



Summer 1976

# Pennsylvania Folklife Vol. 25, Folk Festival Supplement

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# *Pennsylvania* **FOLKLIFE**



**12th Annual Quilting Contest**





## LeRoy Gensler

1915-1976

For the past fifteen years I had the privilege of working with and knowing LeRoy Gensler. I shall never forget him and will miss him both as an artist and for the man he was.

His Widow, Dorothy Gensler, I believe, best described him at his memorial service as follows:

*"This was a man who believed in a Great Spirit-Creator of this Universe and saw his hand daily in Nature. He saw beauty all about him and being a humble person loved simple things as the blooming of the for-get-me-not and laurel in the Spring and the antics of a squirrel or chipmunk. He especially loved God's little people, the children. He admired and respected all creative people—those who put beauty on canvas and those who express beauty in the written word."*

*"He wanted someday to live on a hill where he could see the sunrise and the sunset—now he has reached that place."*

Mark R. Eaby, Jr.





# *Pennsylvania* **FOLKLIFE**

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## C o n t e n t s

- 2 **Quilts, Quilts, Quilts**  
GAIL EABY HARTMANN
- 10 **America's Heritage is Endowed with Contributors of the Pennsylvania Dutch**  
LESTER BREININGER
- 14 **The Hospitality Tent . . . "H" is for Help — that's what it's all About**  
LAUREN B. AUGSTADT
- 16 **Pottery — A Folk Art Expressing the Most in Simplist Terms**  
ROBERT S. BLANCHARD
- 18 **"It Never Rains on Our Parade" . . . on the fourth of July**  
KENNETH P. LAMBERT, M.D.
- 20 **Vegetable Dyeing at the Kutztown Folk Festival**  
BARBARA K. FOUST
- 23-26 **FESTIVAL FOCUS**
- 27-30 **FOLK FESTIVAL PROGRAM**  
**Folk Festival Map on Back Cover**
- 31-34 **FESTIVAL FOCUS**
- 35 **Festival Foods — the Original Touch of the Dutch**  
RICHARD H. SHANER
- 40 **Ursinus College Studies at Festival**  
WILLIAM T. PARSONS
- 42 **Behind the Scenes of "We Like Our Country, But We Love Our God."**  
RICHARD C. GOUGLER
- 46 **Reverse Glass Tinsel Painting**  
LYNN DAVID PLEET
- 48 **Tin, Tole — — and Independence**  
ADA F. and EARL F. ROBACKER
- 56 **Contributors to this Issue**

**COVER:** *Prize Winning Folk Festival Quilts. (See article beginning on page 2.)*

## 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.





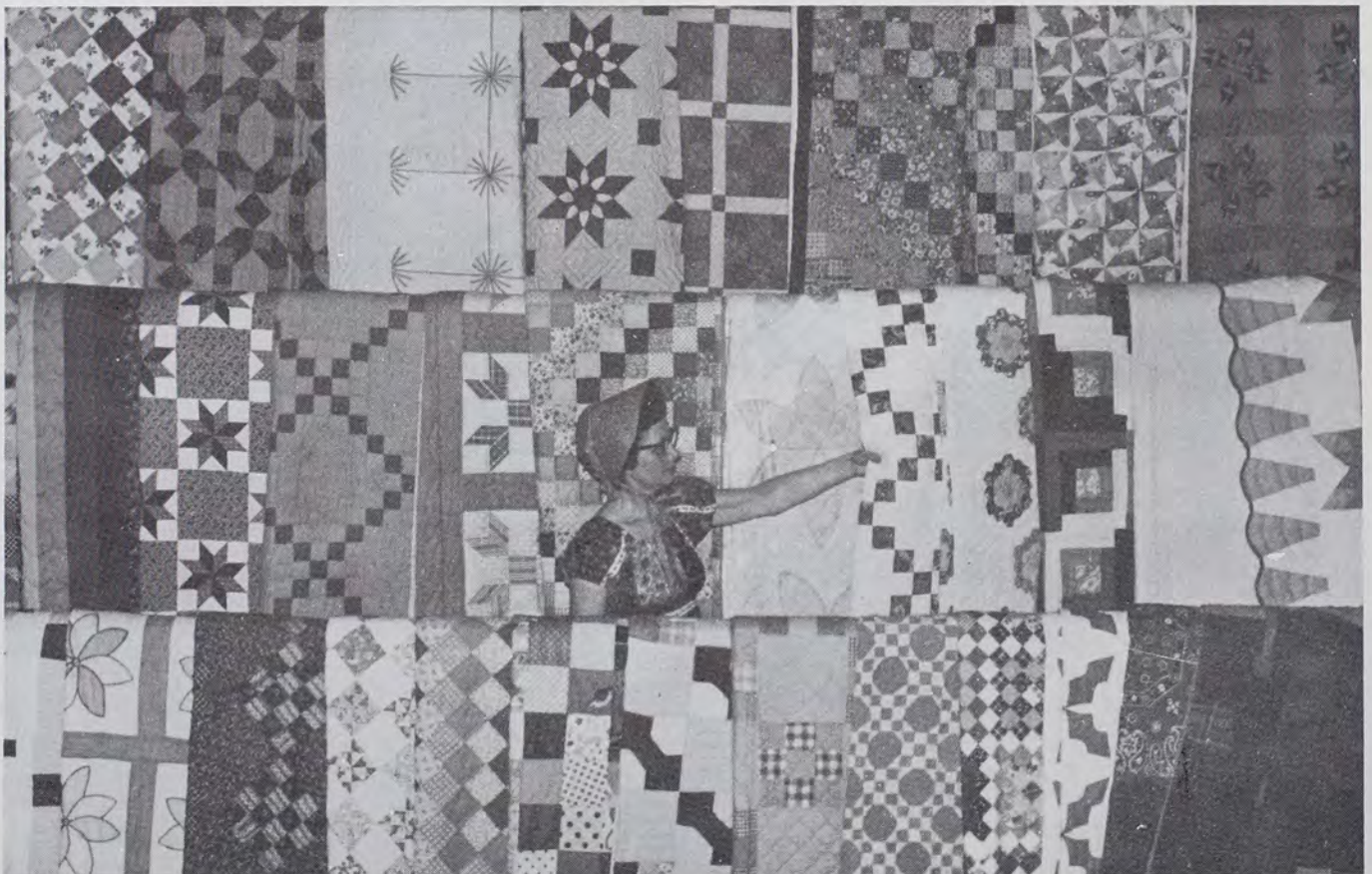
# Quilts, Quilts, Quilts

By GAIL EABY HARTMANN

The Pennsylvania Folklife Society is sponsoring its twelfth annual Quilting Contest this year. When the Contest began twelve years ago, no one then could possibly imagine how fast it would grow. From the small building which now houses the Grange Exhibit to its present location near the Balloon Ascension Area, the Quilting Contest has grown from two hundred to nearly seventeen hundred quilts. Obviously, the Folklife Society has succeeded in its goal "to revive the 19th Century art of quilt-making, (which is) fast becoming a lost art." (That statement opens the Contest Rules, which are available to any group or person who is interested in entering a quilt. All quilts must be for sale.)

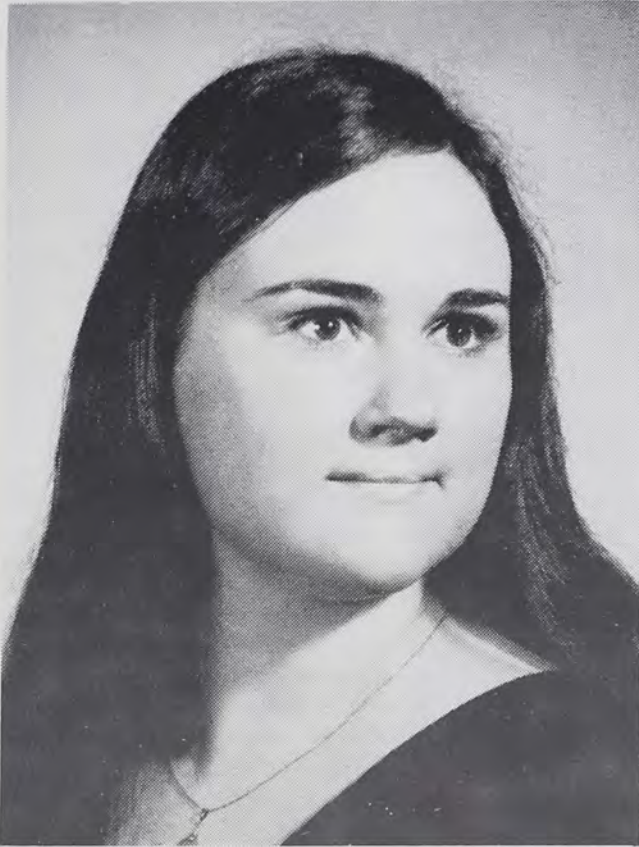
Why did the Folklife Society decide to try to preserve a dying folk art form? Simply, preserving folk arts and ways is one of the purposes of the Folklife Society. Quilting is a vital part of Pennsylvania Dutch culture. Most Pennsylvania Dutch women learn to quilt as children and continue to practice the art all their lives. Perhaps, there is something in the Dutch Country air which helps preserve folk arts that have died elsewhere. These folk ways seem to thrive in the Pennsylvania Dutch Country. The Folklife Society wanted to take advantage of this fact.

Quilting, which survived in the Dutch Country for years, is now enjoying a rebirth among women (and men) around the country. The Quilting Contest re-



*Some of the 1600 quilts which were for sale at last year's Folk Festival.*





*Author Gail Eaby Hartmann is in charge of the Quilting Contest and Quilt Building.*

ceives quilts from all over Pennsylvania and New York State. We even receive some quilts from New York City. Now, if an apartment dwelling New Yorker can find room for a quilting frame, then anyone can. One of the reasons for quilting's rebirth is its simplicity. After a minimum of a few hours, anyone can learn to quilt. Quilting is a running stitch similar to basting, but one uses much smaller stitches. Of course, much practice is needed before a beginner is able to quilt as finely as many of our entrants do. (Many of the quilts which are entered in the Contest have 15-20 stitches to the inch.) However, most beginners can master the art after much practice.

When and where did quilting begin? Now, that is a rather tough question to answer. We know that quilt-making is an old art; but no one is exactly sure just how old it is. Animal skins were probably the first clothing and bed covering that man used. But, eventually man learned to weave fabrics from wool and cotton. When people decided to brave the Atlantic crossing to come to America to start a new life, they were able to take only the barest necessities with them. (A combination of limited space on board ship and limited funds. They had to pay for the family's passage before they could pay to have their possessions

shipped.) Eventually, the bed covers which had been brought from Europe wore out. Because money was often as scarce a commodity as fabrics, which were still imported from Europe, the pioneer woman was very frugal. She saved every bit of fabric; even in items of clothing and bedding which were too worn to use, there were still patches of usable fabric. The pioneer woman was forced to find some new way to make new bed covers—enter American quilt-making.

As these immigrants filtered into America, the woman's role in the family structure became more important. Not only did she have to cook, clean house, and raise children, she was also expected to assist in farm duties as well. She worked side by side with her husband to sow and harvest the crops, to care for the livestock, and often had to help to build the house in which she lived. Most frontier homes had to include the four ceiling rings which were used to hoist the quilting frame out of the way. The wooden quilting frame was usually hand-made. (There was never enough money to *buy* such a luxury; and they were *so* easy to make.) Needles used to quilt the quilt and pins used to put the quilt into the frame were items of great value. Not only were they expensive for the pioneer family, often they were not available. Like most material and thread, needles and pins were also imported.

If a quilter found that she did not have the desired size or color patches needed for a certain quilt, she would try to trade with her neighbors. Such barter helped both women to get the patches they needed.

Quilt-making was the pioneer woman's one chance to excel by herself. She did not have the paper or

*Ladies demonstrate quilting each day at the Folk Festival.*







*The Lone Star is a favorite of Pennsylvania Dutch quilters, who are able to use brilliant colors in their needlework. These are often the colors which they are not permitted to wear. Pieced Patchwork Quilt (Class A).*

writing skill to compose novels or poetry. Her farm work was an extension of her husband. But quilting was her art. Her sense of color and design had complete freedom. Her needlework was her expression of self. Apparently, from the examples still available to us today, the frontier woman took full advantage of the opportunity.

Obviously, I cannot mention all the examples of this expression, but here are a few: Sarah F.C.H. Miller of Charleston, South Carolina, quilted an elaborate "Tree of Life" appliqué in 1830. Although we are not sure when she quilted her Rising Sun quilt, Mary Totten of Staten Island created the quilt from pieced eight-pointed stars. Of course, one cannot mention outstanding examples of antique quilt handywork without mentioning the "Baltimore Bride's Quilts." For some unknown reason, Baltimore became a center for unusually fine quilting. These quilts sell for thousands of dollars today. (Always date and sign your needlework. Some day, someone may make a fortune from it.)

What is a quilt? A quilt consists of a top, a back, and a lining or filler. These three parts are placed in the quilting frame and quilted together. The quilt top not only determines the category to which the quilt belongs (pieced patchwork, applique, embroidered, or all quilted), but also determines whether or not the quilt will survive as an art object. The number of stitches to the inch, the colors and motif used, and the originality of this motif, all go to determine a quilt's

place in history. (According to the Quilting Contest Rules, all quilts entered in the Contest must be quilted. Woven coverlets, feathered comforters, or tied quilts are not permitted.)

One of the most popular kind of quilt is the pieced patchwork. This kind of quilt has a top composed of pieces of material which are stitched together. The patches may be pieced in a random or specific pattern. These pieces, once they are stitched together, form the top of the quilt. Appliquéd quilts are not the same as pieced patchwork. In appliqué, a single sheet of material forms the top of the quilt. The motif is then appliquéd onto this sheet of material to form the completed top. Pieced patchwork was a most useful tool for the pioneer woman. She was able to utilize all her bits of material. Appliquéd quilts required more material and time and were saved for very special occasions.

Because of the various shapes and sizes of her scraps, the pioneer women became a master of the pieced patchwork quilt, which utilizes all shapes and colors of fabric. Although Crazy Quilts, which are random arranging of pieces of fabric until the desired size is obtained, have no set pattern, they often have one identical quality. Many Crazy Quilts are adorned with elaborate embroidery between the patches. It is as if the women tried to compensate for the lack of a pattern with some fancy stitchery. Many other patterns of pieced patchwork were available to these women and many are still popular today.





Shown on the left is the antique Rose of Sharon; on the right is a new Rose of Sharon. There has not been much change in this design in over a hundred years. Two examples of Applique (Class B).

The Log Cabin was a staple in every pioneer home. The long, narrow bits of material needed to form the pattern were ideal for those long, narrow bits of material. In order to add variety to this pattern, light-colored materials are placed against dark-colored materials in such a way that the pattern is not just the square of the Log Cabin but also a series of light and dark strips running diagonally across the quilt top.

Another favorite is the Irish Chain. There are Single, Double, and Triple Irish Chains. (In some areas, the Single Irish Chain is also known as a Nine-Patch. A large square of fabric is placed next to a square made up of the fabric used in the large square and nine patches of a different colored material; hence the name Nine-Patch.) The Irish Chains are popular because this pattern also utilizes smaller patches of material. The small patches of contrasting color form an overall diamond chain shape.

The Star patterns are also favorites, especially among the Pennsylvania Dutch; and among the Star quilts, the Lone Star appears to be the odds on favorite. (Also known as the Star of Bethlehem) This quilt pattern also makes use of the smaller patches, which are put together to form a large eight-point star in the middle of the quilt. Dozens of variations of the Star quilt theme are also popular. The Le Moyne Star, the Feathered Star, and the Rising Sun are just three of these variations. The Mariner's Compass, which was once very popular, is now almost impossible to find. The quilt top usually included twelve, thirty-two point "stars." These "stars" resemble the points of a compass. The narrow strips of material needed to make the thirty-two point compass helped early quilters to make use of small scraps. However, the modern quilter often has difficulty working such fine measurements.

Another favorite of the Pennsylvania Dutch is the dahlia quilt. The motif does not really resemble the flower in question, but it is a folk artist's privilege to

**TWELFTH ANNUAL QUILTING CONTEST**  
sponsored by  
**PENNSYLVANIA FOLKLIFE SOCIETY**

**Contest Rules**

The Pennsylvania Folklife Society, in an effort to revive the 19th Century art of quilt making, fast becoming a lost art, will sponsor its Twelfth Annual QUILTING CONTEST this year, in conjunction with its Twenty-Seventh Annual Kutztown Folk Festival held July 3 thru July 10, 1976 at Kutztown, Pennsylvania.

