and has been producing quality works of art for about 10 years.



Greg has been producing "glass art" for about 10 years.

Marionettes

by Patrick
Rudolph



Say “marionette” to someone, and most of them will think of the famous “Punch and Judy” puppets. Marionettes have been used as entertainment for over 200 years, but puppetry now is becoming a lost art.

Usually made from wood, these puppets, worked by a controller and strings, can seem lifelike. Hinged arms and legs, combined with a movable head, come alive as they walk and talk. Adults are fascinated — many people have never before seen one “working”; and children often relate to them as if they’re alive.

Patrick Rudolph creates these characters the way they were made years ago. A wood body, joined by muslin with hinged knee and foot joints, is made by hand. The heads are either hand-carved, or a mold is made from an

original head and then is "poured," much as a fine doll is made. After painting the details, the puppets are dressed in appropriate outfits to represent any character, real or imaginary: an ugly witch; a farmer; a

clown; or a beautiful princess.

Not only are these finished puppets used in productions, but as each one is an individual, they are also collected as art pieces.

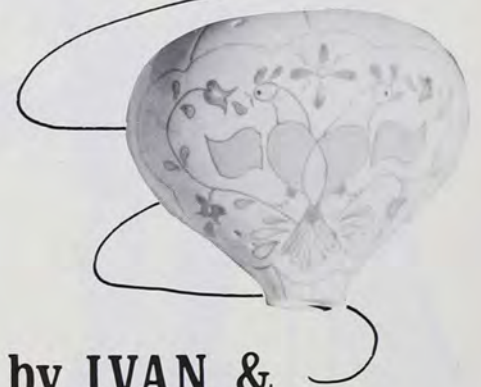


Patrick's skilled hands and imagination produce the basic body and the costumes for his little marionette characters.

Ceramics



*Has it really
been 25 years!*



by **IVAN &
LORETTA BELAC**

Little did we realize in 1957, the year Ivan was discharged from the Air Force, that we would be spending part of our summer each year at the Kutztown Folk Festival.

Each year from 1958 till 1961 we helped Ivan's sister, Ann, in her booth at the Folk Festival. Ann, who signs her Pa. Dutch art "Ivanna," has participated in the folk festival since 1950.

Seeing all the pretty things that Ann made led Loretta to a desire to create also.

With Ann's guidance, encouragement and help Loretta was on her way. Ivan had helped Ann cast molds prior to going into the service.

In 1962 Faith, our oldest child, was starting 1st grade. Additional income was needed for tuition and uniforms. Ann suggested we take a booth at the Festival for that needed income.

This seemed like a good way to earn this needed extra money and stay home with the children. Besides Faith there were Kass and Marc.

Those first few years the front counter was two boards wide; the back part of the stall was covered and draped down to the floor so the children had a place to sleep. It was a family affair from day one. None of the children has failed to attend at least one day since then.

Our work consisted mostly of little animals, bud vases and useable items such as cups and bowls. At first the animals had a peculiar look, as each seemed to be cross eyed. Loretta felt she would never learn to paint eyes, but Ivan got a stack of newspaper out and illustrated how to paint eyes and said, "You can do it!" She practiced and practiced. Now you can see her beautiful faces on anything she paints.

And, like life, the more one practices at one's work or craft the more one learns and the better one becomes at their craft.

Every May we get the "Kutztown jitters". What are we going to make this year for sale? What's going to be a good "Pot Boiler"?

A "Pot Boiler" to us is a good selling item. Something that will catch a lot of people's eyes.

We know the standard things they love. Our cut pumpkins, antique-looking Santas, wind chimes and country items are some favorites.

Every year we want to leave you with something new, small and moderate in price; something very tempting for you to purchase.

In past years one of our best "Pot Boilers" was hand painted river stones. One of our favorites had "Turn me over" painted on one side, and on the other, "Thanks I needed that". Ivan made a few extra trips to the river that year.

Another time we made good use of an egg cup mold that wasn't selling. We left off the small end of the cup and used only the larger end which we glazed in bright crystal colors, planted with starter house plants, and

We used to sign our pieces "Hand Crafted by Belac." That was too long to paint so it became "Belac Crafted." Today we are known to all of our customers and friends as "Belacraft." We seldom sign anything anymore, but we have been told people can spot our work anyhow.

For any of our customers who might have pieces marked "Lil Crafters," these were the work of our children, Faith, Kass, and Marc. They all started painting when they were 8 or 9, and as soon as they could prove they knew how to count money and make change they were allowed to sell at the booth. When Faith was 13 and Kass 12, they became Kutztown clerks for Belacraft; Marc, at 11, helped in construction and clean up, and also carried boxes and ran errands. Today — 25 years later — not only do our children still help us, but sometimes their children are in tow, under the curtains.

Some of the popular pieces produced by the Belac craftsmen.



placed in a simple macrame hanger. They were really popular, and Faith would have them sold before we got them out of the kiln. In fact, folks taking them home must have felt the heat of the kiln. Now that was really "hot" merchandise.

One year we made multi-colored wind chimes in animal and Pennsylvania Dutch designs; this allowed us to utilize broken greenware and partially used jars of glaze. We hung chimes all over our porch to test them for sound and durability. One of our Quakertown neighbors told us she always knows when it's Kutztown time because she doesn't hear the chimes from our porch. She lives a block away!

We know that we will sell so many of this and so much of that, but it's always a thrill to find that special "Pot Boiler."



The nine days of the Kutztown Folk Festival is always a special time for us. We have 25 years of Kutztown memories of friendships with customers, stand workers and other fellow craftspeople. Our early Kutztown days led to our full time ceramic gift business, and to teaching classes at senior citizen's centers, at night school programs in area schools and to students at home one night a week. From the first year we have loved our Kutztown Folk Festival days. Reflecting back we never would have dreamed that it would lead to a life revolving around ceramics. It's a real thrill when we think of all the homes our work goes to and the pleasure it gives to people.

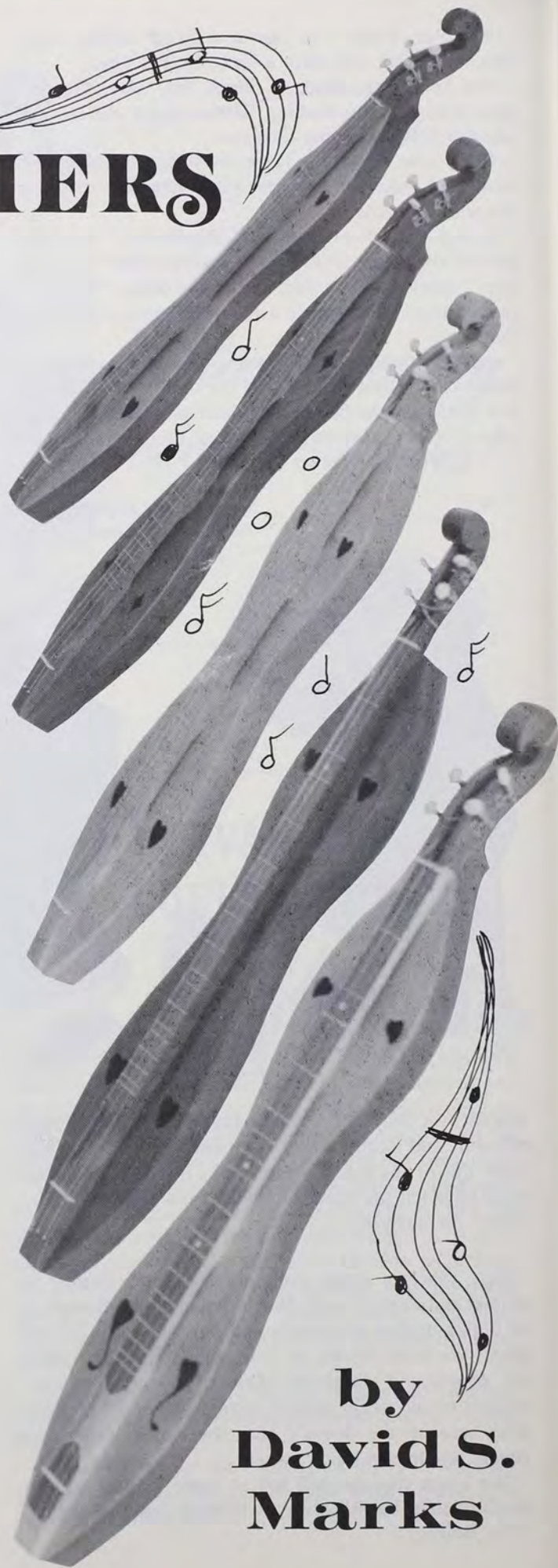
So we'll be seeing you once again at the Kutztown Folk Festival.

FRETTED DULCIMERS

Construction of the fretted dulcimer has had many refinements since its ancestor the German Scheitholt or "box zither" was first brought to this country by early Pennsylvania Dutch settlers. During the seventeenth century variations of the Scheitholt evolved in the folk cultures of France, Sweden, Norway and Holland. These modifications created new instruments that were adapted for the musical culture of these countries.

As immigrants from these countries arrived in the United States, memories of the music and song from their homelands lingered in their minds. Being poor, it was unlikely they were able to bring any instruments with them on their journey. When some of these peoples settled in the Appalachian Mountain region of the southern United States, it was only natural for them to try to recreate from memory these sounds from their past. Instrumentally, the outgrowth became the fretted dulcimer which was a composite of instruments from these diverse European cultures.

One reason why the dulcimer developed in the Southern Appalachians was its ease of construction. Until recently, the building techniques for this instrument had been transferred within the bounds of oral tradition. This accounts for the wide variety of shapes and materials used in dulcimer construction. Dulcimers were generally built according to the following methods, although the specifics were determined to a great extent by a maker's experience, taste, and access to tools and materials.



by
**David S.
Marks**

From the virgin forests, wood from trees such as walnut, cherry, and poplar could be easily obtained for building a dulcimer. The logs from these trees were cut open with a crosscut saw or by a sawmill if there was one in the area. This provided rough planks that were thinned to the proper thickness with a hand plane or a drawknife, accounting for the roughly finished wood in early instruments. After the wood had been hewn to its final dimensions, the sides were bent with steam and then placed in a mold to set. The top, back, and sides were then glued together in a shape resembling a teardrop or an hourglass with hide glue which was obtained from melting down the hoofs and cartilage of animals. The head and the fretboard were then glued to the body of the instrument.