1. Any person or organization is eligible to enter the contest.
2. A contestant may enter as many quilts as he or she or it desires.
3. No quilt smaller than 40 inches x 50 inches will be accepted.
4. A price or value must be placed on all the quilts by the contestant not in excess of \$200.00, plus sales tax, plus a handling charge as stated below, both of which will be added to the stated value.
5. All quilts must be measured for their width and their length and identified as to class by the contestant.
6. The contestant will automatically authorize the Pennsylvania Folklife Society to offer quilts for sale at the stated value plus a small handling charge added to the stated value as follows:
 

(a) Quilts valued at \$ 75.00 or less .....	\$ 7.50 (handling charge)
(b) Quilts valued at \$125.00 or less but more than \$75.00 .....	\$15.00 (handling charge)
(c) Quilts valued at \$200.00 or less but more than \$125.00 .....	\$20.00 (handling charge)
7. All quilts must be presented between the dates Saturday, June 26, 1976 to and including Tuesday, June 29, 1976. The office is open from 9:00 A.M. to 7:00 P.M. to accept quilts. NO quilts will be accepted before June 26th. NO quilts will be accepted after June 29th.
8. All quilts not sold shall be picked up after 7:30 P.M. July 10th through Monday, July 12th, 5 P.M.
9. All quilts will be equally displayed throughout the 27th Annual Kutztown Folk Festival held July 3 through July 10, 1976, Kutztown, Pennsylvania.
10. All quilts on display will be identified by number only.
11. Previous 1st prize winners can be entered for sale but are not eligible for prizes.
12. The society will accept only the first 1650 quilts entered.
13. No mailed quilts will be accepted.

**Classes**

14. There will be five classes
  - (a) Pieced Patchwork.
  - (b) Applique Patchwork.
  - (c) Embroidered.
  - (d) All Quilted.
  - (e) Antique.

**Judging and Prizes**

15. Judging will be based on:
  - (a) Uniqueness of design, color and needlework.
  - (b) Appropriateness of materials used.
  - (c) Adaptation of the customs and traditions of the Pennsylvania Dutch Folk Culture.
  - (d) Craftsmanship.
  - (e) Originality.
  - (f) Beauty and attractiveness.
16. Prizes will be as follows:
  - (a) First place in each class will receive a ribbon and \$75.00.
  - (b) Second place in each class will receive a ribbon and \$65.00.
  - (c) Third place in each class will receive a ribbon and \$50.00.
  - (d) Fourth place in each class will receive a ribbon and \$40.00.
  - (e) Six honorable mentions in each class will receive \$25.00.

The Society will assume full responsibility from loss, theft, etc., of all quilts from the date of entry until the quilts are returned to the contestant but not later than July 12th, 1976 at 5:00 P.M.

All correspondence concerning the contest, should be mailed to the above address. Attention: Quilting Contest.

*This year's Quilting Contest Rules.*





*Perhaps the most popular quilt at the Festival is the two-headed bird or love bird applique quilt (Class B). This is an especial favorite with newlyweds.*

stretch the truth a bit. (Witness the concept of Adam and Eve on early pottery.) The "petals" form a five-point star with puffs of a contrasting color between each "petal." This particular pattern seems to catch many admirers among the visitors to the Festival.

A final favorite from the pieced patchwork category is the Double Wedding Ring. The patches are placed together to form entwining rings, which are similar to a continuous Trinity symbol. (Or a Ballantine Beer logo, if you prefer.) This design appears to be a particular favorite among the newlywed couples who visit the Festival.

Often, depending on what part of the United States you hail from, quilt patterns and their names are completely different from the ones you see and hear at the Festival. For example, there is the Single Irish Chain and the Nine-Patch. In Kansas, Rocky Glen is known as Kansas Trouble. Little Lost Ship is still another name. Indiana Puzzle is known in the Dutch Country as the Hand of Friendship. The examples are endless and so is the confusion. Often, completely different patterns have the same names. The Dahlia pattern, which I described before, is used almost exclusively in the Dutch Country. The Dahlia pattern which is published by Sterns and Foster in their pattern book looks nothing at all like the Pennsylvania Dutch Dahlia. Who knows or cares which pattern is which or which names belongs to which? Their simple, elegant beauty makes them treasures regardless of a name. (A rose by any other name would smell as sweet.)

The appliqué quilt is the place where the quilter can best show off her creative ability. Appliqué applies to those quilts in which the top is made from a single sheet of material and pieces of material are applied to that sheet to form a design or motif. Although established patterns exist, the appliqué quilt is most likely to show a certain amount of originality. The pioneer woman saved the appliqué quilt for very special occasions. Her own marriage or the marriage of a daughter were among the few occasions to warrant the making of such quilts. They required not only a full sheet of material, but also large patches to cut out the desired pattern. These quilts were often "custom-made" for a specific bed. Many of the old appliques have cut-outs at the corners where bed posters fit. Most appliqué quilts used curved lines rather than the geometric lines of pieced patchwork quilts. Many include flowers, baskets of flowers, and floral wreaths. Most appliqué is still done by hand.

One of the most popular appliqué pattern involves some type of rose. The Rose of Sharon quilt usually has six or nine large rose-like flowers (once again the folk artist stretches his imagination) which are surrounded by vines and rose buds. Ohio Rose is another variation of the rose theme. This quilt usually has twelve to sixteen small rose-like flowers. Each flower has four petals and between each petal is a heart.

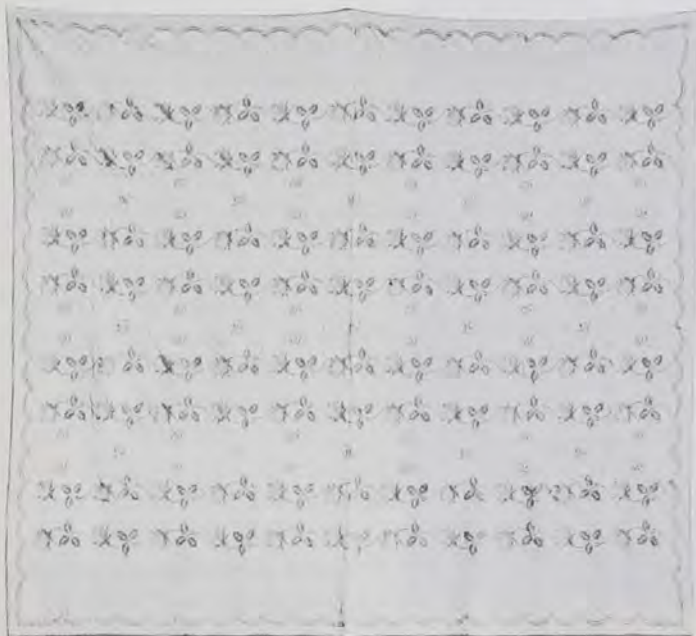
The President's Wreath is another Pennsylvania Dutch favorite. This quilt usually includes four wreaths. These wreaths are made up of flowers which resemble the trumpet plant flower. Also popular is the Tree of Life. However, this pattern is now available in kit form and very few Tree of Life quilts are original designs anymore. The Tree of Life appears as a Garden of Eden. It contains many unusual flowers, but not Adam and Eve.

Pennsylvania Dutch culture is able to surface beautifully in the appliqué quilt. Big Daddy Hex, which involves a hex sign motif, is often seen at the Festival. Also, original quilts depicting Amish houses and barns can be found. The Cherry Quilt was "discovered" at the Folk Festival and has since been made into a kit. Cornucopia, or Horn of Plenty, is another Pennsylvania Dutch favorite. This design involves small distelfink-like birds. These birds, which are surrounded by flowers, are perched atop a cornucopia.

By far *the* most popular quilt at the Folk Festival is the Love Bird Quilt. The central motif is taken from the symbol of the last ruling family of Czarist Russia. That symbol is the two-headed eagle. The Love Bird Quilt contains the two-headed bird surrounded by a circle of flowers. Because the two-headed bird seems to represent the joining of two lives, the Love Bird Quilt is a treasured wedding gift.



Embroidery is perhaps the most difficult class of quilts to identify. Many times intricate stitchery is used in a Crazy Quilt. Appliqués are often applied with beautiful embroidery. But there are quilts which are totally embroidered. However, many of the modern embroidered quilts are cross-stitch kits. Very few embroidered quilts are original. The few that are original are usually older quilts. These are often done in red-on-white chain stitching and are hand-drawn designs. The embroidered quilt must rise or fall on the quality of the needlework alone. The pieced patchwork and the appliqué can get by if the needlework is not excellent, but an embroidered quilt cannot.



*Here is a fine example of a cross-stitch embroidery, showing the rose pattern (Class C).*

A very special class of quilts remains: the all-quilted quilts. Here the artist is free to express her quilting skill exclusively. There is no competition between the needlework and the appliqué or the patchwork. As in embroidery, the quality of the finished piece depends entirely upon the master's needle. Since the design which is quilted is the entire quilt, another art has grown up around the all-quilted quilts. This art is known as "marking". The experts in "marking" are able to mark in pencil the design which will decorate the quilt. These women often do not quilt themselves, because their speciality is "marking." They want to be the best in their chosen field. Many designs for the all-quilted quilt include a large eight-point star (The Star of Bethlehem). Other popular designs include

peacocks, doves, pineapples, hearts, and floral wreaths. These patterns are handed down from one generation to another. Therefore, these designs remain the same. Despite the standard motifs, the all-quilted quilt remains the most beautiful and the most difficult quilt top to quilt. They require more quilting than any other top.

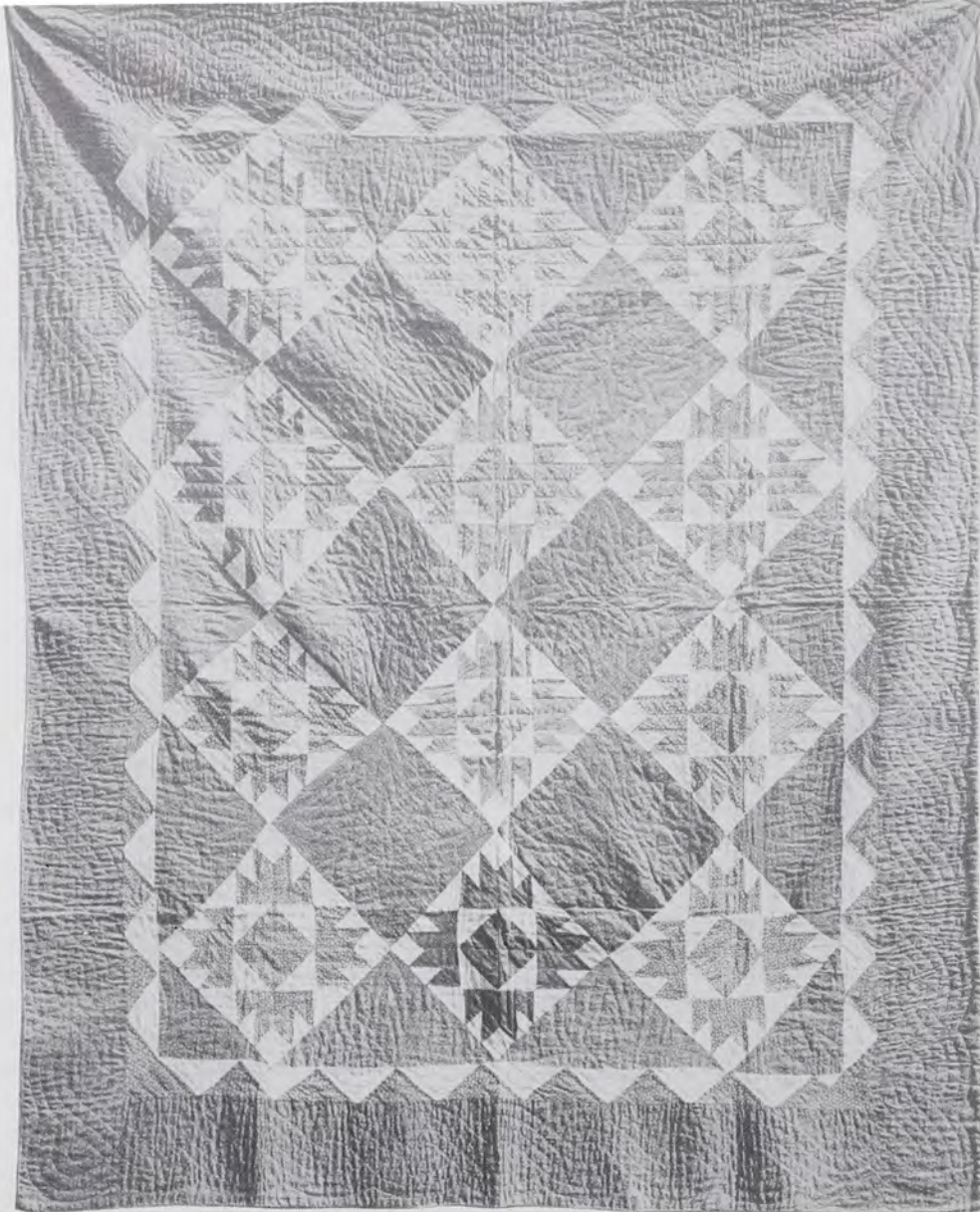
Although most quilts fit into the categories mentioned before, certain quilts deserve special attention. The Bride's Quilt, which I have mentioned before, was a very special quilt. Perhaps, that is why they have survived so well. While the bride-to-be and her mother usually completed the quilts for everyday use, the bride's friends quilted this special wedding gift. Often each girl worked on an appliquéd square. These squares were then put together and placed in the frame. All the bride's friends would then quilt the gift. Each girl who helped to make the gift signed the quilt. Sometimes, the signature was worked into the needlework in such a way that the author herself had to reveal it.

Another special quilt is the Friendship Quilt. Here a group of friends worked on a quilt and each person signed his name. Occasionally, one person with especially fine handwriting was chosen to put in each name.

Finally, we have the Album Quilt. There are many types of album quilts: pieced patchwork ones, appliqué ones, and embroidered ones. The Album Quilt usually consists of nine or twelve squares. Each square contains a different pattern. In other words, a pieced patchwork Album Quilt may contain a Feathered Star in one square, a Log Cabin in another, a Double Wedding Ring in a third, and so on: hence the name Album. The quilt is a sort of sampler which gives the artist a chance to show several designs in one piece of work. Album Quilts are more popular in the appliqué. Here the artist can best show off her talent and originality. She may take several traditional patterns and add her own special touches to each motif. The Album Quilt afforded her an opportunity to see how her ideas would work without having to make an entire quilt. The appliqué Album Quilt is also a sampler. It helped to keep the patterns alive. (In colonial America, paper to trace the designs was often hard to come by. The quilt would always be there to copy a motif from.) Antique embroidered Album Quilts seem to have been gifts to a child. The red-on-white chain stitch figures often represent animals or children. These are also usually small, too small for even a twin bed. Modern embroidery Album Quilts are usually cross-stitch patterns and come from kits.

Although quilting as an art remains basically unchanged from those early days in America, the things that surround quilting have changed dramatically. No longer does one find the strawberry-shaped emery bag





*Typical antique quilt entered at last year's Festival (Class C).*

near the quilting frame. Modern quilters have no need to sharpen their needles in an emery bag. When the needle becomes too dull, one can always run to the local 5¢ & 10¢ store for new needles. (Has anyone seen anything for 5¢ or 10¢ in one of those stores lately?) The modern quilter need not be as frugal with her needles and pins as the colonial quilter had to be.

Although most appliqué and embroidery must still be done by hand, much of the hand work has disappeared from the pieced patchwork top. The sewing machine put an end to the extra hours of work needed to piece a quilt by hand. (A few pieced patchwork patterns still must be pieced by hand. One of those patterns is Grandma's Flower Garden. The hexagon-shaped patches are very difficult to sew together on a sewing machine; therefore, they are usually done by hand.)

One of the most important differences between today

and yesteryear in the quilting world is the different fabrics that are available to today's quilter. While the colonial woman had to "make do" with the fabrics she had at hand, the modern quilter has a vast variety of fabrics available to her. Washable cottons and polyesters are used more and more frequently. Unfortunately, our society often values clean above charm and demands that the goods they buy be washable. (People often wash quilts without thinking of what they may be washing out besides the dirt. Many an antique quilt has been ruined because someone thought it looked dirty or smelled musty.) Polyester materials often add a soft, lovely sheen to the quilt. Another use for polyester fiber is batting or filler for quilts. Besides washing well, polyester has another good quality: it tends to give a quilt a puffy appearance without having to push extra batting through the quilt top with the eye-end of a needle.

Women today have a much greater opportunity to



choose their own materials and patterns than did colonial women. They also have available countless kits, which, although they still require countless hours of needlework, have taken much of the originality from quilt-making. However, for the beginner, or for those who may be good with a needle and not with design, or for those who just like the convenience of having all the materials at hand, the kit quilt is the answer to all your prayers.