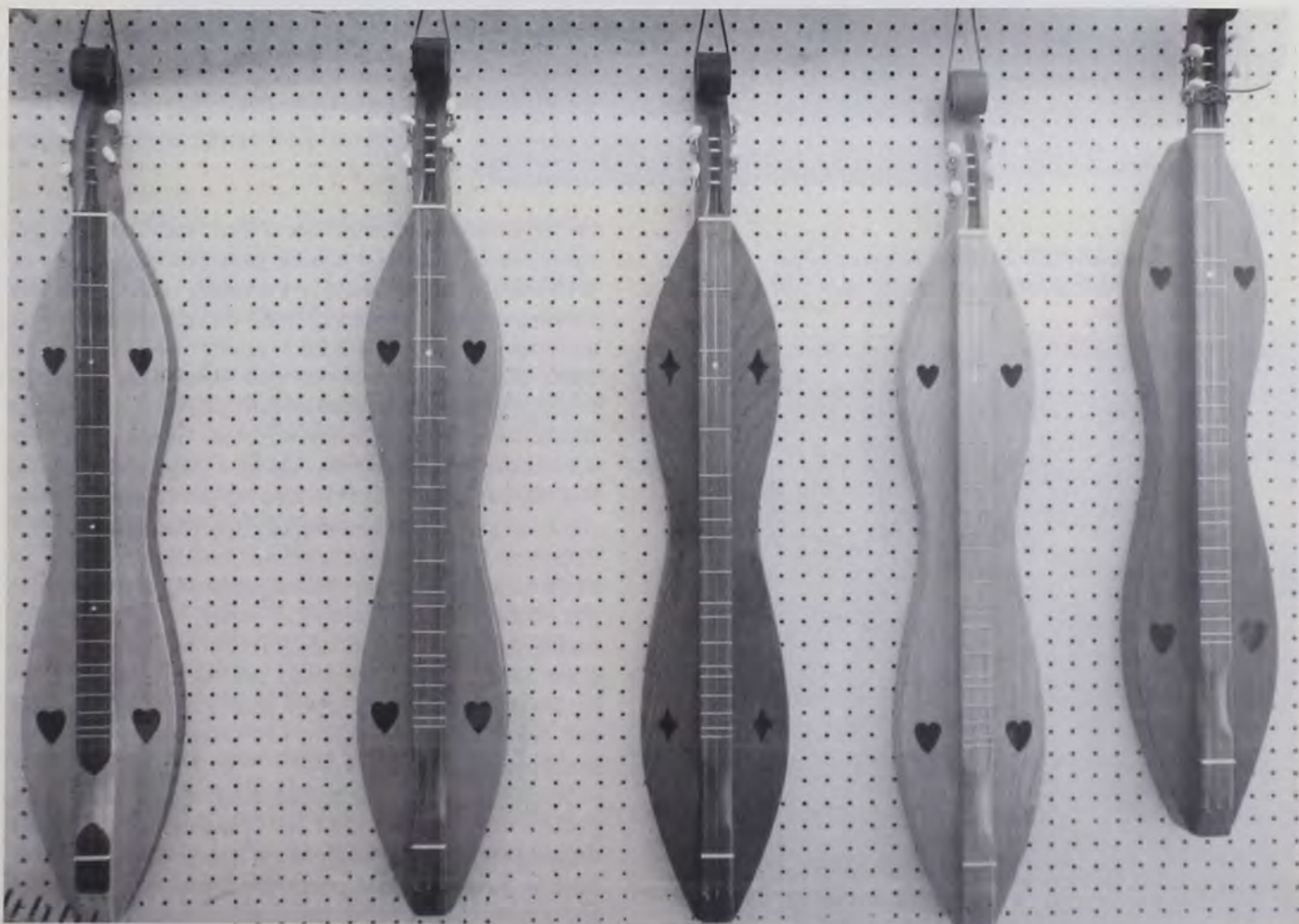
The specific features of different dulcimers varied greatly. Most had between two and eight strings of gut or anvil-hammered iron wire, although three or four strings was the most prevalent. A violin-type scrollhead was common on dulcimers, although much less elaborate in design. The soundboards had either two or four sound holes in the shape of diamonds, hearts, circles, or f-holes. Wooden tuning pegs, almost identical to a violin's, were most commonly used. Hand forged metal pins, squared off at one end so that they could be

adjusted with a clock winding mechanism, also served as tuning pegs. Early dulcimers were frequently painted instead of being finished with clear lacquer or oil as instruments are today.

The fret arrangements and the fret materials varied greatly. Some instruments had frets under the first string only, others had frets under all of the strings, while others had a combination of long and short frets. Frets were most commonly fashioned of easily accessible broom maker's wire, although iron or brass wire was sometimes used. To form a fret, wire was bent in the shape of a staple and then driven into the fingerboard. Occasionally bone or ivory was carved into frets and glued on the fingerboard.

Dulcimer building today has become a fine art with the aim of producing a functional instrument with visual and tonal aspects of the highest quality. The wood used (still primarily walnut and cherry) is kiln-dried to a humidity content of seven to eight percent. Pieces are chosen for their grain pattern and resonance characteristics, and are then re-sawn and smoothly thickness sanded to exact tolerances. Fingerboards are milled on a jointing machine to eliminate any possibility of warp and twist. The fret pattern is layed out

Fretted Dulcimers come in various shapes, but the hour glass shape made of walnut or cherry wood, are the most popular. Tone hole shapes may be f-holes, heart shaped or diamond shaped.





David or his associates will be happy to demonstrate the beautiful tone of the Dulcimer, and allow you to try them for yourself.

The Highland Folk Harp is another instrument that is making a "come back" at the Festival.



mathematically to insure accuracy. Fret slotting is accomplished by a custom built gang saw which cuts all the slots simultaneously, maintaining the established spacing and also precise thickness and depth of cut. Fret material today is a specially made "T" shaped wire made of a mixture of nickel and silver. This combination prevents a string from vibrating beyond the point at which it was fretted. Strings are made of tempered steel wire and are available in thickness increments of one thousandth (.001). This allows a builder to choose string combinations which best enhance the sounds of their instruments. While some dulcimer builders continue to use wooden tuning pegs, most are using a geared type peg, similar to that used on a guitar, to allow greater tuning accuracy and playing flexibility. Most of the glues used in assembly today are of the plastic resin type. Unlike hide glues, these glues do not become dry and brittle and are resistant to changes in temperature and humidity.

While externally the dulcimer has taken on a more polished appearance, the basic teardrop and hourglass shapes are still the most common today. Also, tone hole designs have remained much the same with the heart and f-hole shapes being the most popular. Internally,



The versatile Hammered Dulcimer can play music from bluegrass to baroque.

however, builders are constantly trying different schemes to improve tonality and resonance. Some of the more common techniques today include: hollowing the underside of the fingerboard to allow freer soundboard vibration; and variations in body depth and width; variations in wood thickness; and various internal bracing patterns. The goal is to produce a dulcimer with a sound distinctive to its builder that will be enjoyed by the eventual owner. What *is* the “best” sound is a subjective opinion and one that all instrument builders of every type are constantly trying to find.

The fretted dulcimer today is enjoying a renaissance unlike any it has ever enjoyed in its history. From its beginning as a simple folk instrument of immigrant settlers rooted in the Southern Appalachian mountains, it has begun to emerge as a respected instrument in its own right. There are scores of books available on playing the dulcimer as well as many tapes and records of performers who earn their living by playing it. There are more dulcimers being built today than at any time in the past. People today have rediscovered what some of their ancestors already knew: the unique sound and simple beauty of the fretted dulcimer.

The lightweight curved hammers produce an airy-piano like quality to the Hammered Dulcimer



St. Michael's Lutheran Church

Satisfying the Hungry



by Lee S.
Heffner

He satisfieth the longing soul, and filleth
the hungry soul with goodness.

Psalm 107:9



The author is ladeling the St. Michael's famous chicken corn noodle soup.

Parishioners and friends of St. Michael's Lutheran Church have been whetting appetites and feeding thousands of Folk Festival visitors for the past twenty-one years. This year, the 39th anniversary of the Kutztown Folk Festival, is the church's twenty-second year of commitment to satisfying the hungry.

St. Michaels is a "union" church — two separate congregations share one building — and when the United Church of Christ's Women's Guild severed their connection with the Festival in 1966, we Lutherans were asked to consider continuing the project. Our "pioneer" committee included: Mr. and Mrs. Paul Borkey, Mr. and Mrs. Lester Wessner, Mr. and Mrs. Charles Bobbenmoyer, and Mr. and Mrs. Ray Wagner. Of this original group, Mr. and Mrs. Wessner are the only members still actively involved in the planning and organization of the project today.

Former Pastor Martin L. Zirkle, S.T.M. (Pastor Emeritus since 1977 and now retired and living in Frederick, Md.) presented the project to the church council and favorable action resulted. This governing body then voted to lend \$150.00 to the committee in order for it to begin the project. Members of the committee also contributed needed funds for the initial operation, and with a total of \$451.00, St. Michael's Lutheran Church had begun a project of fellowship that continues to this very day, twenty-two years later. (During the first year, the U.C.C. Guild loaned equipment to us for \$150.00).



This platter consists of Dutch scrapple, whole brown potatoes, dried corn, rivvel soup, a salad, bread, apple butter, schmearcase and raisin pie for dessert.

Needless to say, a project of this scope demands lots of willing workers as well as disciplined organization to successfully prepare and serve the two traditional platters for which St. Michael's is noted. These include pork, sauerkraut, dumplings and *ponhaws* (Dutch scrapple), dried corn, and whole brown potatoes. Both platters include bread, applebutter, and *schmearcase* (cottage cheese).

Other menu items include *milch rivvel supp* (milk soup with dough balls), *welsh-karn supp* (chicken corn noodle soup), sweet-sour, bacon and chicken salads, sandwiches — hot chicken, chicken salad, summer bologna, ham, cheese and ham, and Pennsylvania Dutch style barbecue, pork and chicken, with or without barbecue sauce.

The dessert and beverage menus include lemon strip, cherry, shoofly, rhubarb crumb, coconut custard, raisin (funeral) pie and apricot pies; and Pepsi, diet Pepsi,

Teem, lemon drink, orange drink, iced tea, white or chocolate milk, and hot tea and coffee are the drinks available.