Why has quilting been reborn? Perhaps, the climate of the times has something to do with his rebirth. The Bicentennial tends to stir antique longings in all of us. (What is my heritage?) Quilting was an important part of colonial and pioneer life and its rediscovery brings us closer to our forefathers (and mothers). Perhaps, people have come back to quilting as a kind of community project. The Quilting Bee, once lost to urban indifference, has become a regular weekly event for many church and youth groups throughout the United States. The Quilting Bee offers a rare opportunity for people of all ages to sit down and talk to one another. Perhaps, thanks to the "do-your-own-thing" school, we have been freed to pursue any number of new interests. Another reason, perhaps more important than any of the others, gets the credit in my book for making all folk arts more and more popular. In this automated society, where everything one buys is fresh (or almost fresh) off some assembly line, people are becoming more and more interested in the hand-crafted item. (Witness the increasing number of home furniture builders and do-it-yourselfers. Some do it to save money, but just as many do it to have the satisfaction of knowing they did it themselves.) People

become tired of things that break two days after they get them home from the store. People are becoming aware of their ability to do fine quality work without an assembly line. We have come to the point where we occasionally like to say, "I did it myself." Quilting is just one area where this need for self-expression can be filled.

All of us who work in the Quilt Building invite you to come and gaze at our quilts. The prize-winning quilts are kept on display all week, so that everyone has a chance to see the "cream of the crop." We have quilt ladies demonstrating their craft at two frames from 9:00 A.M. to 7:00 P.M. Come and talk to us and the quilters. See what all the excitement is about!

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On the left is the all-quilted peacock design. On the right, the Star of Bethlehem with doves is another all-quilted pattern (Class D).





# America's Heritage is Endowed with Contributions of the Pennsylvania Dutch

By LESTER BREININGER

The Pennsylvania Dutch, descendants of colonial immigrants from the Palatinate in Southwest Germany and surrounding environs, constitute an interesting portion of our rural American past.

In earlier days these people were uneasy about, often unwilling and at times unable to speak English in public. Hence they were not counted among the literary giants of colonial America. However the record shows their early and continued interest in education. The church and the school seemed to grow together. Learn to read and one can use the Bible; that guide to correct living seemed to be their motto.

And so we would expect the first complete American edition of the Bible printed in a European language come off the Saur press in Germantown in 1743. A portion of the Bible had been printed earlier in New England in an Indian tongue. A second, third and fourth edition likewise appeared in the German language. Only much later on did the English-speaking people get around to printing their own. German language newspapers were also widely circulated.

By 1750 Christopher Dock had written the first

treatise on schoolteaching in America, the Moravians were already operating a girls' boarding school, and the first American essay on music had been written at Ephrata. It was the Saur again that produced the first successful Christian magazine. It was actually a serial. In 170 it carried Christopher Dock's *A Hundred Necessary Rules of Conduct for Children* and *A Hundred Christian Rules for Children*. In 1779 a Lancaster printed German language almanac first honored Washington as the father of his country. It was the Pennsylvania German governors of this commonwealth that set the stage for, sponsored, and initiated the free school act of 1834.

Other contributions one cannot ignore include the Pennsylvania long rifle. Made famous by the Berks County born Daniel Boone who "moved" to Kentucky, its relief carved stock of walnut or curly maple, its brass ornamentation and rifled barrel portray its German origin.

Now the Conestoga wagon. This camel of the Dutch country carried vast quantities of cargo across rural Pennsylvania. Capable of transporting several tons of





*Author Lester Breininger "calls" the figures for hoe downing.*

supplies, thousands of them plied the roads to Philadelphia to load exports on ships and return with products needed by the inland country residents. Benjamin Franklin's advertisement for horses and wagons to haul General Braddock's supplies and munitions drew many teams and drivers from Berks and Lancaster Counties. One might also cite the opening of the west as being due to these vehicles. We still drive on the right side of the road as did the Conestoga Wagoners. The ornamentation of the ironwork on these ships of inland commerce have been much admired and provide fine examples of folk art for scholars and collectors.

It was as farmers that these Germanic people had no equal. Not given to the abandonment of worn out lands, they used fertilizers and crop rotation procedures to enrich the soil. The conservation of soil fertility is an outstanding contribution of theirs.

Their unique contribution to the art world—their *fraktur*—really needs no introduction here. This illuminated style of writing which so lavishly decorated and embellished their records seems to be among the most well known and written about facet of the Pennsylvania German folk.

The first pianoforte, Behrent 1775; the first organ by an American born craftsman, Dieffenbach, also 1775; first noted American astronomer and mathematician, D. Rittenhouse; first American author of a botanical catalog, G. Muhlenberg 1791; and first flint glass producer in America, Caspar Wistar; add a great deal of luster to the accomplishments of these people and speak of the skill of the mechanics and craftsmen produced within this culture.

Over the past two and a half decades the Pennsylvania Folklife Society has been busy researching into and teaching about the arts, crafts and ideas of these sturdy folks. It is here that the oral traditions, recipes and rural way of life are discovered by young Americans both within and outside of this particular culture realm. The festival has kept alive and fostered these ideals and folkways.



*Pennsylvania Long Rifle often misnamed Kentucky Rifle.*





Robert Bucher making shingles on the Commons at the Festival.



Perma Dreibelbis, in the Arts and Crafts Building, demonstrates spinning and weaving.

75c

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Front cover of 1976 edition of Baer's Agricultural Almanac, published in Lancaster County.

The interest in folk dancing, especially hoedowning, seems to have been on a downward swing, but, since the re-introduction of demonstrations and competitive dancing many groups have been organized to get in on the action. Bringing home a blue ribbon (and prize money) puts this form of folk dancing in a better light and a more enviable position—as most everyone loves a winner. Now once again finds granges, fire companies, school groups, and even a parents of the swim team sponsoring hoedowns and square dances to the great delight of both youngsters and oldsters.

Via the festival at Kutztown the Pennsylvania Folk-life Society spotlights ways and events of the past and helps preserve a special segment of our great American heritage.





*"Partner Swing" at the Folk Festival.*



*Before the crowds arrive, impromptu square dance is enjoyed by young Festival demonstrators.*



*Nightly competition is big attraction on the hoedown stage. This year's 10th Annual Square Dancing, Hoedowning and Jigging Contest will attract experts from all over!*





*Author Lauran Angstadt handles reservations for accommodations in private homes at Hospitality Tent.*

# The Hospitality Tent...

## “H” is for Help — that’s what it’s all about

By LAUREN B. AUGSTADT

When people think of the Kutztown Folk Festival, they picture Amish weddings, funerals, hangings, quilting parties, and the general beehive of Festival activities interspersed with mounds of scrumptious Pennsylvania Dutch delicacies. Not to be forgotten, however, are the great warmth and sincerity that emanate from the “Dutch” people, who won’t let a visitors go away without experiencing the full impact of “Dutch” hospitality.

One of the spots of concentration of this hospitality on the Festival grounds can be found in a most appropriate place—the Hospitality Tent, run by the members of the Women’s Club of Kutztown.

The idea of a Hospitality Tent originated twenty-seven years ago when the Women’s Club decided that there should be some place at the Festival to cater to the personal needs of the tourists. In those early days anyone stopping at the Hospitality Tent could enjoy a glass of ice water, a chair for a brief rest or even a cat nap, and protection from the hot summer sun or an unexpected shower. In addition to these services, the women provided wheelchairs and perambulators and reservations for accommodations.

Since that time the happenings at the Hospitality Tent have expanded and changed considerably. The cookbooks and souvenirs that originally were delivered in the trunk of a car now arrive in tractor trailers, the barrel of ice water has been replaced by a convenient drinking fountain, and the rest stop idea became so

popular that the Festival now provides a separate tent with cots so that people may rest and relax during their action-packed day.

The services rendered at the Folk Festival by Women’s Club members are many. Evidence of the variety of services performed can be found by listening



*The Women’s Club raises funds for it’s community activities from s*



to the women's cheerful voices echoing and re-echoing answers to questions: How do you make Drechter Kucha? Do you sell stamps? What is potato candy? Where can I find a night's lodging? The women put in many hours answering questions, selling souvenirs, checking baggage, mailing postcards, and returning lost children to their parents. This is all volunteer work on the part of the club members. (The proceeds received from their labors are used for worthy causes—the most outstanding of these is the Student Loan Fund which provides financial aid to local students attending institutions of higher learning.) Most members donate some time during the Folk Festival, but several of them are nearly landmarks, having helped for as many as twenty-six years.

Hospitality isn't confined to the Hospitality Tent. It extends into the community where people open their homes to tourists during the week of the Festival. As an outgrowth of services provided by the Women's Club, the Festival added to the staff of volunteers a reservation hostess who arranges for accommodations in private homes or on nearby farms. This service takes pressure off those people who travel to the area hoping to find a room in a motel only to discover that everything had been booked many weeks in advance of the Festival's opening. Most of the tourists staying with local residents find their visit to be heartwarming and memorable. In many cases the visitors become lasting friends with their hosts and as a result they return year after year to enjoy the Festival.

With the thousands of people who come to the Folk Festival, there are bound to be some interesting circumstances to which the hospitable townspeople respond. For instance, there have been times when

people came to the Festival and in the excitement of the day either spent money set aside for their room rent for the night or were so absorbed in the day's activities that they missed their bus back to their hometown. In cases like these, local people contacted by the Hospitality staff have made special allowances, taking in stranded people for a very small fee or for no charge at all. On occasion arrangements have been made with pastors who are willing to make provisions either in their churches or in their own homes. As a result, no one has ever been really stranded or left unattended by the Dutch area people.

In addition to providing housing in a town saturated with tourists, the Hospitality Tent fills photographers' needs, furnishes information about local attractions and eating places, offers maps, brochures, and bus schedules to inquiring tourists. No request is dismissed without some attempt being made to meet the needs of the Festival-goer.

It is obvious then that the Hospitality Tent has lived up to all aspects of the definition of its name. Although the work is sometimes taxing and the hours are long, there are rewards for a job well done. The women who serve are remembered in the hearts and minds of many. This is best exemplified in a letter from two Bangkok, Thailand, girls who found themselves almost stranded in Kutztown: "We'll always remember you til all the seas run dry. It seemed you were the dawn that broke the night for us that night. We hope our paths will cross again."

The women of the Hospitality Tent may never cross their paths, but just knowing that they were able to help someone makes their stay at the Festival not a job, but a lesson in brotherhood to all.



the Folk Festival.



Members of the Women's Club of Kutztown help visitors at the Folk Festival.



# Pottery — A Folk Art

## Expressing the Most in Simplist Terms

By ROBERT S. BLANCHARD

Does this glaze contain lead? Can I use this pot in the oven? These questions are two of the most frequently asked of me by visitors over the past years at the Folk Festival. A discussion with other potters across the country would develop a list with similar inquiries as there is developing a growing concern and awareness by consumers of the products they are purchasing.

Lead is one of the chief fluxing agents, that property which gives the glaze formula its "fusing" property, in low temperature glazes. Lead melts at roughly 530 degrees F, and stays fluid until it passes off as a vapor around 2100 degrees F. This broad temperature range makes lead a very popular fluxing agent with the studio potter. However, if the potter works with high temperature stoneware as I do, with final temperature in



*Author Robert Blanchard demonstrates in Arts and Crafts Building.*





*Walter Shunk also demonstrates in Arts and Crafts Building.*

excess of 2400 degrees F, the purpose for lead in a glaze has passed its point of value and is unnecessary.

Around 1970 there ran in several women's magazines, with a large national circulation, an account of a doctor and his family that suffered from lead poisoning. They had purchased a pitcher while on vacation and were using it as a container for orange juice. The juice being acidic was dissolving the soluble lead which they were ingesting and this eventually produced lead poisoning. This incident helped to touch off the national concern over lead poisoning, a problem which was most probably created out of the firing circumstances rather than the use of lead in an oxide form in the first place.

It is interesting to note that most all of the typical "red ware" of the Pennsylvania Dutch utilized lead in the glaze. There doesn't seem to be on record any cases of lead poisoning in over the more than one hundred and fifty years of its popularity.

There has always existed in pottery a division between utilitarian, functional pottery and ceramics whose interest centers around the more decorative

aspects. This division is clear in every civilization and ethnic group of which there is a recorded history.

The products of a functional utilitarian nature that I produce have gone through a long and systematic development testing their reliability to give years of useful service as well as to create a feeling of pride and beauty for the owner. All of the stoneware that I produce is ovenproof. They are not, however, serviceable on the stovetop or on a grill. This creates a rapid thermal shock which will most probably result in cracking. Refrigerator to oven can produce the same result.

There do exist several ceramic materials which can be introduced to the clay and the glaze to produce "shock proof" ware. They are, chiefly, petalite, spodumene, and walastonite. Because of the drastic effect on the glazes visually, and the lack of desire to compete with the large ceramic industries producing shock-proof ware, I do not use these materials.

The decorative ceramics that I produce center around animal and human condition themes. I have tried to produce a sense of the whimsy, it being my intent to evoke a response of humor and laughter from the viewers. Each piece is a one-of-a-kind sculpture employing pieces which I have thrown on the potter's wheel and assemble and model on to develop the final piece. All of these objects are done in stoneware.

A study of the folk arts to me has always been a strong source for my own artistic development. The manner in which my predecessors have viewed and simplified the environments of their world I have always found to be clear and uncluttered. They have discovered the means of stating the most in the simplest terms. A refreshing thought for our time.

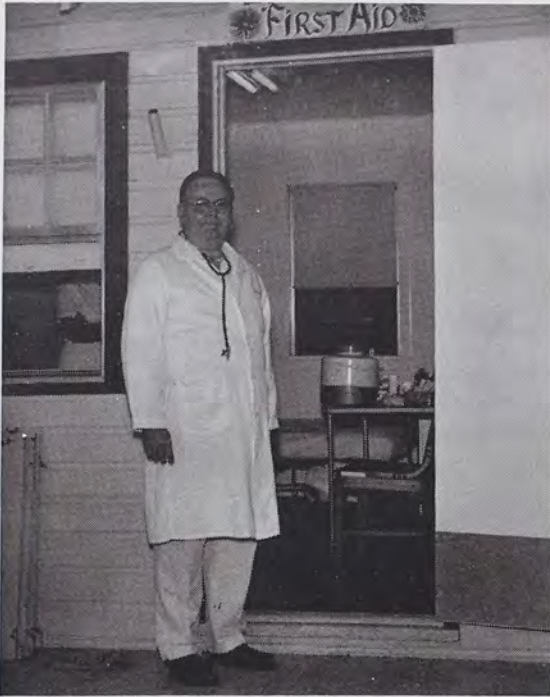


*Ross Miller demonstrates in the Commons.*



# “It Never Rains on Our on the Fourth

By KENNETH P. LAMBERT, M.D.



*Author Dr. Kenneth Lambert at First Aid Station.*

It was always a very special event,—in all the small towns and hamlets throughout the Pennsylvania Dutch country. The big Fourth of July parade in which *everyone* participated!

Usually, on the morning of the big day, the town square or the courthouse was the place where everybody congregated. There would be the butcher and the baker, the sheep shearer, the tinsmith and the pewter maker, the farmers and their faithful wives, the young craftsmen in wood, leather, metal and pottery.

It was a day when jobs were forgotten, when folks came together, and gave thanks for America and the freedoms of their land.

And seldom did the Lord let it rain on the 4th of July Parade of the Pennsylvania Dutch!

These early settlers, shoulders back and chins high, followed after a group of local musicians, kept time to the marshal music, and carried some typical sampling of their trade, their profession or their work. Housewives probably held brooms, quilts, bread, or even a lively young chicken! The male members of the community might parade with a pitch fork or a young calf (if he was a prosperous farmer); a lamp, if he was a lampmaker; a Bible, if he preached from “The Book”; a jar of pills or rubbing liniment, if he healed the sick; a scroll, if he was a printer; a toy, if he was the toymaker, and so on.

It was a joyful time, and after the parade circled the town several times, the participants came to rest at the town hall where the mayor or head of the local government would give a short patriotic address.

A wreath would be placed on the town monument, honoring the dead who gave their lives in the great wars. Then, finally, on the top of a large mound of hay, one of the young men would climb and place the American flag as everyone sang the national anthem.

At the Kutztown Folk Festival each year, the Fourth of July parade is much the same, and carries out this patriotic custom of early days.

In mid-morning the craftsmen start collecting high on the hill at the Festival where the balloon ascension daily take place. They are joined by the “Amish” from the pageant, the barn-raising, and the wedding; by the cooks in the kitchens; the artists and artisans in the large buildings; the demonstrators; the butcher; the market people; the apple-butter boilers; the herbman; the hoedowners and jiggers, and the Heidelberg Band.

George Adam, the parade marshal, starts things going about 10 a.m., when all proudly form behind him, carrying something typical of their work of their craft.

It’s a glorious sight, even to the group from the funeral tent, so dignified and stern in their somber garbs, carrying the ancient wreaths.

There is a lump the size of a Pennsylvania Dutch cherry fritter in everyone’s throat as they all march

*Undertaker and mourners in Fourth of July Parade.*





# Parade”... of July

by, and when the Heidelberg Band starts up the strains from “America”, participants and watchers alike swallow a few times before they can join in the song.

After twice around the Festival grounds, the paraders assemble at the Bush Meeting area for a brief service. The hymn singer from the Country Church, Lillian Kauffman, lights up the air with strains of “God Bless America” which all join. Harry Houpt, the Blacksmith and Bob Bucher, the shingle maker, conduct the ceremonies. Rev. Clarence Kulp, from the Goshenhoppen Historians, is the principal speaker.

He speaks sternly and points to the small cemetery nearby: “Brethren and sisters and kind friends assembled here today on this most auspicious and solemn occasion . . . . .

“We have gathered here in this silent city of the dead to bring praise and honor to those, who, on the field of mortal combat, did pour out their last full measure of devotion in the noble and honorable cause of home and country . . . . .

It is most fitting and proper that we do this . . . . .

There standeth in Holy Writ, in the book of the Psalterie of David, the text,—“Thy lines are fallen unto me in pleasant places, yea, I have a goodly heritage,” and again—“Remove not the ancient landmarks which thy father have set,” and in the book, Ecclesiastians—“Let us now praise famous men, and our fathers who begot us.”

We are here to place a garland on the final resting place of the dust of those who two centuries ago, in the great American conflict for Independence, did pour out their lives on the altar of liberty. Their deeds will continue to reach through the silent halls of history. Garlands of victory adorn their brows, honor to their names, glory to their records. May we take from their pale hand the torch of eternal vigilance, which is ever the price of liberty, and pass it on to our progeny, and the generations yet to come.”

Having held the honored position of the Festival’s official physician for over a quarter century, and having served my country with the 89th Infantry Division, U.S. Army, it has been a “must” for me to participate in the annual 4th of July Parade at the Kutztown Folk Festival.

I recall numerous formal military reviews for foreign dignitaries, but never has anything aroused my most deep and patriotic feelings as the annual Parade at



*Brief memorial services held at “Bush Meeting” on the Festival Commons.*

Kutztown. *The enduring simplicity of the Pennsylvania Dutch people, their strong sincerity and complete absence of protocol or any such formality, make it a true display of real, genuine patriotic love.*

Finally, at the very end of the ceremonies when George Adam climbs the haystack to place the stars and stripes above our heads, a strong feeling arises in us all. America will endure forever, and most strongly, in the hearts and minds of the Pennsylvania Dutch.



*The climax to the Fourth of July Parade around Festival grounds is the planting of American flag on top of hay stack, the job of the Parade Marshall.*



# Vegetable Dyeing at the Kutztown Folk Festival

By BARBARA K. FOUST

Walking into the deep sycamore shade at the south side of the festival grounds, it takes a few moments for eyes to adjust to and then take in my line of colored woolen yarns. Looks like regular knitting-stuff at first sight, but the colors aren't really of the store-bought variety (nor is the wool). All these shades from the palest candy-pink to the deepest black are vegetable-dyed.

"Vegetable Dyeing" is what my sign says, and to a few people this seems to mean that by *my* hand carrots become orange, spinach green, beets red. Not so at all! However, neither does it exactly mean that all my colors come from vegetables (beets for instance, dye wool to disagreeable shades of tan). My sign might better read "Natural Dyes" for the dye sources span the entire range of nature—animal, mineral and vegetable.

Almost everyone admires the brilliant reds, pinks

and purples that dominate one end of my rainbow line. These come from cochineal—an "animal" (a scale louse). The early colonial housewife would have had this dye available, but just as today, it was not commonly used because of its high price. It takes 70,000 wee dead insect bodies to make a pound of dye!

The usual red of colonial woolen coverlets was madder—the root of a plant which was imported inexpensively from Europe. Somewhat orangey, not as brilliant or versatile, but a good permanent dye which must have pleased our early settlers whose lives were austere and whose clothing colors were usually dull and dark.

As for mineral dyes—rust is a fine example. Almost anyone can attest to *its* permanence, if not its beauty.

But the bulk of Vegetable Dyes come from vegetable matter—that is, any part of a living plant, flower, leaf, seed, stem, bark, wood, berry. Very few good colors



*Brass kettle which is used at Folk Festival to boil wools in natural dyes.*





*Author Barbara Foust with examples of dyed woolens.*

come from our usual edible vegetables. A pale lavender-grey can be gotten on wool from purple cabbage. The dark outer layers of onion skins yield up lovely golds and burnt oranges. Spinach, so I am told, gives green.

The main problem is not so much putting the vegetable color into solution, but to have the wool accept this color—permanently. Often the heat needed to “set” the color will destroy it.

Most vegetable dyes need some chemical assistance to be permanent. Only a few (black walnuts, tea, barks, lichens) carry their own acids with them to do this job. In colonial times vinegar, salt, natural tan-

nins (sumac, oak galls), a drip-lye made from hardwood ashes, or “chamber lye” (stale human urine) were used. Today we use refinements of this same process (mordanting), having available a variety of metallic salts to do the job of “setting” colors with a greater degree of control. Iron, tin, copper, chrome and aluminum salts are most commonly used (depending on the color you wish to develop). With these mordants, singly or in series plus simple acids (as vinegar) or bases (ammonia) one can get a wide range of related colors from a single dye source.

My dyeing at the folk festival is done in old brass pots over a wood fire. Brass was chosen for bright



colors—iron for dark, the pot itself acting as a mordant. If I wish to dull or “sadden” a color, I will add iron (ferrous sulphate) to the dye bath.

The one common colonial color which is not produced in the same manner is indigo. The dark blue powder is extracted from the leaves of a tropical plant, but must either be fermented or chemically converted to a yellow-green state to be successfully transferred to textiles. Certainly this is not a simple toss-it-in-a-pot-and-boil-it dye, but one well worth the extra time, skill and expense. Indigo was the *one* dye the colonial housewife would surely save her money for.

But there are infinite colors in nature more easily tapped than those from exotic tropical lands. From our own meadows, gardens and markets come an endless array of mellow, subtle colors—oranges, yellows, greens from marigolds, coreopsis, dahlias, onion skins, goldenrod, the huge variety of noxious weeds (Queen-Anne’s lace, ragweed, cocklebur, lamb’s quarters, tansy, milkweed, etc.); browns and tans from barks, tobacco, tea, coffee, pine cones; and lavender, purples, greys from berries, bracken shoots, sumac. There are even soft corals from blood, red from our lady’s bedstraw root and blues from privet berries.



Visitors watch wool spinning.

The process of transferring color to wool is fairly lengthy. In our shady spot, beside the balloonist, we can show you all that happens to wool from the time it comes cut from the sheep (the shearer works next door) to when it can be hung, glowing from the line. This includes picking out dirt, “opening” the fleece, carding, spinning, plying, skeining, tying, washing, mordanting, dyeing.

My most commonly used mordant is potassium alum for a 4-ounce skein of wool (first tyed carefully). I would dissolve the alum plus ¼ ounce of cream of tartar (for brightening) in at least a gallon of soft water. Then the wool (well washed and thoroughly wet) is put in the mordant pot, the temperature slowly raised to simmer, then kept there for an hour.

For dyeing, the dyestuff—let’s say marigold flowers—is cut up (fresh is better than dried, usually) and put to soak in warm water overnight. As in all mordanting and dyeing, vessels as non-reactive as possible are used—stainless steel, glass or unchipped enamel are best—NEVER aluminum.

Next day the dye pot is simmered gently until a dark “ooze” is made. The mordanted wool is rinsed, well wetted, then added to the dye pot (the rinse water and the dye pot temperatures being equalized). Now the wool and the dye together cook gently till the wool is a slightly darker color than you wish. All that remains is a thorough washing (soap brightens flower colors) and rinsing to have your rainbow band trapped in the wool.

Of course, as with all dyes, there will be an eventual degree of fading, but it will probably take a long time (witness ancient tapestries) and will be a softer shade of the same color. This is just one of the good reasons for using vegetable dyes. Add to this the fact that the colors are impure making each one akin to the others—therefore remarkably blendable.

To a person interested in vegetable dyeing, not only is there the aesthetic pleasure of soft, warm unique colors, but the worlds of horticulture, botany, chemistry, history open up and you can see the possibilities for a first-rate hobby.

If you add spinning and weaving to your skills you can get a full appreciation of what was involved in producing colonial textiles. No longer will that old wool coverlet be just a “pretty family heirloom” but a web of hard work, skills, art and history all captured in one fascinating bundle.

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# FESTIVAL FOCUS

Children at the Festival







# FESTIVAL FOCUS

Women of the Festival







Men of the Festival







Festival Foods





## SEMINAR STAGE

### FOLKLIFE SEMINARS on the Pennsylvania Dutch Culture

NOON	Heidelberg Polka Band
12:30 P.M.	Introduction to the Plain Dutch
1:00 P.M.	Crafts and Craftsmen of the Festival
1:30 P.M.	Antiques*
2:00 P.M.	Pennsylvania Dutch Folk Art*
2:30 P.M.	Food Specialties of the Pennsylvania Dutch
3:00 P.M.	Powwowing and Hexerei
3:30 P.M.	Pennsylvania Dutch Crafts and Craftsmen*
4:00 P.M.	Funeral Lore of the Pennsylvania Dutch
4:30 P.M.	Snake Lore
5:00 P.M.	Pennsylvania Dutch Music

\*These programs are part of the Ursinus College Pennsylvania Dutch Study seminars and are given at the Folk Festival for college credit. During the week from July 5 to July 9 these programs may be increased to a full hour to meet college requirements.

Further information concerning these and other Pennsylvania Dutch courses can be obtained at the Folklife Society tent.



## URSINUS COLLEGE STUDIES AT FESTIVAL



The Pennsylvania Folklife Society feels greatly honored to host a series of Pennsylvania Dutch Studies Programs to be given concurrently with our 27th Annual Festival.

This marks the 2nd year of this cooperative effort between the Pennsylvania Folklife Society and Ursinus College. It is now possible for students visiting the Festival not only to enjoy its wealth of Folk Culture but also to gain College Credits. The courses to be given at the Festival — only a portion of the Pennsylvania Dutch Studies offerings of the College during their summer session — are as follows:

#### **PDS 431 — Antiques**

One credit. This course is a must for anyone interested in Pa. Dutch Antiques. Taught by Earl and Ada Robacker, the course will cover all aspects of antique collecting with examples from the Robackers' personal collection. Dr. Robacker is the

author of several books on the subject of antiques, some of which will be used in conjunction with the course.

#### **PDS 432 — Pennsylvania Folk Art**

One credit. Lester Breininger brings to his course the background of a Craftsman and teacher whose pottery and figurines are represented in the major museums of the United States. A man of earthy wit and humor, Lester enlivens his courses with the anecdotes of farmlife, which are both instructive and entertaining.

#### **PDS 433 — Pennsylvania Dutch Crafts and Craftsmen**

One credit. Bob Bucher has been with the festival staff for many years. His expertise comes from a Plain Dutch background, as well as his own devotion to the study of the Pennsylvania Dutch Culture. A contributor of numerous articles in our Folklife Magazine, and founder of Historic Schafferstown, Bob's subject will include craft items, architecture, fraktur, and all other related material.



27th Annual Pa

# KUTZTOWN

July 3, 4, 5, 6



## COUNTRY AUCTION

Place—Main Stage

Time—3:45 p.m. to 5:30 P.M.

Auctioneers in action, selling a variety of articles from the Pennsylvania Dutch area.



## HANGING

Place—Gallows

Time- 12:00 & 5:00 P.M.

The hanging of Susanna Cox for infanticide, reenacting Pennsylvania's most famous execution, 1809.



## QUILTING

Place—Quilting Building

Time— 9 a.m. to 7 p.m.

Demonstration of the art of quilting. All quilts entered in the contest are on display and for sale.



## CHILDREN'S GAMES

Place—Hay wagon

Time— 12:00 & 6:00 P.M.

Children under 12 years are invited to join in the playing of the traditional Dutch children's games.



## FARM PRODUCE

Place—Grange Building

Time—9 a.m. to 7 p.m.

Eight local Grange organizations display products from Pennsylvania Dutch farms.



## PA. DUTCH COOKING BUTTER MAKING AND CANNING

Place—Country Kitchen

Time— 10 a.m. to 7 p.m.

Preparation of typical Pa. Dutch meals, including daily menus with favorite recipes.



## BUTCHERING

Place—Butcher shop

Time—1:00 & 5:30 P.M.

Demonstration of hog-butchering including the making of

## MAIN

11:30 a.m.-NOON HEID

NOON-12:30 p.m. FOOD

12:30 p.m.-2:00 p.m. MUSI

• Songs by

• Music and

• Pennsylvan

by Merritt

2:00 p.m.-3:45 p.m. Major

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3:45 p.m.-5:30 p.m. Cou

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5:30 p.m.-6:30 p.m. MUSI

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6:30 p.m.-7:00 p.m. Intern

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7:00 p.m.-7:15 p.m. HEID

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7:15 p.m.-9:00 p.m. Major

Major

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Pennsylvania Dutch

# Folk Festival

7, 8, 9, 10, 1976



## BALLOON ASCENSION

Place—Balloon  
Time—6:30 p.m.

Old-fashioned balloon ascension similar to those done in the Dutch Country in the 1870s.



## AMISH WEDDING

Place—Green Chair  
Time—11:00 & 4:30 P.M.

An enactment of the wedding of Jonathan Beiler and Annie Fisher.



## AMISH BARN-RAISING

Place—Barn  
Time—1:00 & 5:30 P.M.

A demonstration of the building of the barn of Elam Beiler.



## HORSESHOEING

Place—Horse Tent  
Time—12:30 P.M.

Actual shoeing of horses as done in the Pennsylvania Dutch country of yesteryear.



## SQUARE DANCING, HOEDOWNING & JIGGING

Place—Hoedown Stage  
Time—11:30 a.m. to 3:30 p.m.

Everyone Invited to Dance!

Demonstrations and Instructions furnished by championship Hoedown and Jigging Teams.

**CONTEST: 7 P.M. TO 8 P.M.**

**FREE-FOR-ALL: 8 P.M. to 9 P.M.**



## SHEEP SHEARING

Place—Sheep Pen  
Time—11:30 A.M.

Shearing of sheep and subsequent use of the wool in vegetable dyeing.

## STAGE

POLKA BAND

SPECIALTIES at the Festival  
DUTCH HUMOR:

Brooks

Stories by Leroy Heffentrager

Dutch Humor

Beeman

Festival Presentation:

**Our Country,  
Love Our God**

(on Following Page)

## Auction

Brooks and Heffentrager

POLKA BAND

Festival Presentation:

**Our Country,  
Love Our God**

(on Following Page)



**WE LIKE OUR COUNTRY,**

**BUT WE LOVE OUR GOD**

**2:00 P. M. and 7:15 P. M. on MAIN STAGE**

**A Story about the Old Order Amish**

*Written and Directed by Richard C. Gougler*

*Music Written and Directed by Kenneth C. Blekicki*

**Place:** The farm of Elam Beiler in Lancaster Co., Pennsylvania

**Prologue:** The Present

"We Like Our Country, But We Love Our God". . Entire Company

**Scene I:** Wednesday, May 10, 1972 — evening

"A Little Lie Grows Bigger" . . . . . Lydia and Elam

**Scene II:** Thursday, May 11 — evening

"Pretty Soon" . . . . . Emma and Joseph

**Scene III:** Elam's Nightmare

"Take My Daughter" . . . . . Mary and Sadie

**Scene IV:** Friday, May 12 — afternoon

"And I'll Grow Older With You" . . . . . Lizzie and chorus

"We Clean For Fancy, We Clean

Just For So" . . . . . Emma, Annie, Fannie and children

**Scene V:** Sunday, May 14 — morning

Hymn #62 . . . . . Entire Company

Hymn #91 . . . . . Entire Company

**Scene VI:** Same day — afternoon

"I Would Like A Little Talk With You" . . . . . Jesse and Eli

"How Do I Know What I Know?" . . . . . Samuel

**Scene VII:** Same day — evening

The Singing . . . . . Young People

**Scene VIII:** Tuesday, May 16 — evening

"We Like Our Country, But We Love Our God". . Entire Company

*About the Authors:* Richard Gougler is the chairman of the mathematics department at Kutztown Area High School where he has been writing and directing plays for the past 20 years.

Kenneth C. Blekicki received his B.S. in music from Lebanon Valley College in Pennsylvania and the M.A. in music from San Diego State College in California. He is currently teaching instrumental music in the Fleetwood Area Schools.





Bonnets—Bonnets!