The Folk Festival Committee of St. Michael's Lutheran Church currently consists of fourteen very busy people. Job delegations include: a general chairperson, cashier/treasurer, breakfast supervisor, hostess, waitress/waiter coordinator, equipment supervisor, supplies/ordering supervisor, and station managers in the areas of beverages, dishwashing, pies/sandwiches, and general kitchen supervision.

Until 1986 the church served only noon and dinner meals. A new venture, offering a typical Pa. Dutch style breakfast, was begun at the request of the leadership personnel of the Pennsylvania Folklife Society. Then, too, we also moved from a large tent structure to a huge roofed area directly across from the Zion United Church of Christ facility where family-style meals are served.



This Dutch platter consists of roast pork, sauerkraut, dumplings, chicken corn noodle soup, a salad, bread, apple butter, schmearcase and pie for dessert.

The breakfast menu includes: eggs (any style), hash browns, pancakes, French toast, meat (choice of bacon, sausage, scrapple, and ham, creamed dried beef on toast), limited choice of cereal, and beverages of coffee, tea, orange juice and milk.

In the summer of 1979 St. Michael's published its first congregational cookbook. The Berks County area traditionally is noted for its good food. This project has been influenced by the church's participation at the Folk Festival, since many visitors do ask about certain favorite menu offerings, most notably the chicken corn noodle soup and several kinds of pies.

St. Michael's Lutheran Church is grateful for the many lasting friendships that have resulted from its annual participation at the Festival. Visitors do let us know when they return for good food, conversation, and fellowship.



Pennsylvania Dutch shoofly pie is a favorite, but St. Michael's also serves lemon strip, rhubarb crumb, coconut custard, raisin, cherry and apricot pies.



After twenty-two years of "Satisfying the Hungry" at the Festival, the congregation of St. Michael's still willingly and cheerfully give their time and hard work to this worthwhile project.

FRESH FRUIT DISHES



FRUIT PIES



FAMILY STYLE DINNERS

Festival Focus

CORN-ON-THE-COB



ROAST CHICKEN



STICKY BUNS · POTATO CAKE · MUFFINS

on Pennsylvania Dutch Food



MOLASSES COOKIES



APPLE DUMPLINGS

APPLE BUTTER MAKING



ICE CREAM CONE SUNDAES

POT PIE MAKING



HOME CURED MEATS

SEMINAR STAGE PROGRAMS

2

FOLKLIFE SEMINARS ON THE PENNSYLVANIA DUTCH CULTURE

11:00 A.M. **HEIDELBERG POLKA BAND**

Old songs and traditional marches are presented by Lancaster County's finest musical group which is directed by James K. Beard.

11:30 A.M. **PENNSYLVANIA DUTCH COSTUMES, PLAIN AND FANCY**

An introduction to the Pennsylvania Dutch through their historic and present-day costumes is presented by John E. Stinsmen.

NOON **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 Michael W. Rhode.

12:30 P.M. **PENNSYLVANIA DUTCH FOLK ART AND HOME HANDICRAFTS**

Interviews and demonstrations of fraktur, schreneschnitte, and other decorative arts are presented by John Dreibelbis.

1:00 P.M. **METAL CRAFTSMEN**

Experts in various metals discuss and display their different products and techniques in this program which is hosted by Thomas Loose.

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 Ann S. Burrows.

2:30 P.M. **PENNSYLVANIADUTCH FOLK MUSIC**

Dialect songs and other Pennsylvania Dutch folk music are presented by Karlene and Keith Brintzenhoff.

3:00 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.

3:30 P.M. **LIFE AMONG THE AMISH**

An intimate view of Amish life is presented by their neighbor, Mel Horst.

4:00 P.M. **SNAKE LORE**

Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture are narrated by Daniel T. 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.



2

Number refers to Seminar Stage location on back cover map.

1

Programs on the MAIN STAGE

Numbers refer to locations on back cover map.

12:00 Noon HEIDELBERG POLKA BAND

The band is directed by James K. Beard.

12:30 P.M. FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL

This program is hosted by Jane Stinsmen.

1:00 to 2:30 P.M. MUSIC AND SONGS AND THE PENNSYLVANIA DUTCH HUMOR

The music and songs are presented by Leroy Heffentrager and his Dutch Band. Mel Horst, as "Jakey Budderschnip," presents the Pennsylvania Dutch humor.

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

Keith and Karlene Brintzenhoff join Leroy Heffentrager and his Dutch Band to present some Pennsylvania Dutch folk music.



PENNSYLVANIA FOLKLIFE SOCIETY PUBLICATIONS

3

Festival Information and Programs

At the Festival Publication Tent - 9:00 A.M. to 7:00 P.M.

See insert card for subscription information on future issues of the *Pennsylvania Folklife*, including the 1989 Folk Festival Issue.



5

HOEDOWNING SQUARE DANCING • JIGGING

Time: Noon; 1:00 P.M.; 2:00 P.M.; 3:00 P.M.; 4:00 P.M.

This year, Lester Miller will call the squares for several hoedowning and jigging groups. After each hourly show, members of the groups will help the audience learn to hoedown.

Of course, Glenn Eckert and his Hayseeds will provide the toe-tapping music that makes the Hoedown Stage a success. Not only does the group play for our award-winning hoedown and jigging groups, the group also plays for those members of the audience who want to "give it a whirl!"

So, come and watch one of the hourly performances that happen each afternoon on the Hoedown Stage. Then, find a partner and join the fun! Even if you are unable to find a partner, join the fun anyway and we will find you one!

CHOOSE A PARTNER AND DANCE! (6:00 P.M. Free For All!)

Welcome to the 39th Annual K

A CLOSER LOOK AT THE WOND

June 25-26-2

4 FARM ANIMAL LORE



Place:
Farm
Animal
Lore
Tents

Time: 9:00 A.M. to 7:00 P.M.
Visitors should take time to visit
our living display of barnyard animals.

6



SHEEP SHEARING

Place: Hoedown Stage
Time: 12:30 P.M.

Experts demonstrate and explain various
sheep shearing techniques.

7



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Com
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A CELEBRATION OF EDUCATIONAL

10 GLASS BLOWING



Place: At the
Glass Blowing
Furnace

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

Veteran glass blower
demonstrates this ancient art.

12



METAL CASTING IN SAND

Place: Across
from School

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.

13



Gar
van
Per

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.

18



Prep
men

TZTOWN FOLK FESTIVAL

FUL *Pennsylvania Dutch* CULTURE

• 28 • 29 • 30, July 1 • 2 • 3 • 4



HORSESHOEING



Place:
Hoedown
Stage

1:30 A.M. & 3:30 P.M.
See the actual shoeing of horses
in the "Plain" Pennsylvania
country.

8



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.

9

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.

PROGRAMS • ENTERTAINMENT • HAPPENINGS

GARDEN TOURS



Place:
Herb Garden

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

Tours include explanations of
herbs which are popular with
Pennsylvania Dutch Cooks.

14



SCHOOL

(Dialect Lore)

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



BEEHIVE GAMES

Place:
Between
Tavern
& School

Time:

10:30 A.M., 1:30 P.M., 4:30 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.)

COUNTRY KITCHEN



PA. DUTCH COOKING
& CANNING

Place: The
Country Kitchen

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

See typical Pennsylvania Dutch
favorite recipes.

19



DR. BUMSTEAD'S MEDICINE SHOW

Place: The
Windmill

Time: 11:00 A.M.,
1:30 P.M., 3:00 P.M., 5:00 P.M.
Dr. Bumstead purveys his celebrated
Lenape Liquid to Folk Festival visitors.

20



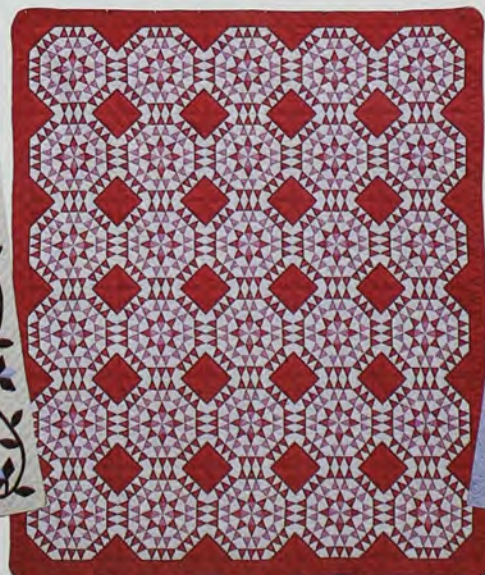
CHURCH

Place: Old Oley
Union Church
& Cemetery

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.

24th Annual Quilting Contest



FRAKTUR



SILVERSMITH



CALICO CORNER



Festival Focus

on 200 Folk Arts and Crafts



DOLL LORE



WOOD MOSAICS

PAINTED FURNITURE



ARTIST

LAMPMAKER



SPINNING



PEWTER

TINSMITH



LEADED GLASS SHADES



BREAD DOUGH SCULPTURE



POTTERY

RUG WEAVING

Festival Focus

FLY TYING

CORN HUSK DOLLS



WREATHS

PAINTED TIN



OLD TIME SANTAS

BLOCK PRINTING

Pennsylvania Dutch

HEX

SIGNS

by IVAN E.
HOYT



Pennsylvania *Deutsch* (Dutch) hex signs are a unique folk art that first appeared on the barns of Southeastern Pennsylvania in the middle of the 19th century. These colorful circular motifs are frequently called barn signs, and they are a somewhat mysterious part of the cultural heritage of the Pennsylvania Dutch community.

The mystery begins with their place of origin. No one knows exactly where the first barn was decorated with hex signs, but it is generally believed to have been in Berks County, Pennsylvania. It is curious that hex signs were not used in Germany, the homeland of the Pennsylvania Dutch. Hex signs are a folk art custom that spontaneously was born about 1850 and flourished through the early part of the 1900's.

A second mystery surrounding hex signs is the date of their origin. Although the exact date cannot be pinpointed, there is one theory that believes their appearance on barns coincided with the first mass production of paint pigments during the Industrial Revolution. Prior to this time barns were rarely painted because of the expense of buying hand-ground pigments. Manufacturing techniques made paint pigments affordable to the Pennsylvania Dutchman in quantities that allowed him to paint and therefore decorate his barn. He would purchase dry pigment from the general store and mix it with spoiled milk he had available due to the lack of refrigeration in this era. If he was a wealthier farmer he mixed his pigment with linseed oil which was a by-product of flax production.

The last, and most intriguing, mystery is *why* the Pennsylvania Dutch farmer/folk artist decorated that first barn. There is no conclusive answer but rather several theories. Some people believe the Pennsylvania Dutchman painted his barn for strictly decorative purposes or, as he himself would say, “chust for nice,” or “chust for so.” Others believe he decorated his barn out of vanity, to make his barn (his most prized possession) just a little bit better than his neighbor’s barn.

The most interesting theory is that hex signs are symbolic. Little documented evidence can be found to support this theory, but the legends and stories surrounding the symbols persist to this day. Most of the legends are very plausible. For example, the “distlefink” bird legend is said to have evolved from the gold finch, a bird commonly found in southeastern Pennsylvania. The Dutch farmer observed the goldfinch pulling the fuzz from the thistleweed (to line its nest) and eating the thistle seed. He began to call it a “thistlefinch,” but with his German accent was thought to be saying “distlefink.” This is how the traditional bird motif got its name. The legend goes on to say that by pulling the fuzz from the thistle and eating the thistle seed, the distlefink eliminated the weeds from the farmers field and brought him better luck or success with his crop.

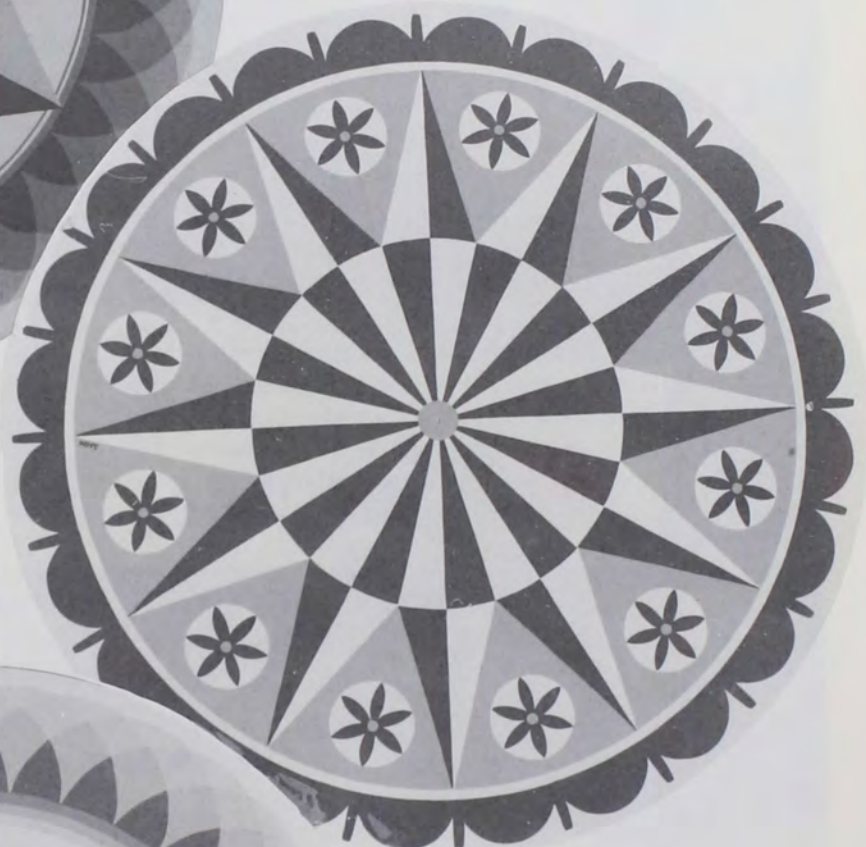
Hence the “distlefink” is said to symbolize good luck or good fortune. Each motif on hex signs has a corresponding symbol. Oak leaves for strength, maple leaves for serenity, unicorns for wisdom and piety, etc. Even the borders of hex signs have symbolic significance, with some meaning long life and others meaning smooth sailing on the “sea of life.” None of the symbols have negative connotations.

While little is known about the origin of hex signs, it is known that the first hex painter was the farmer-folk artist who climbed a ladder and marked off his barn with circular geometric patterns, using a crude string compass and a straight edge. From this early beginning the craft was passed to itinerant barn painters who included hex signs as part of the job when painting a barn.

Today, only a handful of craftsmen keep the tradition of hex sign painting alive, and they paint mostly on panels rather than barns. In addition to myself, Bill Schuster and Johnny Claypoole represent the craft at the Kutztown Folk Festival. Our three different styles exhibit a wide array of colors and designs. From the traditional geometric hex signs to the more fanciful birds, florals, and hearts they celebrate the rich cultural heritage of the Pennsylvania Dutch.



Ivan carefully handpaints each of his traditional Hex Signs.

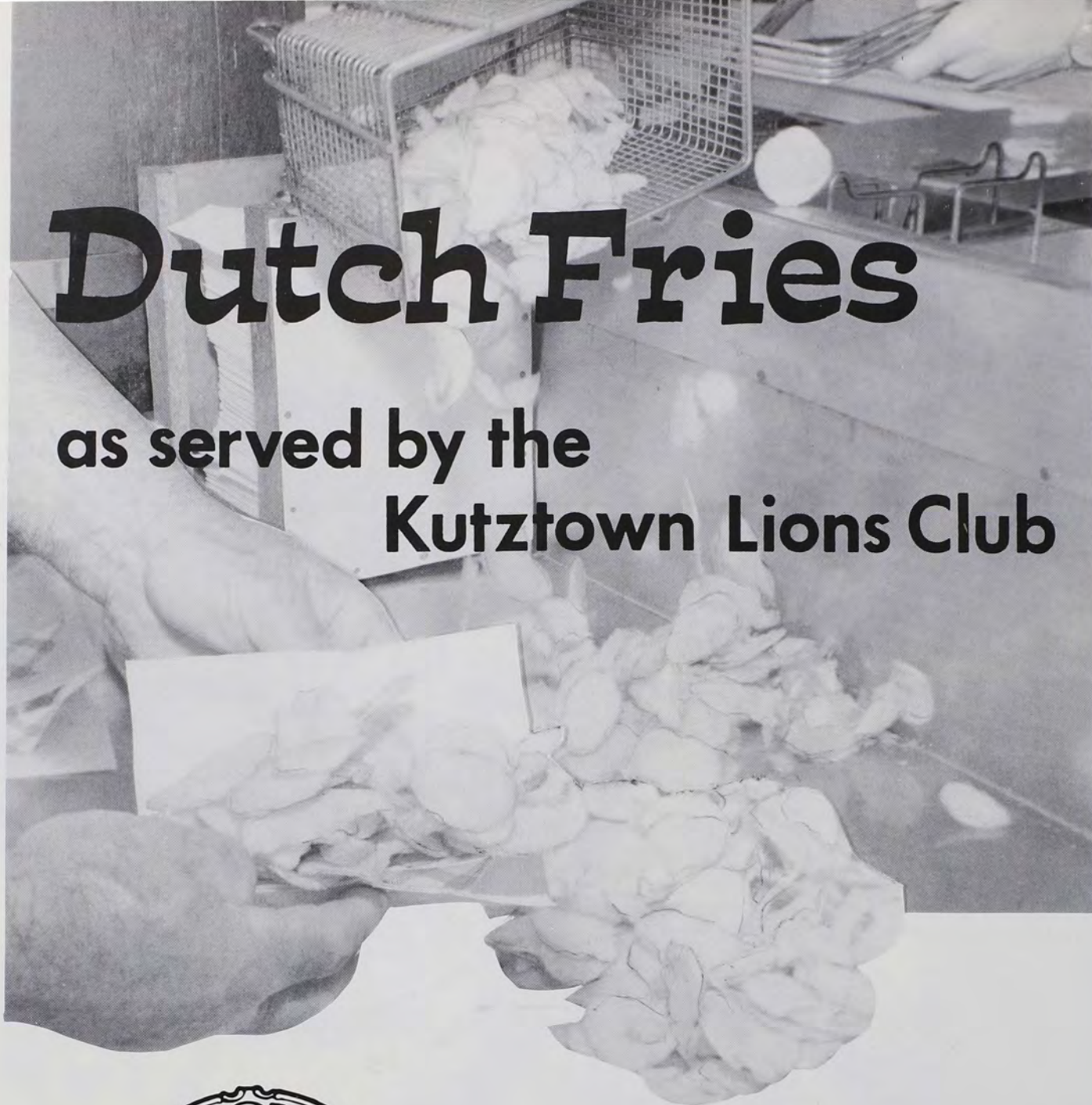


Only a handful of Hex Sign painters keep this craft alive, for our enjoyment.



Dutch Fries

as served by the
Kutztown Lions Club



by J. Ernest Miller

The Lions Club stand on the Kutztown Fair Grounds has become quite well-known for its "Dutch Fries," and we came to make these in a rather round-about way.

The club was chartered in 1939, and in 1946 began a community ambulance service. To help provide funds for this service, we opened a food concession stand at the Kutztown Fair. We served hot dogs, hamburgers, french fries and sodas.

In 1948, when the first Folk Festival was held, we were also allowed to operate our stand, but we felt we needed some special item to feature; something that would set us apart from the run-of-the-mill hot dog stand. Thinking of "home fries," someone suggested we slice the potatoes, fry them, and call them "Dutch Fries."



At first the potatoes were peeled and sliced by hand. Over the years we have purchased a potato peeler and a potato chip slicer (from a chip company.) One of our members, a tool & die maker, altered the slicer so as all the slices would be of uniform thickness, about $\frac{3}{16}$ of an inch.

Through trial and error we decided upon peanut oil for frying, for we feel it gives our "Dutch-Fries" the best taste. On a good day at the Festival we go through at least 1,000 pounds of potatoes, in addition to hot dogs, hamburgers, fried sausage, and Pennsylvania Dutch birch beer.



Metal & Slate Engraving



by Malcolm Jones



No one knows who first took a sharpened piece of hard stone and scored a design into a softer material. Perhaps a caveman in France first marked a piece of bone or chiseled a crude animal on a cave wall. Born in the early dawn of history, the art of engraving has progressed through the ages, serving man in making objects of decorative beauty, and in more practical ways, producing the tools that eventually brought forth the Industrial Revolution.

Some of the earliest engraved objects were found in the tombs and ruins of Ur, which flourished in the third millennium B.C. In the 31st chapter of Exodus, about 1445 B.C., God set apart special people to be craftsmen, giving them the ability and intelligence to devise artistic designs and to work in gold, silver, and bronze. However, engraving such as we know it today began in Europe, particularly in England, with the engraving of

armor and monumental brasses which marked the noblemen's graves, around the early 1200's. The 15th century saw the introduction of engraved plates used for printing, enabling artists to reproduce their works. Many of the masters, such as Michaleangelo, were accomplished engravers.