# FESTIVAL FOCUS

Washing Lore



Soap Making



School Lore

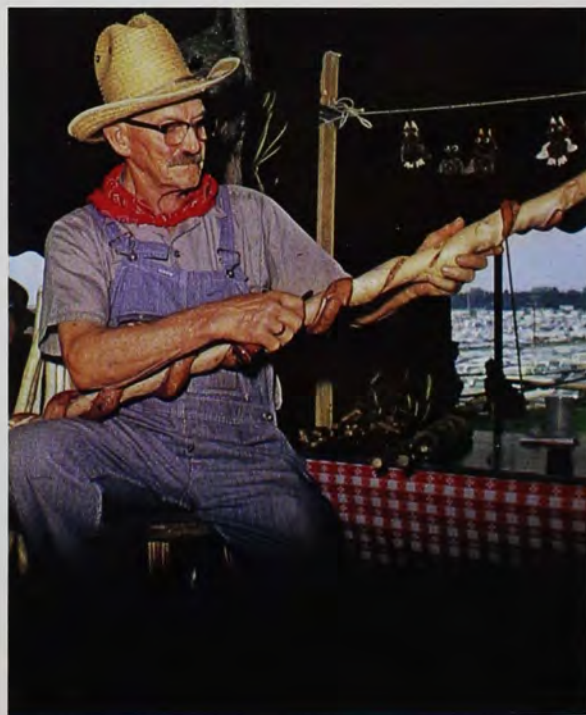




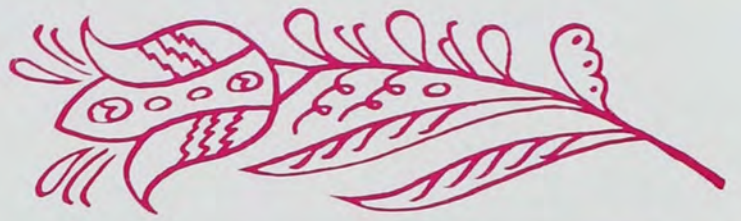


Men of the Festival

# FESTIVAL FOCUS

A colorful logo for "Festival Focus". The text "FESTIVAL FOCUS" is written in a bold, yellow, sans-serif font. Below the text is a stylized illustration of a red flower with blue and white patterns, and green leaves.





Women of the Festival

# FESTIVAL FOCUS







Old Plow Tavern



Covered Bridge



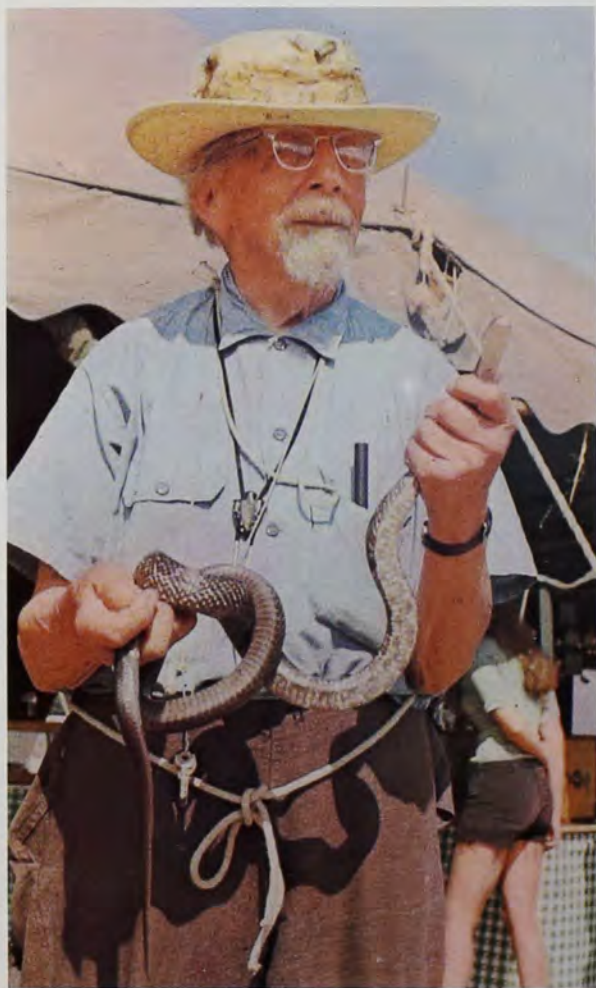
# FESTIVAL FOCUS



Funeral Lore



Snake Lore







*Author Richard Shaner making Plowline.*

# FESTIVAL FOODS

## *The Original Touch of the Dutch*

By RICHARD H. SHANER

Just about any random selection of food at the Kutztown Folk Festival is bound to be a culinary delight, and each year festival goers are amazed with the variety of these dishes which have brought national attention to Pennsylvania Dutch cooking. The festival's popular "funnel cake" with its unique name has become a household word everywhere in America, but on the festival grounds there still remain a number of dishes equal in culinary virtue to be discovered by the public.

### MONTGOMERY PIE

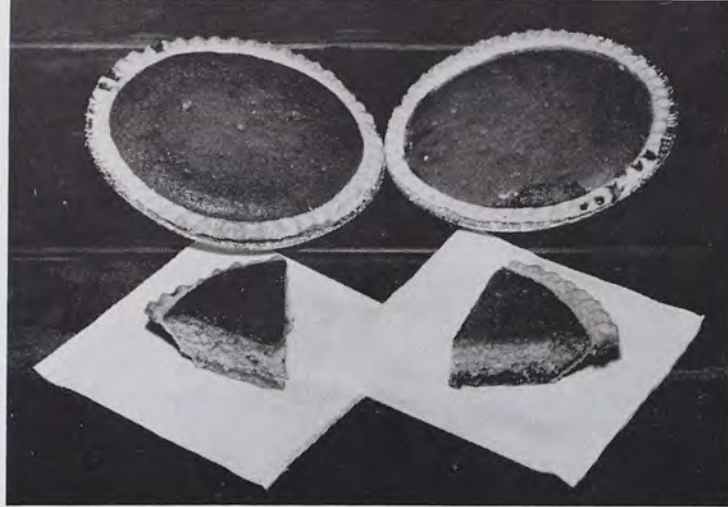
Take for example "Montgomery pie". This original dish, native to the Pennsylvania Dutch County of Montgomery, has no counterpart in American cooking. The pie is made by the Goschenhoppin Historians from

an original recipe found in their home territory of Northern Montgomery County.

The Goschenhoppin women will frankly tell you which lies beneath the cake filling on the bottom of the pie crust. The Montgomery pie is a cousin to the "funny cake," also made by the Goschenhoppin women. The basic difference between the two pies is that the funny cake's pie shell contains a layer of chocolate syrup. If you wish to try a slice, or take home a whole pie, you will find the Goschenhoppin stand in front of the main exhibit hall.

that the Montgomery pie is not a pie, but a "cake" in a pie shell. The surprise treat of this pie is the tasty layer of luscious lemon filling (sweetened with molasses)





On left is Montgomery Pie. On right is Funny Cake.

*Montgomery Pie (recipe makes 3 pies)*

- 2½ cups flour
- 3 tsps. baking powder
- 2 cups sugar
- ½ cup butter (or half lard)
- 2 eggs beaten
- 1 cup milk
  
- 1 egg beaten
- grated rind and juice of 1 lemon
- 1 cup sugar
- 2 tsps. flour
- 1 cup water
- 1 cup molasses

*Pastry for 3 pies*

Line pie tins with pastry. Sift together flour and baking powder. Cream together sugar and shortening, add beaten eggs and mix well. Add sifted flour and milk alternately. Set aside while making lower part of pie.

To beaten egg add lemon rind and juice, the sugar and flour, beating well. Slowly stir in water and molasses. Pour into pie shell.

Spoon first mixture over liquid. Bake at 350° for 35 to 40 minutes.

**THE SHOO-FLY PIE**

An age old favorite of anyone visiting the Dutch Country is the famous shoo-fly pie. Immortalized in poetry and song, the shoo-fly pie next to the hex sign, is the hallmark of the Pennsylvania Dutch people. The basic food staple of colonial times—molasses—is the pie's main ingredient. The trick however, is to combine the right proportions. Thus there are many recipes for shoo-fly pie, and a wide variety in existence.

Dating from colonial days, the shoo-fly pie is truly a matter of regional preference, as it is not the same in Lancaster, Berks, Lehigh, or Lebanon Counties. Here in the town of Kutztown one of the best examples of Berks County shoo-fly pie is that made by the Rentschler family. Their recipe can be traced to great grandfather Thomas Rentschler who originally lived in the Dauberville area, just northwest of Kutztown. The family's culinary skills led to the establishment of a bakery which is now in its third generation.

Rentschler's bakery in Kutztown, a typical hometown bakery, is presently operated by Jay Rentschler and features a fine assortment of Dutch baked goods at the festival grounds alongside the tile-roofed bake-oven. Jay explains to festival-goers that the shoo-fly pie is made of a dry mixture which is placed in a pie shell which has previously been partially filled with a molasses syrup—the end result is a delicious wet-bottom shoo-fly pie. Among the many other old favorites made by the Rentschlers are oldtime potato-raised cakes, a great breakfast treat.

**KUTZTOWN DUTCH FRIES**

Pennsylvania Dutch farmers raise many potatoes, and no meal would be complete without them. In the early days of cast iron cook stoves, children would slice potatoes and fry the thin slices on the hot plates of the stove for snacks during the winter months. This folk practice inspired the Kutztown Chamber of Commerce to provide the folk festival with a regional specialty called "Dutch fries." Not to be confused with home-fries, Dutch fries are a unique taste treat very much reminiscent of the days of cast iron stoves and iron skillets. Each year the men prepare a record number of Dutch fries as they continue to be one of the most popular festival foods.



Member of Lions Club preparing Dutch Fries.



### FRESH COUNTRY SAUSAGE

Speaking of Dutch fries, there is scarcely a person with a hearty appetite that can get by the aroma of fresh sausage simmering on an open grill dressed with green peppers and onions. Nowhere will you find sausage made fresher than in the Pennsylvania Dutch Country. Countless numbers of country butchers slaughter weekly and take their products to the farmer's market, or sell from their shops large quantities of custom-seasoned meats.

On the festival grounds Newton Bachman, festival butcher, slaughters pigs daily and shows visitors the ancient art of preparing sausage, hams, scrapple, and related products. One can buy a delicious sausage sandwich, or perhaps see the utmost in culinary delight—the preparation of roasted pig stomach filled with sausage at the country kitchen exhibit.

### CHERRY FRITTERS

*Kasha Kucha*, or cherry fritters, is yet another Berks County dish to be sampled at the festival. This dish was usually prepared in the late spring when cherries were ripe and plentiful. Unlike other fritters, cherry fritters are deep fried and are nice and light with a fine cherry flavor.

The cherry fritter stand is located opposite the main stage area, and is operated by the Hoffman brothers. Mrs. Forrest Hoffman tells us that the recipe which they follow belonged to her mother who was a Wessner and lived originally in northern Berks County, near Lenhartsville.

#### *Recipe for Cherry Fritters*

- 1 cup sugar and 2 eggs (beat)
- 1 tsp. butter, ½ tsp. salt, ½ tsp. baking soda and 3 tsp. baking powder (add these to above)
- 4 cups flour and 1 cup milk, (add flour and milk alternately)
- 2 cups drained cherries (fold in cherries)



*Making Sausage Sandwiches.*

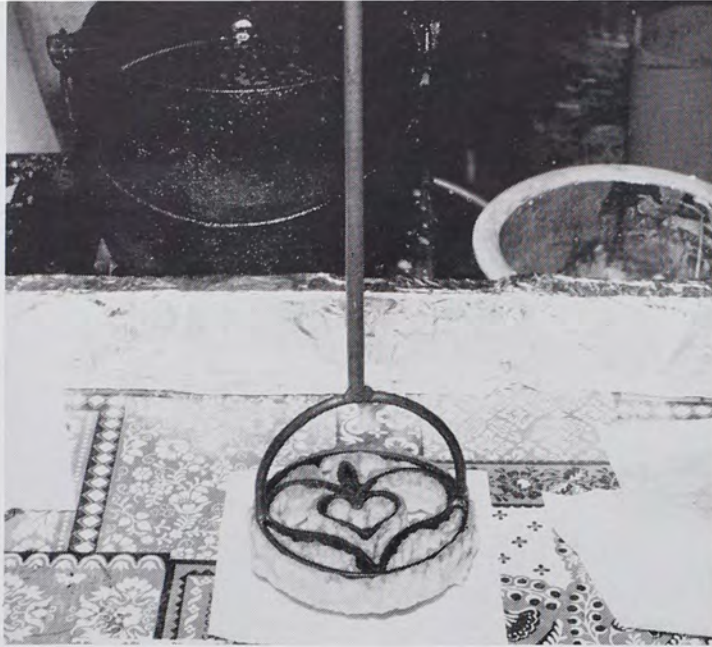


*Cherry Fritters known as "Kasha Kucha" in the Dutch Country.*



*Corn Fritters are another Pennsylvania Dutch favorite.*



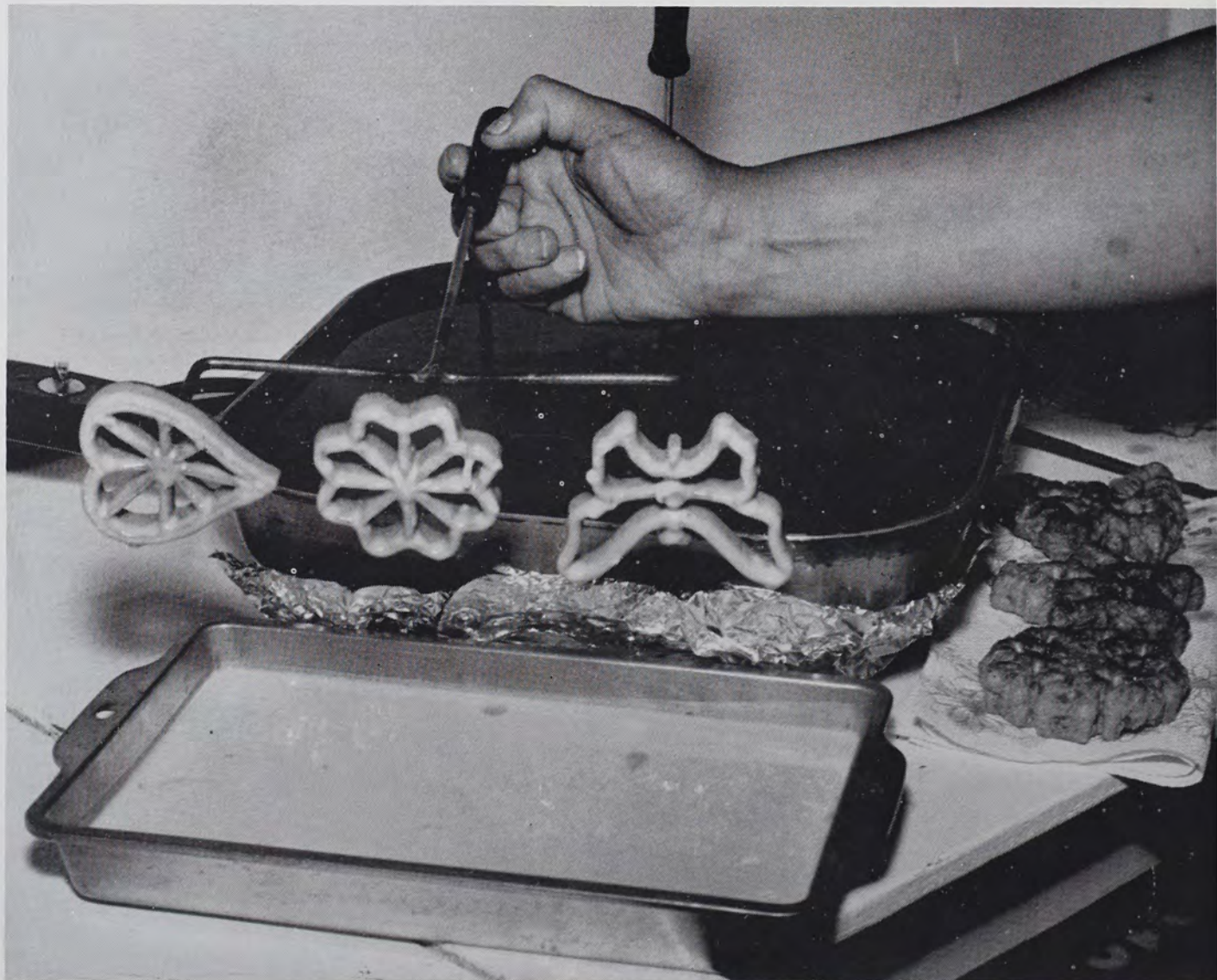


*Hex Waffles.*

#### PLOWLINES AND HEX WAFFLES

One of the most recent regional foods introduced at the Kutztown festival is plowlines (*streiulin*) a sort of deep fried pastry. The dish resembles the reins to a plow and thus the folk term plowlines. Unlike the average pastry, plowlines are hearty and have a spongy inner texture. This dish was popular in Lancaster County and was used for large harvest breakfasts where there were many workers with large appetites. Plowlines were usually eaten with a topping of molasses, but powdered sugar is an equal substitute. If you wish to try some you will find them at the Dutch Treats stand, just a few tents below the tiled bake-oven on the grounds.