Hand engraving is done either by the German system (standing and using a hammer and chisel), or by the English method (sitting and using a burin or graver pushed by hand). While most trained engravers use either method to accomplish the desired effect, generally the English method is used by jewelers and the German method by industrial tradesmen, such as die and mold makers.

I served a four year apprenticeship with Anchor Hocking Glass Co., in Salem, N.J., where my father, Samuel H. Jones, had been a mould maker for 41 years, retiring at the age of 72. I began my trade in 1944 with Anchor when most engraving, done in cast iron moulds for producing container ware, was done by hand, using hammer and chisels. While all apprentices received some basic training in letter cutting, only those who showed special ability continued, learning the special skills needed to letter and emboss the designs into the moulds. Countless hours were spent cutting identifica-



These are the chisels and hammer used by the author, to hand cut his metal and slate engravings and dies.



tion numbers on the outside of the equipment before being allowed to cut the inside that decorated the final blown bottle. Letter cutters were the top of the trade, and most companies paid them five cents an hour more, but the prestige was the greater reward. There was great competition among the letter cutters and no one ever demonstrated everything he knew when training an apprentice. You were given the basic information, then went on your own to develop your skills.

Hand cutting, for all practical purposes disappeared from the trade around 1950, being replaced by duplicating machines placed in central mould shops set up by large companies. This ruined the trade for me, and I felt trapped in a trade that was so specialized it was difficult to transfer those skills to a job that paid as well.

In 1975 I began hand cutting brass door plates and belt buckles, using the tools and skills I had learned at the mould trade. I did my first craft show that year, loved it, and decided then to aim for early retirement and build my craft skills toward that goal. I retired in 1983 after 39 years in the glass factory and have been doing craft shows ever since; about 20 shows and festivals a year. I still love it.

The things I make are all done with a hammer and chisel, either direct cutting such as door plates and buckles, or cutting the designs into a mould such as the thimbles and medals. With the exception of the pressing of the glass for the touch marks, every item I show is my own work.

Belt buckles are proud products produced by Malcolm for the famous as well as the Festival visitor.

Malcolm is justifiably proud of the reproductions of old medals, buttons and emblems made from his hand cut moulds.

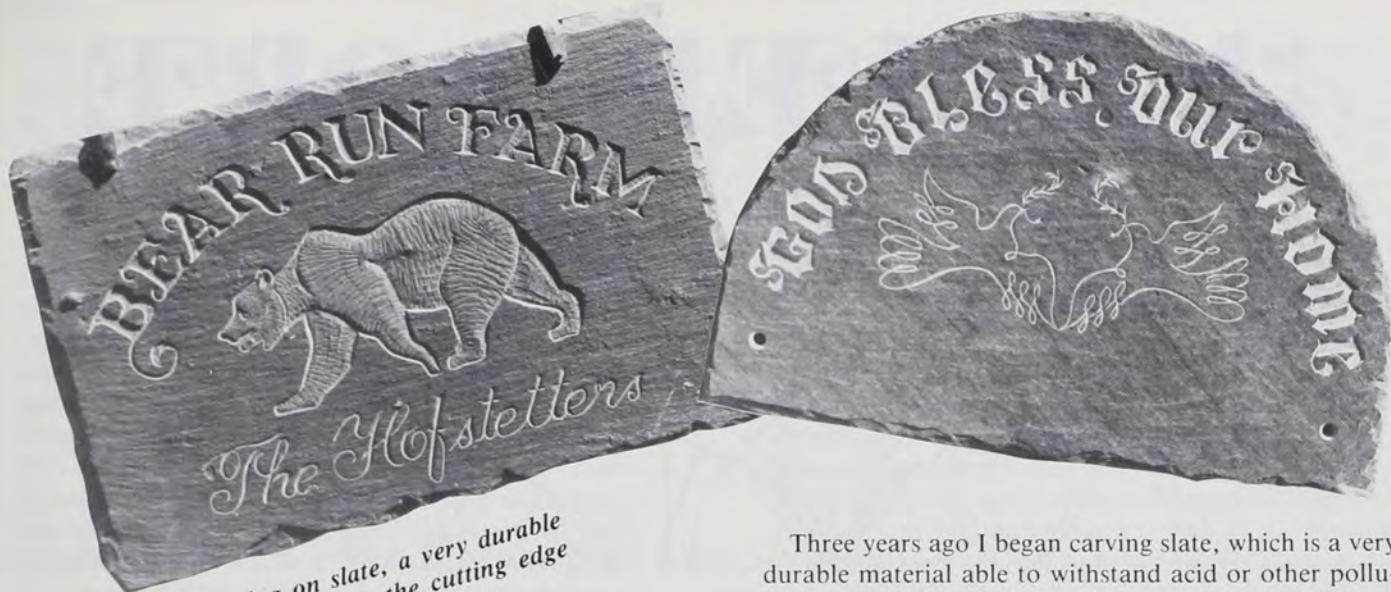


The touch marks are great examples of the type of work called "after hours" or "end of day" glass. The early glass blowers were allowed to use any glass left in their pots for their own use, at the end of the day. Some of their most imaginative and skilled work was done then, when they could be as creative as they desired. Originally, touch marks were made for souvenirs to take home, but they were soon picked up by glass salesmen for use as samples of color and artistic work done by the craftsmen. I now have ten different designs in various colors, but may be unable to produce any more, as the price of having them pressed has become so prohibitive.

My thimbles, medals and buttons are all made of fine pewter using the moulds I have designed and cut. The thimbles are unique, as I was just trying to see what could be done, and had never seen a mould such as the one I finally designed. After a year of trial and error I finally completed the first mould which was a small one with grape-and-leaf design. I now mount my moulds on a centrifugal single-arm casting machine and have had good success. For good results, everything has to be just right; especially the temperature of the mold and the cleanliness of the metal.

I have made many door plates and belt buckles, and I am particularly proud of some of the latter. I made one for Tom Jones, the singer (no relation); and one for his manager — both had their signatures on the face. Walter Cronkite also ordered three for his family in the form of a yachting pennant with the emblem of the Edgartown, Mass. yacht club.





Hand engraving on slate, a very durable material, quickly wears the cutting edge of the engraver's tools.



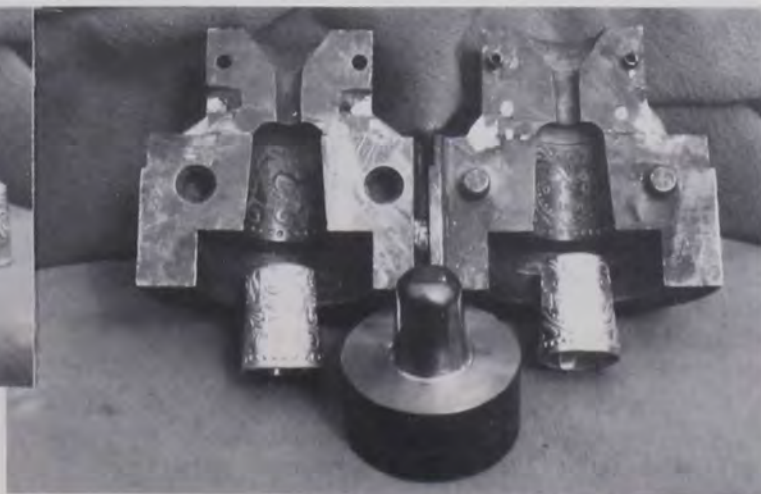
Three years ago I began carving slate, which is a very durable material able to withstand acid or other pollution. As a child growing up in western Pennsylvania, I knew slate was great for sailing through the air, and as many sidewalks were made of it, it was good for sliding on in winter; on a downhill grade, you could slide for a block. It is still used for laboratory tables as it is a completely inert substance.

Most of the slate in the USA comes from Pennsylvania or Vermont, although it is also found in Maine, New York, Georgia, Arkansas and California. Slate is found worldwide in the British Isles (especially in Wales), Belgium, Czechoslovakia, France, Norway, Spain, India and South Africa. A sedimentary, metamorphic rock, slate consists of clay mixed with mica and other minerals which settled in shallow seas. As the earth folded it was subjected to heat and pressure to form the slate. Black slate comes from carbon deposits, red from iron oxide, and green from chlorite. Gray bed slate is found in Pennsylvania quarries in occasional stratas. The gray is very hard and durable and was always in demand for quality roofing, its hardness comparing with the red and green of Vermont. I prefer the Pennsylvania slate as it has an interesting grain and is more easily worked than others.

Most of the slate work I do is in lettering outside signs, sometimes in combination with artwork. I use the same tools to carve slate as to carve metal, but the edge is soon worn off them when I work on slate.



Jones' thimbles, are made from his uniquely designed and engraved moulds.



ANTLER LORE



by Sheldon &
Rachel Janse



The story of antlercraft begins with the creatures who produce these magnificent natural sculptures. Although many people refer to antlers as horns, there is a big difference; antler is a bone substance, and deer, moose, elk and caribou shed their antlers every year; horns, however, are developed from a keratinized protein material like fingernails, and they are not shed but worn throughout the lifetime of the animal. Antlers are shed in the late winter to early spring, and a new set starts to grow immediately. By summer a new set is fully grown in velvet, the skin covering. In August the animals begin to rub off the velvet and the antlers become completely mineralized in time for the fall mating battles, when the

bulls clash their mighty headgear to establish dominance. It is commonly believed that the number of tines (points) on an antler is indicative of the deer's age, but this is not true. It is *roughly* associated with the age of the animal; however, it is more likely to be a measure of the richness of the feeding ground and hereditary factors.