The Dutch Treats unit also has an old favorite which they introduced to the folk festival in 1961, that is hex waffles. These waffles are a very light type of pastry made from decorative irons which are dipped



*Hex Waffles iron being dipped in batter.*





*Hex Waffles frying in hot fat.*

into batter and then placed in deep, hot fat. The thin crisp waffle which it produces retains the design of the waffle iron—usually a hex sign. The waffles are sprinkled generously with powdered sugar.

Hex waffles were a favorite early American pastry and date from the first half of the 19th Century in Dutch Pennsylvania. Occasionally antique hex irons are discovered, which were forged by blacksmith, but in recent years modern cast iron rosette irons have replaced them.

#### THE TOUCH OF THE DUTCH

The Kutztown Folk Festival represents some of the finest culinary talents in the nation. Pennsylvania Dutch housewives have been utilizing the products and produce of their fertile American farmsteads for more than two hundred years. The time honored family recipes which have survived, together with the culinary skills which they have developed, have made the Pennsylvania Dutch an outstanding reputation in American cooking.





## URSINUS COLLEGE STUDIES AT FESTIVAL



By WILLIAM T. PARSONS

What are the characteristics of a Heinrich Otto fraktur? How can you identify an unsigned Otto work? What is Pennsylvania Dutch slipware? Why did these people of plain demeanor and simple life so consistently decorate everyday tools and artifacts?

Answers to those questions and to many more were forthcoming in one of the Seminars at Kutztown Folk Festival last summer. Earl and Ada Robacker led off with their Seminar on Antiques and were ably followed by Lester Breininger's Seminar on Folk Art. These specialists took their students on a vigorous examination of fabric, paper, wood, pottery and metal wares. Class procedure ranged from theoretical discussion to careful observation of Country Dutch craftsmen working their own specialty.

Members of the Ursinus College Studies course on Pennsylvania Dutch Culture and History also spent profitable and enjoyable hours in the Pennsylvania Folklife Society-Ursinus College Studies tent at the

Festival and elsewhere on the Festival grounds. Orientation and discussion previewed some of the Dutch Culture highlights to be seen at booths or in field demonstrations. But from that point on, the students found a very special learning experience, different for each student, of course.

The Robackers spoke knowingly and lovingly of the wide range of Pennsylvania German antiques they have seen and collected over a span of several decades. They detailed intriguing personal experiences and related anecdotes about individual craftsmen they had once interviewed. Through them, on personally conducted tours across Festival acreage, class members met old-time folk practitioners.

In the other seminar, Lester Breininger emerged from his beekeeping tent at the Festival to describe nuances of form and differences in technique which become obvious to the experienced eye of the professional artist. His love affair with Berks County Dutch



*Ursinus College Folklore Class at Hex Sign display on Folk Festival Commons.*





*Author Professor William Parsons teaching in Folklife Tent.*

life was obvious in his every expression. His dry humor and casual observations made every minute of the course enjoyable.

The Pennsylvania Folklife Society and Ursinus College have cooperated to make these unique classes possible. These are college credit courses of the Pennsylvania Dutch Studies Program, a pioneer endeavor at the Collegeville institution. Ursinus College, now in its one hundred and seventh year, was founded by German Reformed members and pastors. It is situated in the heart of Eastern Pennsylvania's Dutch Country. Companion seminars taught on the college campus have included topics in Sources of Local Folk Culture, Fraktur, and Pennsylvania German Architecture. Folk-songs, personalities of Pennsylvania Dutch life, tours of historic sites and homes all combined to enliven

the learning process. Millen Brand came from New York to Collegeville to read poetry from his newest book, *Local Lives*, while Clarence Reitnauer explained how he came to be *Der Shdivvel Knecht*.

As coordinator of the program, and with my twenty-eight years experience considering student responses, I had a special opportunity to judge the success of the Folk Festival seminars, for I commuted between Collegeville and Kutztown with students who were taking the courses. Their enthusiasm for the things they had learned each day, made it the shortest thirty-two mile return trip I have ever experienced. I had a feeling we had somehow achieved what teacher-farmer Christopher Dock strove for some two hundred years ago: to make learning an eagerly-sought reward for the pupils' efforts.



# Behind the Scenes of “We Like Our Country, But We Love Our God”

By RICHARD C. GOUGLER

“We Like Our Country, But We Love Our God?”  
“Too long for a title!”  
“Write a song using that?”  
“Can’t it be shortened for publicity purposes?”  
“The printers won’t like it!”  
“Too many words for the sign painter.”

These were some of the early comments about the title of the new Amish pageant. Somehow it lived through all of them. It became the title of a beautiful song; it got printed in the newspapers; it got painted on the signs. And, most important of all, at the preview at the 1975 Kutztown Folk Festival, it was loved by the audience.

“It says the whole thing.”

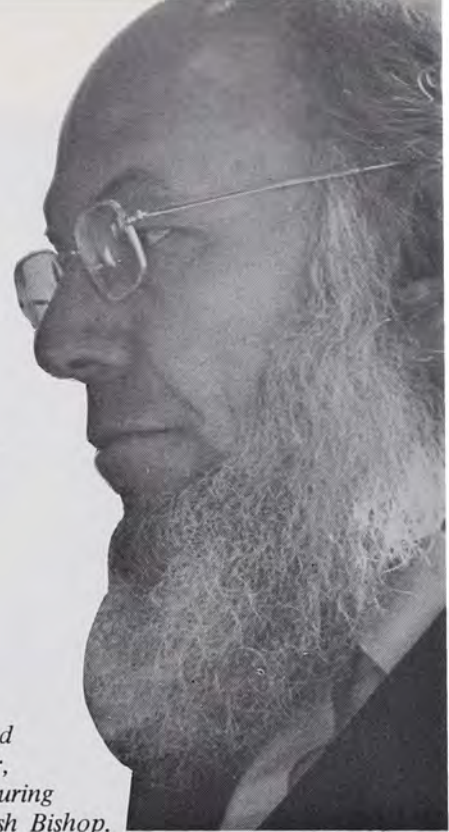
“The title is simply beautiful!”

“There is so much meaning and truth in the title. I love it!”



On right, musical composer and director, Kenneth Bleicki.

*Amish pageant author and director, Richard Gougler, strikes a pensive mood during his portrayal of the Amish Bishop.*



These were the remarks that were now being made and they were a joy to all of us.

Most people do not really comprehend the agonies connected with creativity. Both Ken Bleicki and I have had many apprehensive moments. For our two Amish pageants we have worked in this manner: I write the play and suggest places for songs. Then Ken, working with a script, writes the songs, both words and music. Sometimes they are where I suggest and sometimes he gets an idea to put a song at another place. When the cast members get their copies, they often have additional suggestions. Each is listened to, thought about and many times changes are made. Then we rehearse and rehearse and finally it is ready for an audience. What a thrilling moment! Will they like it? And if they do, there is no joy that is comparable—the ecstasy of creativity!

Before I talk about the play itself, I would like to answer the questions that are most frequently asked of us. There are many people who come backstage and talk with our cast but there are many more who probably would like to, but don't. The most-asked question is, “Are you really Amish?” No, we are not Amish. The Amish would not participate in such a showy thing as a play. It would be sinful. We do, however, try very hard to portray the Amish as realistically as we can. I do a lot of research both literary and through personal contacts before I begin to write. At the moment I am doing research for our next pageant which will deal with shunning.



The second most asked question is: "Are you really local people or are you a traveling repertory company?" We are all local people. Most of us are Pennsylvania Dutch and were born here in Berks County. Very few of us have ever belonged to local theatre groups. Some people have asked if we are all one family. We are not, but for the summer we consider ourselves as one. This is the sixth year that we have presented the pageant at the Kutztown Folk Festival. For the past several years our group has remained pretty much the same. Sure, we lose some; but there are always others waiting to fill the empty places. Our present



*Scene from the play.*



*Hymn singing from the play.*



cast ranges in age from six to sixty-six. And one of the six-year-olds, the boy in the afternoon performance, is in his fourth year with us! Our occupations are public school teachers and administrators, housewives, beauticians, truck drivers, college professors, students, secretaries, engineers, and factory workers. For one season, a Catholic nun joined us. So you see, we are all local people, who enjoy bringing the pageant to you.

Another question frequently asked is: "How does one get to join your group?" Well, the first requirement is that he must be able to sing. Secondly, comes stage appearance and acting ability. Of course, there must be a part opening and he must be free during the week of the festival and be able to make rehearsals, of which there are about eighteen.

The fact that singing ability is the foremost requirement results in a strong chorus. The show is in reality a musical. There are ten songs. Each song contributes to the story. Take for instance, the cleaning song, "We Clean for Fancy, We Clean Just for So." Here are two girls teaching a third one how to make cleaning fun. Or Lizzie's song, "And I'll Grow Older With You." This one tells how the old people of the Amish spend their last years with their families rather than in old folks' homes. And of course the title song, "We Like Our Country, But We Love Our God."

The purpose of the Amish pageant is two-fold. It should teach and entertain. The lesson of *We Remain Unchanged*, the first of our pageants, was the origin of the Amish church. The theme of the current pro-



*Young Amish having fun in the play.*

duction is the school problem. The Amish provide their own schools for their children. These end with the eighth grade. Some states got very strict with their compulsory school attendance laws. The Amish live a very plain life. They travel by horse and carriage. Most are farmers and not many associate much with non-Amish. They do not want their children to acquire worldly or sinful ways. They want them to keep their Amish faith. To attend the public high schools would harm their youth. They did not want this. Here in Pennsylvania special schools with their own programs for the Amish who had completed eighth grade but who were not yet sixteen, were set up. The Amish in other states had similar problems—some with no acceptable solutions. In particular, the trouble in Wisconsin ended up at the Supreme Court of the United States. The ruling was in favor of the Amish. The court said that the Amish—and only the Amish—could decide on the education of their children. And so the Amish could once again withdraw from the public limelight and lead their quiet and peaceful lives. This is the background of the pageant.

There must also be entertainment. No one wants to get a lesson that lasts for almost two hours. It is not a greatly publicized fact, but the Amish are known for playing tricks on one another. Put to this a few simple love stories and you have the plot of the pageant.

I must admit, however, that the outstanding thrill to me is the wonderful audience and the very nice things they say to us. I would like to share some of them with you. There was a woman who traveled from California with the main purpose of attending the



*Husband and wife from the play.*





*Cast of play take a bow.*

Kutztown Folk Festival. She told me that the entire trip was worth it—just to see our play! A man from up-state New York spent two days at the festival and loved every minute of it. He said that he saw our show three times and each time he enjoyed it more.

There are many stories I could tell you. But there is one that has real meaning for the pageant. On the very first night of the new show (we had completed the second performance of *We Like Our Country, But We Love Our God*), a woman came backstage after the show and told we how thrilled she was by it because she had worked hard to get the Supreme Court to make its decision in favor of the Amish. What a small world we live in! She said that she could hardly believe it when the plot unfolded and it was about that which she had actually lived! She helped me build my file on the Amish by sending me copies of twelve letters of correspondence she had with the Amish and with the government officials.

Many kind people have said that the theme of freedom is so important to them today, not only because of the celebration of the country's bicentennial but also through a very definite need for all people to believe in freedom during these troubled times. The

words of Mr. Blekicky's title song should have meaning for all people, not only the Amish.

We like our country, but we love our God.  
 All those among us never disregard  
 The fact that freedom is a treasured thing,  
 Be thankful that it's ours.  
 We like our country, but we love our God.

There is no other place on earth  
 Where people can live so free.  
 But freedom is a sacred thing  
 That begins with you and me.

To those among us, who may doubt our word  
 We say with feeling loudly so we can be heard,  
 The record shows we've suffered woes  
 And still we have survived.  
 We like our country, but we love our God.

We will stand firm in our belief  
 To all that is plain to see  
 If there are times that bring us grief,  
 There is one priority.

We like our country, but we love our God.  
 All those among us never disregard  
 The fact that freedom is a treasured thing,  
 Be thankful that it's ours.  
 We like our country, but we love our God.



# REVERSE GLASS

By LY

Early in the 17th Century Chinese ladies found that when they executed a reverse glass painting they could enhance it considerably if they used transparent colors, thinned their paints, and backed their paintings with things that reflected or refracted light. They would use anything available to serve that end from mother-of-pearl or iridescent feathers to tea packets. Since tea was shipped in silver packets to keep it dry and to protect the flavor and aroma, these packets were a popular material for backing pictures and were usually employed somewhere in a reverse glass tinsel painting.

The craft first became known in the United States around 1690 when a New England sea captain returned from a long voyage with a painting for his teen-age daughter. She was captivated by her gift and carefully took it apart to examine the technique employed. From what she could see she devised her own system for producing pictures with a similar effect. When her friends saw her creations and wanted to learn she taught them, and they, in turn, taught others. An taught them, and they, in turn, taught others. The art reached its peak in the middle of the 19th Century.

With a renewed interest in crafts, tinsel painting is again enjoying popularity. Many methods are employed to achieve the silvery glow. There is no one "correct" way to do it. Whatever works and gives the desired effect is right.

## BASICS

Tinsel painting is oil painting on the reverse side of glass. The paints are thinned to transmit light. It is the light going through the glass and oil paint being reflected back out that gives these pictures their jeweled quality. When making a reverse glass tinsel painting it is important to keep in mind that you are putting your picture on in the opposite direction, much like a reflection in a mirror would be. If you want a design on the left in the final outcome, you must place it on the right in the execution of your picture.

## EQUIPMENT & MATERIALS

- Ammonia or vinegar for cleaning glass
- Glass to paint on
- Drawing or tracing to work from
- Fine point brushes in several sizes
- Crow Quill pen or brush
- Indian ink or thinned black enamel paint



*Author Lynn Pleet demonstrates*



# TINSEL PAINTING

DAVID PLEET



Arts and Crafts Building.

Opaque oil paint for background  
Transparent oil paints for design  
\*Stain Glass paints for design  
Turpentine  
Paint thinner  
Linseed oil  
Varnish  
Soft, clean rags  
Toothpicks  
Scrap glass for testing colors  
Aluminum or silver foil

\* Stain Glass Paints come in jars in a marvelous selection of colors and are sold in most good hobby shops. They are transparent and ready to use without thinning or mixing; dry to a hard, clear finish; are most effective; and, best of all, very easy to use.

## GENERAL METHOD

1. Clean glass thoroughly with ammonia or vinegar and water.
2. With the tracing or drawing firmly anchored (tape or glue) to the front of the glass trace the drawing onto the reverse side of the glass with the crow quill. If using the pen, use India ink; if using the brush use thinned enamel paint.
3. When the design is absolutely dry, fill in the entire background. Be careful not to let paint spread over design lines. If mistakes do occur, wipe them off with clean rags and turpentine. Two coats may be necessary to give a smooth opaque finish. Give paint as long as it needs to dry completely. (At least two days.)
4. Mix oil paint colors and thin down with any or all or any mixture of the following: paint thinner, turpentine, varnish, linseed oil. Or use Stain Glass Paint. (see \* above.) Test colors on extra glass sheet before applying.
5. Fill in design with desired colors. Make sure that each color is dry before you apply another color next to it.
6. Crumple aluminum or silver foil carefully so as not to tear it.
7. Place dry painting (reverse painted side) down against the foil. Using a cardboard backing behind the foil, carefully frame your picture.
8. Sit back and admire your work. You'll be justifiably proud.



# TIN, TOLE — AND INDEPENDENCE

By ADA F. and EARL F. ROBACKER

In this Bicentennial year it might be good for us to reflect that when in 1776 we gained our political freedom—something noble in total concept and precious to human dignity—we also made lowlier practical gains about which we may have forgotten, or which we have come to take for granted, in the 200 years which have elapsed. We find a practical illustration of this point in the yearly demonstration here at the Folk Festival of one of the very early American crafts.

That gorgeously flowered coffee pot you see in the Crafts building—or that gilded tray or brilliant tea canister—has a long and interesting history back of its obvious newness. Apply the word “tin” if you are concerned just with the metal on which the decoration is applied, but you may be in more prestigious company if you use the term “tôle” or “tôleware.”

Historically, such objects stem from the 1600's in various places in Europe, notably in Wales. They appear to have come into vogue there as imitations of more elaborate and also more expensive imported Oriental lacquered wares—objects of furniture in some cases, but also smaller accessory household pieces.

In Wales, there were several centers especially noted for decorated tôle objects, one at Pontypool in particular. Tôle wares were popular for the home market, but as British trade expanded in the 18th Century they also constituted a significant item for export. The products of Pontypool may not have approached the delicate sophistication of tôleware made in France, where production also assumed importance, but some of them were very good indeed. So far as the American collector is concerned these early pieces, whether Welsh or French in origin, are just something to admire; fine, costly pieces were well taken care of and eventually wound up in important private collections or in museums. Pieces of lesser quality were seldom very long-lived and for the most part disappeared from the scene long ago.

Strictly speaking, neither “tôle” nor “tin” is an accurate designation for this expertly decorated ware. Almost all of it started life as very thin sheet iron to which a coating of tin had been applied. The smooth

*Earl and Ada Robacker displaying tinware objects of the kind used in their daily lecture-demonstration at the Folk Festival.*







*The old and the new: Shown standing by itself is a Nineteenth Century decorated tôle tray with what is usually termed a "Chippendale" edge. Shown against a backdrop of smaller objects is a tray decorated by artist Evelyn Spanniger – more than a hundred years later. Each, 15 by 18 inches.*

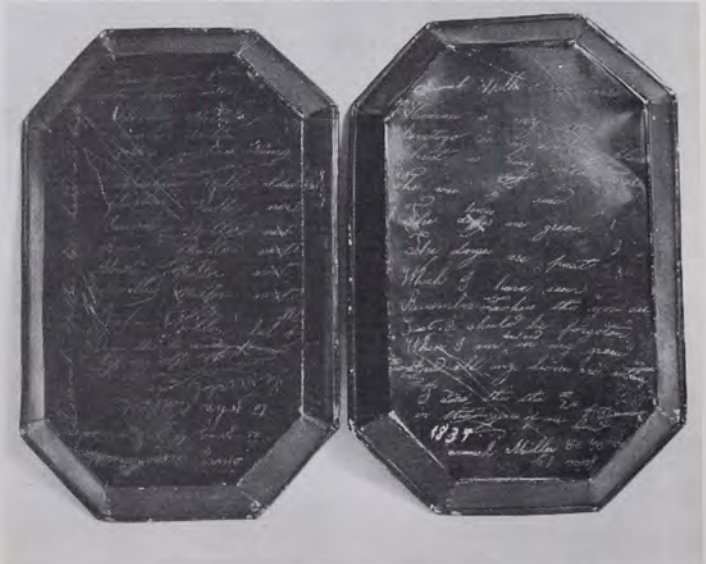
tin and sturdy iron made a reasonably satisfactory marriage. We say "reasonably" because the paint, varnish, or lacquer used to cover the base metal had a tendency to flake off under adverse treatment, and while pure tin in itself would not rust, even a tiny spot of exposed iron would. Of all the ornamental objects in the world of antiques, few are more vulnerable to moisture or incautious handling than tôle.

Pieces seen at the Folk Festival are seldom if ever reproductions of early European prototypes, however. Most of them derive from pieces American in origin, not only as to place but frequently also as to shape and design. Often the decoration has taken place on genuinely old objects. Present-day artists find in antique

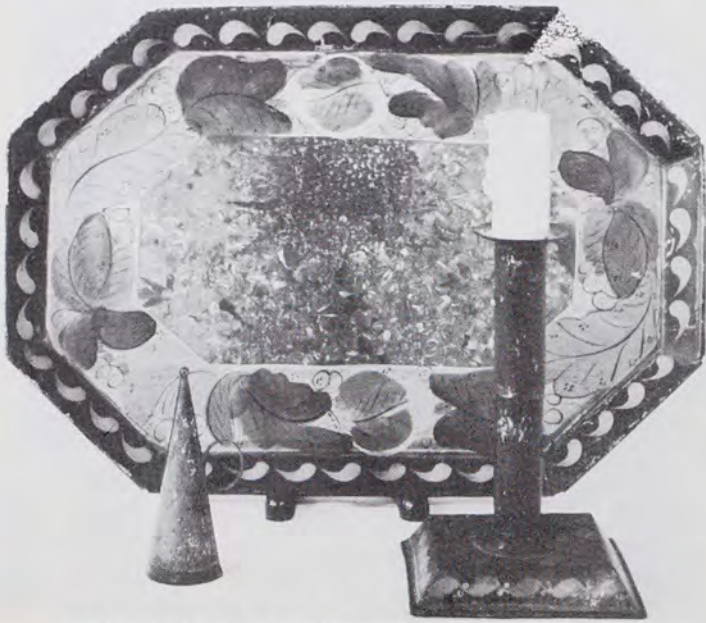
shops many of the pieces to which they wish to add ornamentation. The question of antique-authenticity can hardly arise in such an instance; whether the object in its final form started with new metal or old, the decoration is new and the object could not correctly be termed antique.

That is not to say, of course, that there is no antique American tinware. American tin objects can be traced back to about 1740 in Berlin, Connecticut, when two energetic young men, "the Pattison boys," set the ball rolling, their first products being, so far as we know, utilitarian rather than decorative. The early tinsmith, who peddled his wares up and down the eastern seaboard, helped to meet a real need on the part of his

*Susannah Miller of "Conestogo" has left us an exact record: "I done this the 24th of December, 1837." Very few dated pieces have come to light. Trays, 5 by 9 inches.*







*Old 9-inch "coffin"-shape tray with crystalline bottom; painted candlestick and snuffer. Painted candlesticks are now seldom found.*

customers—the need for lightweight containers and utensils to replace the cumbersome iron or clay vessels which most early settlers had to use. Britain's policy was not to encourage production on the part of her colonials, but rather to keep her own trade active by withholding raw materials and exporting manufactured objects. On this side of the Atlantic many colonists,

objecting to the policy, chose not to buy such wares, inexpensive though they might be. However, small quantities of raw materials were smuggled in now and then, and worn-out pieces were—to use a modern term—re-cycled. Following the Revolution the unfortunate trade situation eased somewhat, and after the War of 1812 established the fact that the new young nation could and would handle its own affairs, manufacture and industry flourished without restriction or hindrance.

Yankee industry and trading practices being what they were, it was not long before manufacturers could see the point at which the market was likely to become saturated. Obviously, then, the thing to do was to create a new demand. Yankee ingenuity was quite equal to such a situation; in fact, a new territory was already at hand, awaiting discovery.

This was the territory of tinware essentially ornamental in nature—tinware "for fancy," as we might say in Pennsylvania. Names of important decorators in that era linger even today, a few in Pennsylvania, more in New England: Thomas Briscoe, Oliver Buckley, the Butler family, Oliver Filley, Walter Goodrich, Elisha and Elijah North, and Zachariah Stevens, among others. Painted tinware is rarely signed, however, whether by names or by initials; identification of painters, when it can be ascertained at all, has largely to be determined by known characteristics. For instance, an arrangement of seven small dots set in a flower-like form is believed to be a device employed by a decorator in the Philadelphia area, perhaps Oliver Filley.



*A group of old-time deep dishes usually termed apple trays. The two in the foreground have crystalline bottoms.*





*Early tole sugar bowls in good condition are hard to find nowadays. The specimen second from the left has a yellow background; the others are brown. Note the differing types of finials.*

One wonders whether many of those early gaily painted objects were actually put into service. That a few were, there can be no doubt; old tea caddies have been found with tea still in them, and more than one tray with tell-tale rings which came about because something with a round, wet bottom had been allowed to stand on it too long. In the main, though, ornamented tinware was intended primarily to lend a bright spot to surroundings only too frequently on the drab side.

Paint on tôleware was not just paint—at least not in the beginning. The normal decorating process, commonly termed “japanning,” involved one or more background coats of thinned lacquer or varnish, dark brown or black in tone. Over this coating the artist applied a decoration of his choice—fruit, flowers, foliage, birds, non-representative motifs, scrolls, arabesques, all according to his fancy—either freehand or with the aid of a stencil. In general, the quality of the work was so consistently superior that the term “folk art,” sometimes applied by commentators, seems hardly appropriate; this was work of professional caliber. Only a brush under complete control, in the hand of an experienced craftsman, could produce the perfectly symmetrical, rhythmic lines and curves on well-decorated tôleware.

While this type of painting developed in a number of places, as we have noted, it reached a marked degree of proficiency in Connecticut and Maine. There are points of resemblance among the wares of different regions, enough in some cases to suggest a probable common origin, but there are also a number of regional peculiarities. At the same time, these peculiarities are not always as positively defined as we could wish them to be, partly because zealous collectors had moved a considerable quantity of tinware from one place to another before serious studies were undertaken, and one can not always be sure of origins. For those concerned primarily with regional identifications, the works of Esther Stevens Brazer and of Margaret Coffin are recommended.

What is of immediate concern to us, of course, is the tinware of the Pennsylvania Dutch country. There are several reasonably positive statements which can be made. We appear to be on safe ground when we say that much undecorated and some decorated tôleware made its way from Philadelphia to the Pennsylvania hinterlands; that some unpainted tin out of Philadelphia was decorated by artists in the Pennsylvania Dutch country, especially in the county of Lancaster; that non-representative floral and foliage designs in which red, green, and yellow played a prominent part were especially popular among these artists—and presumably among buyers; and that a distinctive bird in black and yellow, popularly termed the distelfink (wild canary) is a motif peculiar to Pennsylvania. The tulip, found occasionally, would seem to be of Pennsylvania origin, but may also have been used farther afield.

Decorators of tôleware developed a number of special devices to enhance the beauty of their work. One was the use of colored powders, including bronze, dusted or dabbed over portions of a previously painted surface while it was still damp. This process tended not only to give nuances in tints and shades, but to lend a feeling of depth. Certain chemicals in small amounts were sometimes dropped on the inside bottoms of some pieces; the reaction when acid and alkali met resulted in a fragmented, crystalline effect often strikingly effective. Elaborate gilt-stenciled or printed borders, especially on flat trays, contributed a sense of richness. Sometimes, when stencils were not available or were not used, scrolled borders of yellow paint or hand-painted borders featuring repeated motifs in yellow served a comparable purpose. It is the perfection of such hand-painted borders which is the despair of many an amateur artist who today would try to emulate the quality of yesterday's decorator. While filigree cut-outs in the metal itself, not uncommon in Europe, were seldom if ever attempted in early American tin, larger cut-outs made to provide hand grips in such objects as apple bowls and flat trays, especially trays of large size, were frequent.





*Document boxes, so called. Left and right, red background – and a long history of Pennsylvania ownership; center, dark brown background – and a possible New York State origin.*

There was great diversity among the objects represented in early tinware. In addition to those already mentioned, we find sugar bowls and a variety of pitchers, some termed creamers and others syrup jugs; drinking cups and mugs; children's play objects; boxes with hinged tops commonly termed document boxes; knitting needle cases; long versatile cylinders referred to as sermon boxes, deed boxes, diploma boxes (frequently with the name of the college or university in gilt), or map boxes; candle sticks and snuffer trays; desk sanders; nutmeg graters; milk warmers; and still others which in some cases may have been one of a kind.

Most lacquered or japanned ware went out of production before the end of the 19th Century, but one particular subdivision—perhaps a late development rather than a survival—could still be found at the beginning of the present century: the capacious flour drum, with a painted or gilded decoration involving the word "Flour" and stalks and heads of wheat. Such drums, too large and unwieldy for easy inclusion in a scheme of home decoration, were for a long time without takers in antique shops. Then, suddenly, there was an insistent demand for them. Now, they are almost as scarce as other japanned objects.

As advertising on packages and bought-goods containers came to be a fact of life, tin containers for all kinds of commodities came into their own, first merely as utilitarian accommodations, but eventually with enough attractive qualities to make them collectible. Admittedly, such objects as lard cans, peanut butter containers, coffee cans, tobacco boxes, and a host of others, offend the sense of propriety of some purists when they are offered for sale as antiques. At the same time, the vogue for this division of com-

mercial art is such that it deserves mention, especially since some of it embodies the principles which make Art Nouveau popular with a new generation of collectors. The range in quality is wide, and in some cases the emphasis is heavy on advertising and light on art; we suggest, though, to the doubting Thomas that he study the roly-poly Red Man tobacco container, the large Bendorf cocoa can, and the gracefully decorated Hellick (Easton, Pa.) coffee canister before he takes a positive stand on what he does and does not consider meritorious.

It is not always the case that even a very competent present-day artist can exactly match what was done a hundred years or more ago. He may have the skill, but the materials may be different, or the tools unavailable, or—more serious still—the formula may be lost. Such a condition is not true of hand-decorated tôleware. The materials are available and the formulas are known . . . with the possibility of resultant confusion in the world of antiques. A question heard increasingly in a consideration of tôleware is, "Is it actually old, or does it just look old?" So far as beauty is concerned, old objects and new may have equal merit. The point is not one of beauty, however; when a painted coffee pot with distelfink decoration, for instance, is under consideration—with an indubitably old, fully attested one able to command a selling price well beyond the thousand-mark and a newly decorated one worth perhaps less than ten per cent of the figure, beauty yields to business. There is no easy answer as to how to handle the problems which arise. Some dealers will no longer buy or sell any kind of decorated tinware, taking such a course in preference to the possibility of making a sad mistake. Others will handle only pieces coming from long-familiar private or museum collections and known beyond cavil to be



genuine. Still others will buy or sell pieces only as ornamental objects, assuming no responsibility for their antiquity or lack of it.

Years ago, it was often the case that an old object with a new decoration could be detected easily, because a raised or thickened effect was in evidence, whereas a genuinely old article had an all but perfectly flat surface. Competent present-day decorators, however,

have been able to obviate this difficulty; many newly decorated surfaces are now as flat as old ones. When in addition the new paint has been encouraged to crackle just a little, suggesting the time-crazing of varnish on old objects, the problem of detection becomes even more acute. The layman, however, can usually detect a mere touch-up job on flaked or rusted surfaces if he will but take the trouble to look.



*A variety of small early toleware objects shown on the stage of the seminar tent during the Folk Festival: front, decorative bureau tray; second row, syrup pitcher, comb case, bureau box, and drinking mug; back, a milk-warmer with open door and its fuel container ready to be filled.*





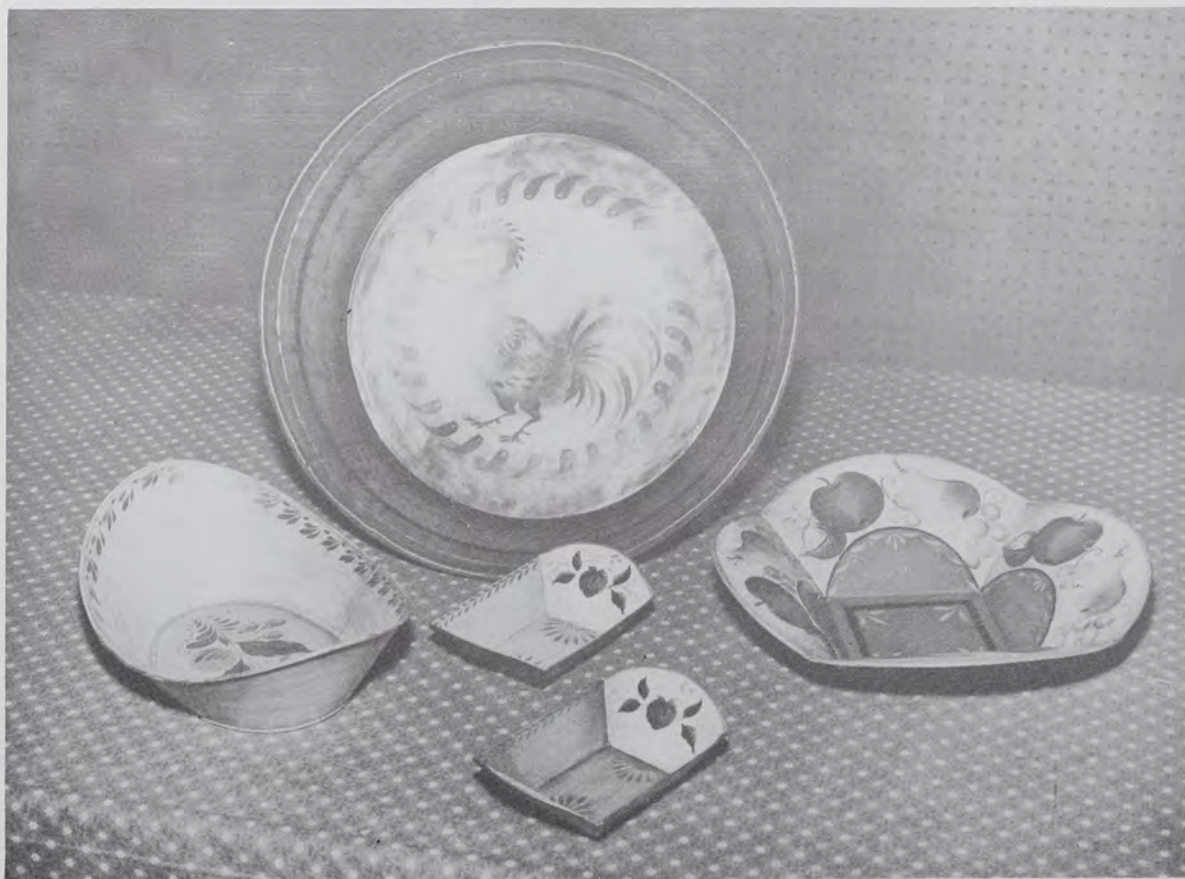
*Mabel Wells, expert painter of tole objects, demonstrates one phase of the technique at the Folk Festival.*

Such considerations are not necessarily a matter of concern to the public at large. While the serious collector is interested in antiquity and authenticity, the layman who likes painted tinware buys it for any one of a number of less rigidly formulated reasons—because it is different, because it appeals to his esthetic sense, because of a nostalgic quality, because of the skill involved in its creation—or even for that unanswerable

reason sometimes adduced, under questioning, by children: “Just for because.” He need not be an expert, and perhaps in the long run he is happier than the person who can be thrown into a state of worry by a question as apparently innocuous as “Yes, it’s beautiful; how do you know that it’s old?” In short, there is something for both types of buyers—layman and expert.