The earliest recorded use of antlers by native American and European cultures dates back to 8,000 to 11,000 years ago. Anthropologists have uncovered tools, knives, scrapers and projectiles from this period. In Montana, scientists have found antler flaking hammers, digging tools and decorative items dating back

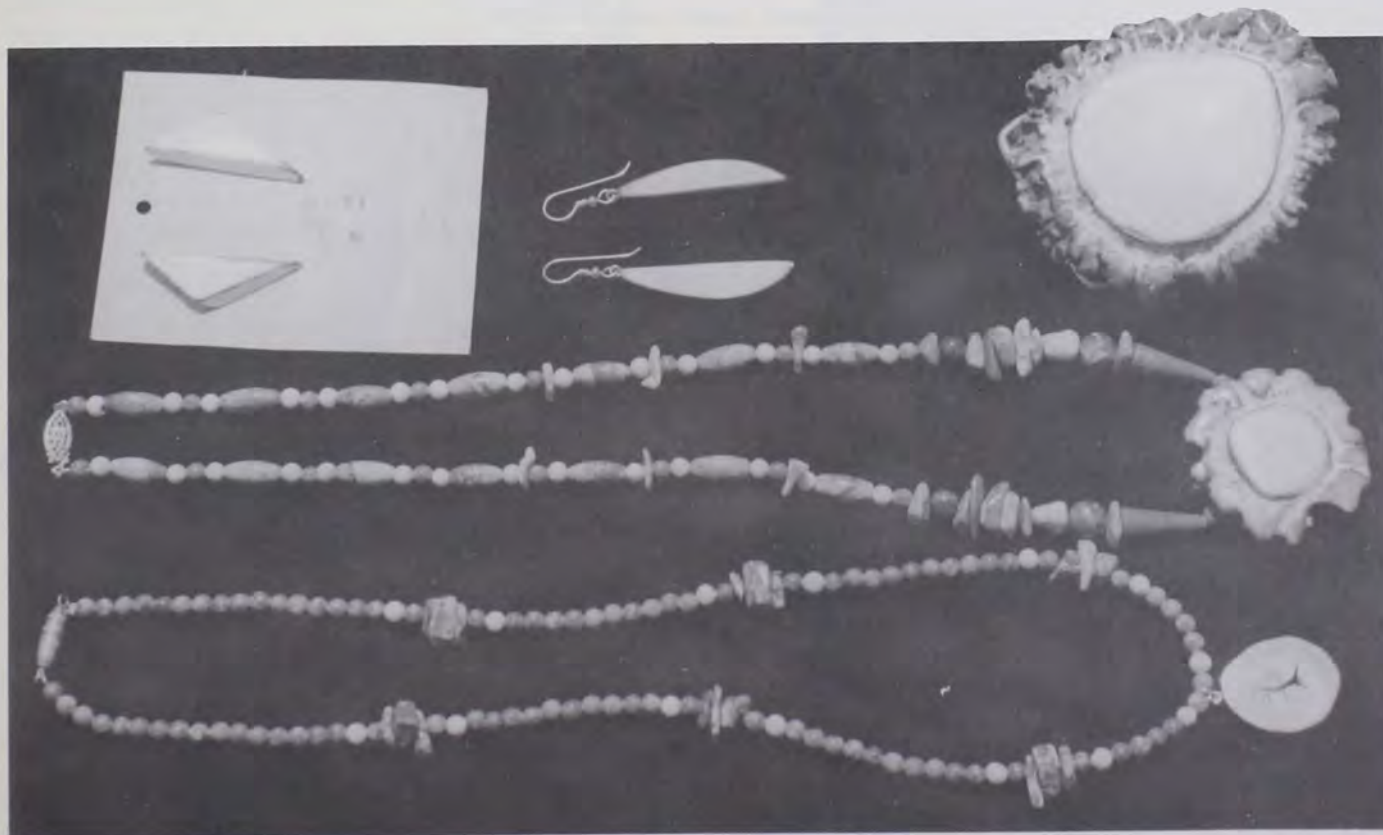
4,000 years. Indians from the Great Lakes and New England regions made fishing spears and harpoons using antler for the points. The prehistoric Indians, including Pennsylvania tribes, used antlers for digging tools, hoes, ax handles, scrapers, hooks, war clubs and wedges.

In the more recent past, native Americans used antlers as the material of choice for striking flints to make arrowheads. They would also make bows from elk antler which was supposed to be stronger, tougher, more elastic, and more durable than any other bow material. The hard consistency of antler made it ideal for making spears and knife blades with wood handles. They made antler wedges for splitting wood, and chisels for hollowing out canoes. One tribe made an elk purse, a six to seven inch long hollowed out section of antler elaborately carved and decorated, to hold the valuables of a wealthy tribe member. Antler spoons were very common, as well as antler-handled cutlery and tools. Sioux medicine men would grind antler to help cure broken bones. When grizzly bears became scarce Indians would carve "bear claws" from antler.

The Scots, Laplanders and Germans also have a tradition of antlercraft, most notably making cutlery with antler handles, and buttons. More than one person has told us that they have a set of antler-handled knives

their grandparents brought over from the "Old Country."

Travelers to the west in the 1830's and 1840's witnessed an astonishing sight, huge antler stacks! One man reported seeing an antler mound covering an acre of land, nearly thirty feet high. Another reported three "antler steeples" approximately fifteen feet wide at the base by eighteen feet high. While overlooking the confluence of the Missouri and Milk rivers in Montana, one naturalist, in 1830, observed bones and antlers scattered as far as the eye could see. These, he surmised were from shed antlers and the results of Indian hunts. Many speculated that the stacks served as charms for the hunt, as landmarks, or as totems. In the 1850's the stacks were torn down by the employees of the American Fur Company, and the best antlers were sent to St. Louis to be sold to hornworkers; however, the speculative adventure never paid off. In the first half of the nineteenth century the white man saw no value in the antler. By the second half of that century the story had begun to change. Settlers began making buttons, smoking pipes, and knife handles from antler. Soon their fences and doorways became festooned with antler decorations, and what used to be "prairie litter" became *object d'art*, and status symbols for those with the biggest stack.



The newest designs from the Janse craft collection, are earrings and necklaces, into which they have added semi-precious stones.

Property owners in the Rocky Mountains today collect the antlers shed yearly, and display them in their yards in stacks, in fences, and in archways. (No amount of bargaining will induce them to part with a single antler.) Many towns also boast large antler arches, perhaps the most famous being the four huge archways in the town park in Jackson Hole, Wyoming. They are made from antlers collected annually from a nearby elk refuge by local boy scouts. Every May the scouts auction off antlers to the highest bidders, many of whom are Orientals; they believe that freshly-ground antler has great curative powers, and pay well for them.

It was while traveling out west between semesters of college that we saw the Indian artifacts in museums and the stacks in peoples yards. Then, while hiking, we found and started to collect antlers, bringing them home with us to see if we could make some artifacts of our own.

To find antlers you need to know where the herd's winter feeding range is or where they "yard up" for the winter. A windward or south facing slope is a good place to look because the snow isn't as deep there. If you can find one antler, you're likely to find a bunch. This is because the animals tend to travel in herds and shed around the same time.

Another remarkable fact about antlers is that out west they do not decay, nor do critters nibble on them. The arid climate is perfect for preserving the mineralized antler in good condition for a decade or more. In the east, however, a shed whitetail antler will disappear quickly into the underbrush, where mice and porcupines will eat them or the moisture will eventually dissolve them. That is why we find, trade, or bargain for our antlers in the Rocky Mountain states of Colorado, Wyoming, Montana and Idaho.

Through trial and error, we have learned how to adapt modern tools to the ancient tradition of antler-craft. We use handtools (jeweler's saw, pliers, hammers, files and hacksaws) and regular woodworking power tools (drills, bandsaw, sanders, and a buffing wheel). These tools become dull and wear out rapidly because antler is much harder than wood. It takes five separate steps to sand the antler piece to 600 grit, enabling it to be polished just like a gemstone. This produces a rich, glossy finish which is not made by any varnish or spray.

The first items we made were buttons and fine smoking pipes, much as the first settler did. We made belt buckles and strong (bola) ties from the "crown" or "flower" (the base piece) of the antler where it was at-

A unique cribbage score board and an unusual letter opener made of antlers.

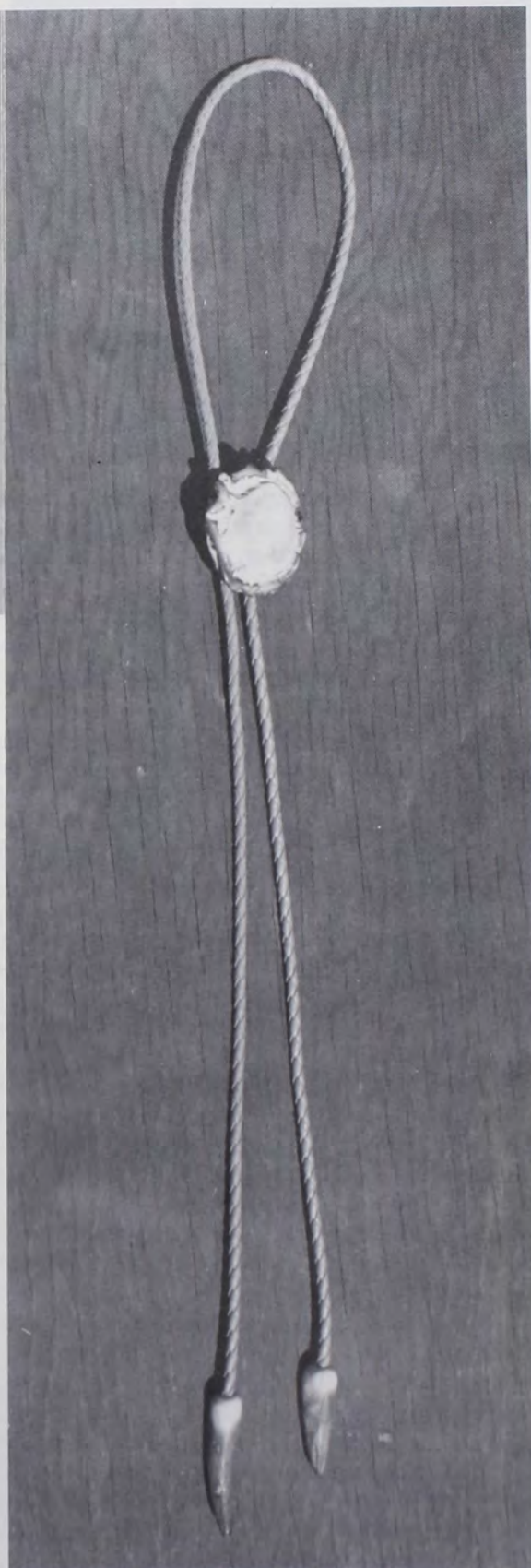




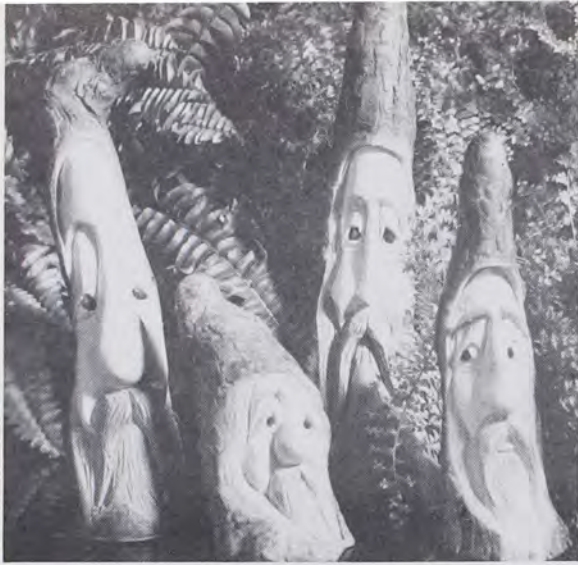
Who wouldn't be proud to own salt and pepper shakers like these!

tached to the head. Then we began using exotic hardwoods in our antler designs to add color and sophistication to our salt and pepper shakers, corkscrews, letter openers, pen sets and cribbage boards. Our newest design addition is earrings and necklaces, into which we've incorporated semi-precious gemstones.

When sanded, the intrinsic beauty of antler can have the creamy white smoothness of ivory or the delicate shades of lavender, grey and tan. The uniqueness of each antler guarantees a one-of-a-kind piece, and after 14 years continues to be our craft medium, unparalleled for versatility and elegance.



Bolos are made from the crown or flower of the antler, tipped with the small ends of the antler.



WHAT ARE KNOBBITS?

by ROBERT EVANS

A knobbit is the American descendent of a German creature known as a *Wurtzelgraber* (loosely translated “root-digger”). The *Wurtzelgraber* lived in the forest by day, dug roots by night, shaped them into whimsical faces (resembling their own), and placed them on the doorsteps of friends and neighbors. The carvings brought happiness and good fortune to those who received and believed!

The *Wurtzelgrabers* that migrated to America first settled in the Blue Ridge Mountains of Virginia. They later moved further west to the Alleghany Mountains and came to be known as knobbits. They proudly carry on the work of their ancestors as they bring happiness and good fortune to believers.

For the past five years my wife and I have been a part of the Kutztown Folk Festival. During these years many questions have been asked of us, and in order to better help you understand “Knobbit-Lore” we will share the most frequently asked questions and the answers we give.

Q: What is a knobbit good for?

A: Nothing! They are placed on a shelf, mantel, table, etc., and are good for nothing *except* being loved!

Q: Do they need any special care?

A: No. An occasional dusting keeps them looking fresh, but they don’t need any protective coating of oil, etc. I do suggest that they be loved daily, and that they be picked up and handled at least once a week. The loving and handling makes them feel good, and in some mysterious way makes you feel good too!

Q: Do knobbits have any special likes or dislikes?

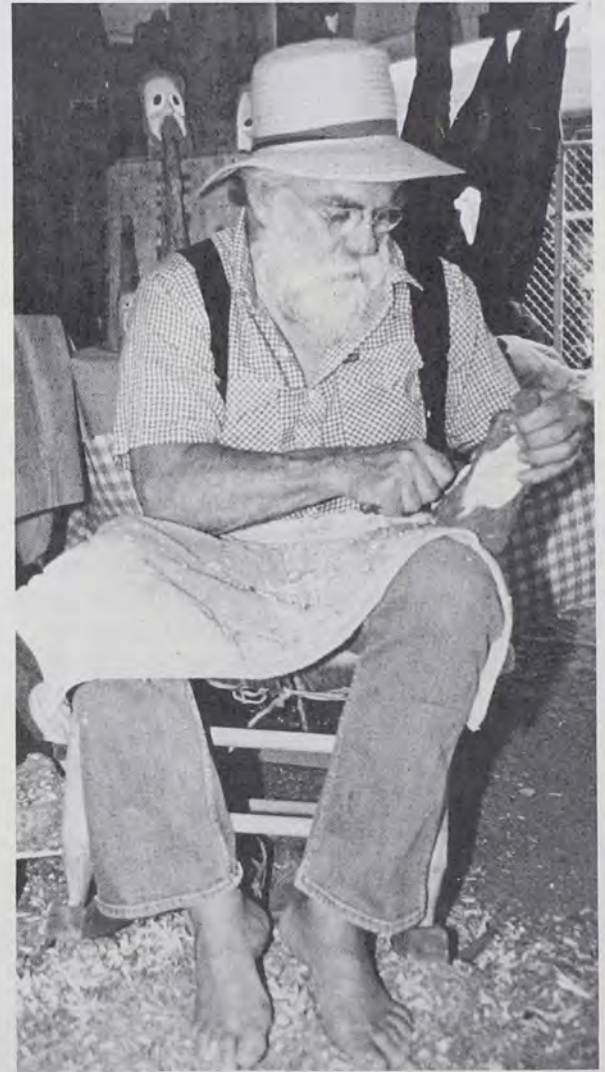
A: Yes. They dislike noise and discord. They like other knobbits; being around people; hearing laughter; being loved and handled; green plants; music; and especially, they like marching in the annual Fourth-of-July parade at the Kutztown Folk Festival!

Q: How long have you been carving knobbits?

A: I began carving knobbit faces nearly twelve years ago.

Q: What kind of wood do you use?

A: Cypress knees almost exclusively. I harvest the



wood with the help of my wife and some friends. We cut the wood in the swamps on the coast of North Carolina. My wife does most of the swamp work since I’m afraid of snakes and she isn’t.

Q: Don’t you get tired of carving just faces?

A: Not really. Each face is different to me. I have no pattern. I just start carving, “listening” to the wood. Before long a new face appears and I am surprised by the end result.

Q: How do you get the different shapes of wood to appear in just the right place for the beards?

A: I don't. My wife, Lil, paints the beards and the eyes. She brings the carving to life when she paints. She mixes each color in such a way as to blend with a tone in the bark. Thus, it does look much like a layer of the wood.

Q: Why do most of them look so sad?

A: Knobbits take their mission in life quite seriously. Because they believe in sharing happiness and good fortune, they are saddened when they see folks who don't. Rumor has it that once a knobbit is purchased or given, it "smiles"!

Q: How long does it take to carve a face?

A: That depends on several things. How I feel makes a difference. How sharp my knives are is important. How hard or soft the wood is plays a part also. Generally speaking, it takes about two hours of carving, sanding, and painting to produce an average sized knobbit.

Q: How did you get started carving knobbits?

A: For years I carved only birds of prey. A friend who had visited Germany several times suggested I try doing some faces. The ones he had seen he described as rather stark and serious. I chose to develop a more whimsical kind of face, and knobbits had their beginning.

Q: Why do you call them knobbits?

A: The name is a combination of knee and hobbit. Nearly all of the faces I do are carved from a root formation called a cypress knee. When I began carving the figures I was greatly influenced by a book called *The Hobbit*. A friend suggested I combine elements of the two. I did, and the knobbit was born. It is now our registered trademark.

Robert is surrounded by the many faces of his Knobbit friends.

Q: Why don't you carve female knobbits?

A: I do! You must understand that each knobbit infant is born with much hair on its face. The hair develops into full, flowing beards. So you see, by our human standards, it is difficult to distinguish female knobbits from male knobbits. In fact, only knobbits can really tell the difference!

Q: Do the carvings actually bring happiness and good fortune?

A: Yes. In the years that I have been carving knobbits many good things and fine people have come my way. It seems that those who believe in knobbits do experience good things. For the doubters, though, I offer a one year guarantee with each carving. If at the end of one year of owning a knobbit, you have not had *any* happiness or good fortune, call me and I will cheer you up!

Q: Do you model your carvings after anyone?

A: Not really. The faces all come from my imagination. Frequently people accuse me of fashioning the knobbits in my own image. If that does happen, it is unintentional. I must admit, however, that I am most familiar with my own face (since I see it every day), and it is possible that I am influenced in that way.

There are many other questions asked by knobbit lovers, but these listed are the ones I hear most often. If you have questions, comments, or suggestions, please stop by the knobbit tent on the commons. I will be demonstrating my craft, and I would love to have some company. Who knows? You might even find some "magic wood-chips" lying around.

If you don't make it to the knobbit tent, stop by the Seminar tent — I'll be sharing knobbitry there, too. Whatever you do, have a happy 39th Annual Kutztown Folk Festival!



WOOD SCULPTURE



by **Richard DeWalt**

Sculpture is the oldest form of artistic expression. While painting is purely ornamental, sculpture often serves a utilitarian role as well. Man's need for tools to perform tasks essential for survival spurred his creativity. Objects fashioned in the round from materials such as wood, stone, and bone were basic to early man's development.

By definition, sculpture is simply the art of representing real or imagined objects in a solid material and in three dimensions. There are generally two types of sculpture: statuary, in which the object is shown in the round; and relief, in which figures project from a background.

Now that you know what sculpture is, here are four easy steps to get started:

1. Get a piece of wood.
2. Get a mallet and chisel.
3. Decide what you want to carve; for example, a horse.
4. Chip away everything that doesn't resemble a horse. Those are the basics of wood carving, but there is a little more to it.

An especially nice thing about wood sculpture is the low cost of getting started. Apart from the tools and wood, the main ingredients are labor and patience. The first pieces I carved were from logs lying in fields near our home, and I used only a straight carpenter's chisel and a hammer. Nearly any wood can be carved, but some are more suitable than others. Contrary to what might be thought, a softwood is not easier to carve. It may require less effort to carve a softwood but razor sharp tools are needed. A hardwood requires more effort but cuts easily when struck with chisel and mallet.

The wood itself should be a dense, even-grained wood such as walnut or mahogany, and it must be seasoned. Green, or wet wood will crack and split as you carve it and possibly render the completed piece structurally unsound.

The type of wood you choose can truly enhance the finished product. Walnut, being very dark, has quite a different character from cherry, oak, or birch. Walnut is one of the first woods I carved and is still one of my



favorites. The dark brown color, density of the wood, and the contrasting light-colored sapwood makes this a fine carving wood. As a beginning carver I would search for wood anywhere, always hoping to find some walnut. A few years ago we moved to Molasses Hill Farm. The property is half wooded and full of walnut trees. I wondered why there is such a disproportionate number of walnut trees. A local farmer told me that the early settlers, in search of suitable home sites, would climb

the highest ground in the area and look for groves of walnut trees. Walnuts are easily recognized by their bilateral leaf pattern. A large number of walnut trees indicates a high water table and a likelihood of springs. It holds true at our place as there is one everflowing spring and at least six seasonal springs. The walnut tree doesn't have a deep tap root and needs easy access to water.

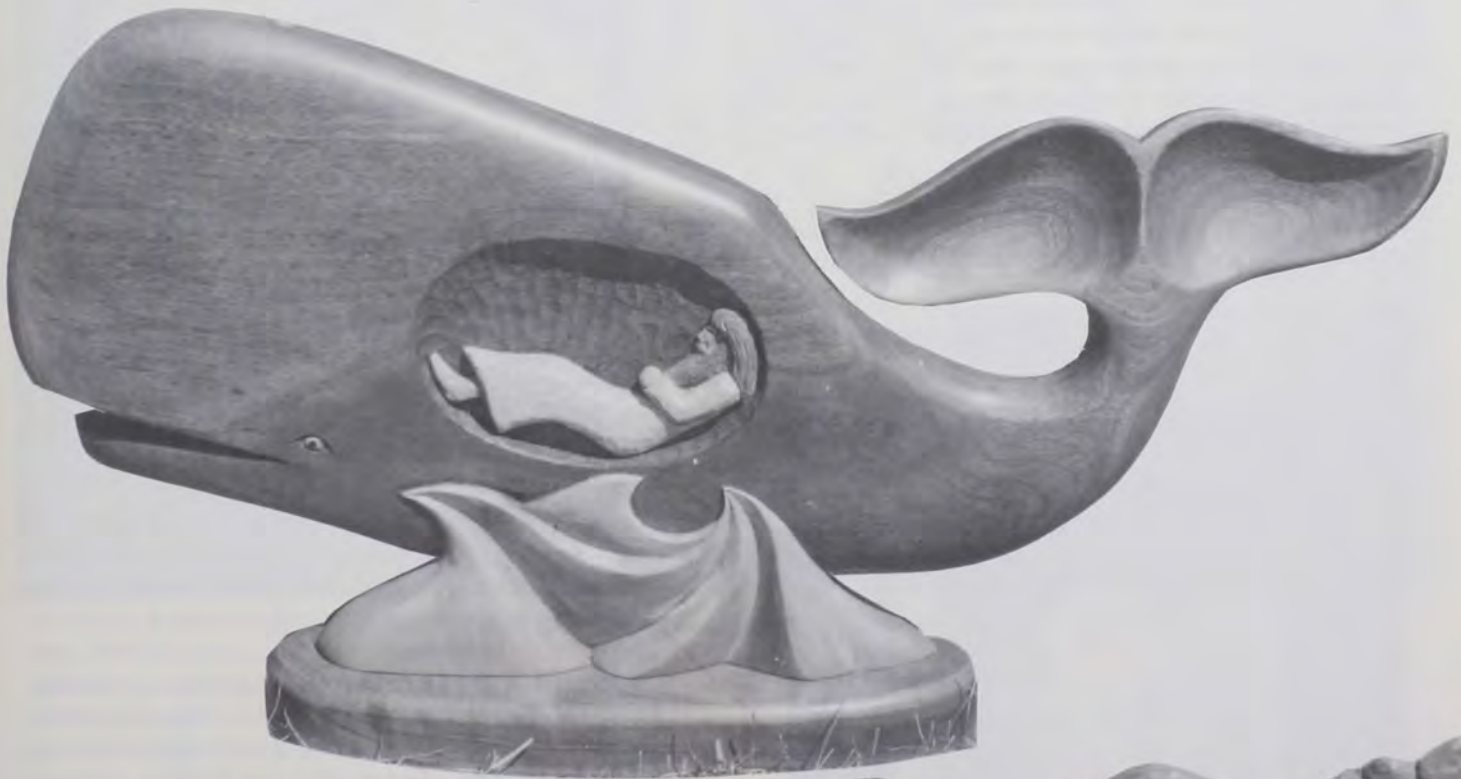
As for tools, a beginner needs only a few — a gouge of near flatness, a deep gouge, a straight chisel, and a wooden mallet. A wooden sculptor's mallet is far superior to an ordinary hammer in that the wood prevents damage to the tool handles when they are struck, and also absorbs much of the impact. You can leave the tool marks in the finished piece, but if you prefer a smooth finish it is necessary to get some riffler rasps (files). After the rasping and filing comes the sanding. I usually start with a 60 grit and work down to a 220 grit sandpaper, always remembering to sand with the grain to avoid scratch marks. Finishing the piece with oil, wax, varnish, shellac, polyurethane, or lacquer is up to you. All work well and it's simply a matter of

personal preference.

Now comes the difficult part. So far all we've discussed is materials and technique, but design is probably the most important part of any sculpture. It's somewhat difficult to explain, but when I look at a piece of wood I can see the completed carving within. Then it really is only a matter of removing all the wood that doesn't belong there. Sculpture is slow and you can easily make design changes as you go, but let your idea develop from the shape and grain of the material.

I started carving seriously when I took a sculpture course in college. I found myself spending all my free time in the studio. I enjoy physical labor and sculpture provides this, but it also stimulates the imagination. Over the years sculpture has led me to other aspects of woodworking — making mirrors, plaques, and wooden pictures. I attempt to keep all designs original and hope they reflect my respect for natural things.

The most exciting thing about sculpture is that you can create, from your own imagination, a real object for others to see and, hopefully, to enjoy.



Two of Richard's excellent large wood sculptured pieces, that show his skill with the mallet and chisel.



Scherenschnitte and Fraktur

by Sandra Gilpin



Over the years, as I sit at craft shows, I always find it interesting to listen to people trying to pronounce the names of my crafts — *Scherenschnitte* and *Fraktur*. After stumbling over those two words, they usually try to explain to one another just what they mean. Invariably, at this point, I will step into the conversation to either rescue them or to further enlighten them about *Scherenschnitte* and *Fraktur*.

Let's start at the beginning with pronunciation: The German word *Scherenschnitte* is pronounced SHARON-SCHNIT-TA and means scissors cutting.



Sandra's quaint Belsnickel brings back memories of old fashioned Christmas'.

Fraktur (FROCK-TOUR) is also a German word and literally means "broken letter." The term refers to the style of lettering used on the Pennsylvania German documents of the eighteenth and nineteenth centuries. These consisted of house blessings, and of birth, baptismal and marriage certificates. Designs of hearts, flowers, birds, and angels illuminated these documents. They were religious in content, usually incorporating Biblical messages. Today the term *Fraktur* refers to both the handwriting and design elements.

Now that you have learned to pronounce *Scherenschnitte* and *Fraktur*, let's look into a brief historical background of these crafts. According to historical records, scissors cutting has been in existence since the invention of paper in China between 207 B.C. and 220 A.D. Examples of Egyptian paper cutting have been found from as early as the second century A.D. Whether scissors cutting moved westward over various trade routes or developed independently in various areas of the world has not been established, but the latter theory tends to be the one most accepted. Almost every culture has its own form and style of scissors cutting.



Adam and Eve, as well as other Biblical themes, are popular Scherenschittes.

The subject of Chinese papercutting is generally nature and her cycles, while Jewish papercutting centers around various religious themes. One can also find scissors cutting in Switzerland, Poland and Mexico to mention but a few areas. Even Picasso used papercutting in his art work. The scissors cutting with which we are most familiar was brought to this country in the eighteenth and nineteenth centuries by Germans who settled in Pennsylvania.

This same group of immigrants brought the art of Fraktur with them. As stated earlier, Fraktur was generally religious in nature. Although it sometimes was a very technical and detailed art form, it was basically a simplistic form of the European illuminated manuscripts. There were individual Fraktur artists and also groups of Fraktur artists, such as those at the Ephrata Cloister. There was a great deal of symbolism

in the design elements used by this group of artisans. Some Fraktur had no symbolic or religious themes. Two characteristics of Mennonite Fraktur pieces are the detailed borders and symmetrical designs. After attending a Fraktur lecture by Dr. Donald Shelly, I jokingly mentioned to my mother that I now knew why I loved to incorporate borders in my work and tended to lean toward symmetrical designs. Since my grandmother was Mennonite, I felt that the Mennonite influence was creeping into my work.

Although I have talked about Scherenschnitte and Fraktur as two separate art forms, many times the two were used in combination, particularly on valentines and in love notes or marriage proposals. As an art form this craft began to disappear in the late nineteenth century, but it is currently experiencing a revival in both traditional and contemporary styles.



My interest in the crafts was sparked by seeing Claudia Hopf demonstrating her scissors cutting technique at our town fair in 1971. I bought her book and a pair of scissors and started snipping. This craft remained a hobby until 1979 when I sold my first piece at a local church flea market and craft show. While researching for design ideas and more information, I became interested in Fraktur. In the early years of developing my style, I treated the two crafts separately, restricting the use of color to Fraktur. Gradually I began to add color to the *Scherenschnitte* until eventually all my pieces featured color. The next step in the evolution of my craft was combining the two art forms in one piece. I still do some plain Fraktur and some plain *Scherenschnitte*, but my tendency is to try and combine the two which can sometimes be difficult. Finding poems or quotations is an ongoing search, and my "quotation box" is filled with scraps of paper on which are jotted sayings that I have found along the way. The next step is to develop a design that will enhance the words.

Once I have chosen the saying and worked out my design in pencil, I refine the design with a Rapidograph pen which is an ink pen used for technical drawing. After my basic design is drawn I use either cuticle scissors or iris scissors (used in eye surgery) to cut it. The next step is to paint the design with watercolors that I have mixed to soft, antique-like shades. I have no set formula for mixing, other than starting with a basic color, adding another color and checking until my eye says I have achieved the color I want. The final step involves the addition of detail with the technical pen. Usually I cut the piece and then paint it, but on occasion I will reverse the steps depending on the intricacy of the design. Each finished picture is placed in a frame that has been "falsed grained," a method of decoration popular in the eighteenth and nineteenth centuries.

Although I have been influenced by my research of antique Fraktur and *Scherenschnitte*, I have developed a style of my own. My range of designs includes one-of-a-kind, limited editions, and repeat cuttings of favorite designs. In 1986 I was asked to design a Fraktur-*Scherenschnitte* to be presented to Willard Scott on the

Today Show. Fortunately I found a wonderful saying about weather and was able to incorporate his profession into a design that also promoted the Kutztown Folk Festival. If you would like to learn more about my craft and see it demonstrated, please stop by Folk Arts and Crafts Building III.



Two beautiful examples of Sandra's skill at combining Scherenschnitte and Fraktur.



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