There are other aspects of early tinware fully as interesting as the subject of painted decoration, but the scope of this article precludes more than a passing consideration. Prominent among these aspects is the matter of pierced or punched motifs in unpainted ware, a form of artistry found beyond the confines of the Dutch Country as well as in it, but nowhere with a more sure, deft touch. The term “tôle” or “tôleware” is not, in antiques parlance, ordinarily applied to such objects, although one hears it used loosely now and then.

In pierced work, a sharp chisel, a nail or comparable implement was used to make carefully controlled slashes through the metal, the operator following a pre-determined, laid-out design. The piercing took place on metal laid flat, before the component parts of the object were assembled. The sharp edges were placed outside. Cheese strainers, candle-lanterns, and panels of pie cupboards or safes, either standing or hanging, were pierced in this way.



*Old objects but contemporary decoration — the work of Mabel Wells.*



The term "punched" is a little misleading; "tapped" or "indented" for the second type of decoration might be more nearly accurate. A hammer and a nail were used to impress shallow indentions close together on the surfaces chosen, care being taken so that the tin would not actually be perforated. Patterns in the two types of work are somewhat similar, favorites being eagles; hearts; stars; tulips or other flowers, often in pots; six-pointed so-called "hex" symbols; and shapes borrowed from cookie cutters. Designs on punched tin tend to be smaller and more meticulously executed than those of pierced objects. The most frequently found punched object is probably the coffee pot, which may have a straight, a goose-neck, or a side-pouring spout. An occasional bureau box, candle sconce, or other small household object attests to the fact that the genre was not limited to coffee pots.

While it can not be said that names and dates are common on pierced and punched tin, they occur more frequently than they do on paint-decorated wares. (A dated piece of tôleware must be considered a great rarity.) Punched coffee pots and pierced pie cupboards are more likely to have these personal touches than other objects. At least one coffee pot is known which bears the name of the maker, the purchaser or recipient, and the date. Known names of coffee-pot

makers include Angstadt, Ketterer, Schade, and Uebele. Dates are usually in the decades of the 1830's, 40's, and 50's.

Not unnaturally, as this kind of artistry has become known and desired it has also become increasingly expensive. Not only has the casual collector been forced out of competition for fine pieces; the ware itself, as antiques dealers confess, has largely been priced out of the market. In consequence, damaged pieces, once considered of little consequence, are now being repaired and offered for sale; completely new pieces featuring "antiqued" or artificially aged tin appear in shops and at shows. It seems an inescapable fact that in the world of antiques when there are not enough originals to meet the demand, reproductions will appear . . . and as long as the purchaser knows that it is a reproduction he is getting for his money there are no legitimate grounds for complaint.

What of the matter of freedom of choice or of independence—the point with which we started? It may not sound impressive, by comparison with such loftily stated concepts as freedom from taxation without representation, for example, but to the individual it is every bit as meaningful. In America, 1976, we have the right to raise questions; we may choose a substitute if we do not wish to take what has been



*Time-honored decorative motifs adapted to present-day uses by Folk Festival craftsman Evelyn Spaninger.*



offered; we may engage in disagreement without fear of reprisal if we feel that an asking price is out of line. In essence it comes down to the fact that if we wish to obtain a given commodity we are free agents to act as we see fit—and we don't have to patronize the Company Store.

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## Contributors to this Issue

GAIL EABY HARTMANN, a native of Lancaster County, Pennsylvania, now lives and works in Middletown, New York. She is a graduate of Moravian College with a Bachelor of Arts in American Studies. She is attending State University of New York at New Paltz. She is now working with disadvantaged children. She has been in charge of the Quilling Contest and Quilt Building for the past eight years.

LESTER BREININGER, Robesonia, Pennsylvania, is a high school teacher, local historian, and archeologist. A dialect-speaking native of Berks County, Pennsylvania, he has made the Pennsylvania Germans his principal field of research, and has done numerous articles for Pennsylvania Folklife and has been associated with the Festival since its early days. He is in charge of the Bee Lore and lectures on the seminar stage and with Ursinus College Studies Program at the Festival.

LAUREN ANGSTADT, a native of Kutztown, Pennsylvania. She graduated from Kutztown High School and is presently a junior at Muhlenburg College. She has been in charge of the accommodation desk at the hospitality tent for the last five years.

ROBERT S. BLANCHARD, resident of Topton, Berks County, Pennsylvania, received his Bachelor's and Master's degrees from Kutztown State College and has been at the Festival for ten years. Bob teaches three-dimensional design in the Art Department of William Allen High School in Allentown.

DR. KENNETH LAMBERT, lives in Kutztown, Pennsylvania, and practices Medicine there. He graduated from Kutztown High School, Muhlenburg College, and the University of Pennsylvania where he completed his medical schooling. He was a Regimental Surgeon in the 89th Division, 354th Infantry Regiment in World War II, and served a year in occupied Germany. He has been a medical doctor in attendance at the festival for 25 years.

BARBARA K. FOUST, from near Kutztown, Pennsylvania, has lived in the Dutch Country for 21 years. She sells dyeing and spinning supplies at Snug Valley Farm, demonstrates and teaches these crafts and weaving. She authorized the chapter "The Colorful Herbs"

for the Rodale Herb Book (1974). She has a nursing degree from Russell Sage College, and has been at the Festival for eight years.

RICHARD H. SHANER, Oley, Pennsylvania, has written widely in Berks County for local journals. He is head of the Social Science Department of the Oley Valley School District. He has been associated with the Festival for many years.

DR. WILLIAM T. PARSONS, Collegetown, Pennsylvania, is Professor of History at Ursinus College, at Collegetown, and Assistant Editor of Pennsylvania Folklife. He has written widely on Pennsylvania history and is in charge of the Ursinus College Studies Program at the Festival.

RICHARD C. GROUGLER, Kutztown, Pennsylvania, is author and director of the Festival's Amish pageant "We Like Our Country, But We Love Our God", and several of the skits presented daily at the Festival, and has been so for the last five years. He is a native of Berks County, Pennsylvania, and he heads the Mathematics Department of the Kutztown Area High School.

LYNN DAVID PLEET, graduated from Syracuse University. She lives and works in Lebanon, Pennsylvania, where she is a substitute teacher in the city and county specializing in the humanities.

She has been doing Reverse Glass Tinsel Painting in the 18th century manor since 1959 and has been in the Arts and Crafts Building at the Festival for four years.

DR. EARL F. and ADA F. ROBACKER, White Plains, New York, and Sciota, Pennsylvania, are natives of Monroe County, and have been associated with the Festival since its earliest years. As antiques editor of Pennsylvania Folklife, Dr. Robacker has contributed a long and distinguished series of articles on Pennsylvania rural antiques and folk art. His books on the Pennsylvania scene range from Pennsylvania German Literature (1943) to Touch of the Dutchland (1965). They lecture on the seminar stage and with Ursinus College Studies Program at the Festival, and are judges of the Quilting Contest.





We'll be Looking for  
you Next Year,  
at our-  
28th ANNUAL  
Pennsylvania Dutch  
**Kutztown  
Folk Festival**

July 2<sup>o</sup>3<sup>o</sup>4<sup>o</sup>5<sup>o</sup>6<sup>o</sup>7<sup>o</sup>  
8<sup>o</sup>9, 1977

**A DAYLIGHT GATHERING**  
**HOURS: 9 a.m. to 7 p.m.**

GATE ADMISSION: ADULTS-\$3.00  
CHILDREN under twelve-\$1.00  
Parking on Festival Grounds \$1/car.

ALL ENTERTAINMENT, Demonstrations,  
Exhibits and Special Events within the  
grounds are included in Admission Price.



# Kutztown Folk Festival Grounds

COLLEGE BLVD. GATE

EXIT GATE

## SCHEDULED ACTIVITIES

(See Pages 27, 28, 29 and 30)

- 1 MAIN STAGE
- 2 SEMINAR STAGE PUBLICATIONS & COLLEGE STUDIES
- 3 COUNTRY KITCHEN
- 4 CHURCH
- 5 AMISH WEDDING
- 6 HANGING
- 7 CHILDREN'S GAMES
- 8 SCHOOL
- 9 HOEDOWNING
- 10 FARM PRODUCE
- 11 HORSESHOEING
- 12 SHEEP SHEARING
- 13 QUILTING
- 14 BALLOON ASCENSION
- 15 BUTCHERING
- 16 AMISH BARN-RAISING

## FOLK FESTIVAL COMMON

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

### BUILDINGS

### ARTS and CRAFTS

- Hex Sign Painting • Weaving • Pottery
- Decorating Eggs • Silversmith • Trimsmith
- Strawmobiles • Wood Carving • Spatterware • Dried Apple Head Dolls • Furniture Painting • Rug Making • Chair Caning
- Block Printing • Toleware Painting • Dried Flowers • Glassblower • Fraktur • Bonnets
- Leather • Reverse Painting on Glass • Dolls

### COUNTRY STORE

### ANTIQUES

### FARMERS MARKET

### CRAFT STALLS

46 Stalls with different craftsmen from the Pennsylvania Dutch area displaying, demonstrating, and selling their unique wares.

### FOOD and DRINK

### FAMILY STYLE DINNERS

### FOOD PLATTERS

### FOOD SPECIALTIES of the Dutch

### EATING & DRINKING BLDGS.

### SERVICES

### REST ROOMS

### OFFICE

### TELEPHONES

### HOSPITALITY TENT

### POLICE

### FIRST AID

### PRESS

## FOLK FESTIVAL COMMON



- 11 Farm Produce
- 12 Pottery Making
- 13 Old-fashioned Ox Rest
- 14 Quilting
- 15 Christmas House
- 16 Fraktur Making
- 17 Basket Maker
- 18 Fraktur
- 19 Leather Lore
- 20 Horse Tent
- 21 Conestoga Wagon and Gruber Wagon Rides
- 22 Vegetable Dyeing
- 23 Animal Lore
- 24 Fowl & Feather Lore
- 25 Chaffing
- 26 Washing Lore
- 27 Bee Lore
- 28 Wood Whittling Lore
- 29 Decoy Lore
- 30 Wood Carving Lore
- 31 Windsor Chair Lore
- 32 Coppersmith Lore
- 33 Snake Lore
- 34 Blacksmith
- 35 Candle Making
- 36 Lamp Maker
- 37 Applebutter Making
- 38 Soap Making
- 39 Dry House
- 40 Bush Meeting
- 41 Candle Molding
- 42 Outhouse
- 43 Roof Thatching & Architecture
- 44 Ice House
- 45 Spilt Oak Baskets
- 46 Windmill
- 47 Bake Oven

- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

- 1 Furniture Making
- 2 Weather-vane Lore
- 3 Mennonite Culture
- 4 Metal Casting in Sand Lore
- 5 Huckster Wagon
- 6 Hex (Occult) Lore
- 7 Bookstore
- 8 Herb Garden
- 9 Herb & Dried Flower Lore
- 10 Woodturning Lore
- 11 Woodworking Lore
- 12 Weaving
- 13 Silversmith
- 14 Bench Maker
- 15 Gristmill Lore
- 16 Must Making
- 17 Printing Lore
- 18 Toy Maker
- 19 Funeral Lore
- 20 Puppet Lore
- 21 Cane Maker
- 22 Spinning and Loom Making
- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
- 66 Apple Crusher
- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
- 97 Children's Games
- 98 Wood Post-hole Drilling
- 99 Apple Crusher
- 100 Cider Making

- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

- 1 Furniture Making
- 2 Weather-vane Lore
- 3 Mennonite Culture
- 4 Metal Casting in Sand Lore
- 5 Huckster Wagon
- 6 Hex (Occult) Lore
- 7 Bookstore
- 8 Herb Garden
- 9 Herb & Dried Flower Lore
- 10 Woodturning Lore
- 11 Woodworking Lore
- 12 Weaving
- 13 Silversmith
- 14 Bench Maker
- 15 Gristmill Lore
- 16 Must Making
- 17 Printing Lore
- 18 Toy Maker
- 19 Funeral Lore
- 20 Puppet Lore
- 21 Cane Maker
- 22 Spinning and Loom Making
- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
- 66 Apple Crusher
- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
- 97 Children's Games
- 98 Wood Post-hole Drilling
- 99 Apple Crusher
- 100 Cider Making

- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

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- 2 Weather-vane Lore
- 3 Mennonite Culture
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- 13 Silversmith
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- 17 Printing Lore
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- 19 Funeral Lore
- 20 Puppet Lore
- 21 Cane Maker
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- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
- 66 Apple Crusher
- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
- 97 Children's Games
- 98 Wood Post-hole Drilling
- 99 Apple Crusher
- 100 Cider Making

- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

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- 19 Funeral Lore
- 20 Puppet Lore
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- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
- 66 Apple Crusher
- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
- 97 Children's Games
- 98 Wood Post-hole Drilling
- 99 Apple Crusher
- 100 Cider Making

- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

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- 17 Printing Lore
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- 19 Funeral Lore
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- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
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- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
- 97 Children's Games
- 98 Wood Post-hole Drilling
- 99 Apple Crusher
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- 1 Main Stage
- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
- 5 Amish Wedding
- 6 Hanging
- 7 Children's Games
- 8 School
- 9 Hoedowning
- 10 Farm Produce
- 11 Horseshoeing
- 12 Sheep Shearing
- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
- 16 Amish Barn-Raising
- 17 Antiques
- 18 Farmers Market
- 19 Craft Stalls
- 20 Rest Rooms
- 21 Office
- 22 Telephones
- 23 Hospitality Tent
- 24 Police
- 25 First Aid
- 26 Press
- 27 Family Style Dinners
- 28 Food Platters
- 29 Food Specialties of the Dutch
- 30 Eating & Drinking Bldgs.

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- 17 Printing Lore
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- 23 Broom Maker
- 24 Tinsmith
- 25 Distillery
- 26 Corn Crib & Corn Shelling
- 27 Haywagon
- 28 Smokehouse
- 29 Hex Sign
- 30 Threshing Demonstration
- 31 Children's Games
- 32 Wood Post-hole Drilling
- 33 Apple Crusher
- 34 Cider Making
- 35 "Old Plow" Tavern
- 36 Holy Beretok
- 37 Corn Shelling
- 38 Haywagon
- 39 Smokehouse
- 40 Hex Sign
- 41 Threshing Demonstration
- 42 Children's Games
- 43 Wood Post-hole Drilling
- 44 Apple Crusher
- 45 Cider Making
- 46 "Old Plow" Tavern
- 47 Holy Beretok
- 48 Corn Crib & Corn Shelling
- 49 Haywagon
- 50 Smokehouse
- 51 Hex Sign
- 52 Threshing Demonstration
- 53 Children's Games
- 54 Wood Post-hole Drilling
- 55 Apple Crusher
- 56 Cider Making
- 57 "Old Plow" Tavern
- 58 Holy Beretok
- 59 Corn Shelling
- 60 Haywagon
- 61 Smokehouse
- 62 Hex Sign
- 63 Threshing Demonstration
- 64 Children's Games
- 65 Wood Post-hole Drilling
- 66 Apple Crusher
- 67 Cider Making
- 68 "Old Plow" Tavern
- 69 Holy Beretok
- 70 Corn Crib & Corn Shelling
- 71 Haywagon
- 72 Smokehouse
- 73 Hex Sign
- 74 Threshing Demonstration
- 75 Children's Games
- 76 Wood Post-hole Drilling
- 77 Apple Crusher
- 78 Cider Making
- 79 "Old Plow" Tavern
- 80 Holy Beretok
- 81 Corn Shelling
- 82 Haywagon
- 83 Smokehouse
- 84 Hex Sign
- 85 Threshing Demonstration
- 86 Children's Games
- 87 Wood Post-hole Drilling
- 88 Apple Crusher
- 89 Cider Making
- 90 "Old Plow" Tavern
- 91 Holy Beretok
- 92 Corn Crib & Corn Shelling
- 93 Haywagon
- 94 Smokehouse
- 95 Hex Sign
- 96 Threshing Demonstration
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- 98 Wood Post-hole Drilling
- 99 Apple Crusher
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- 2 Seminar Stage Publications & College Studies
- 3 Country Kitchen
- 4 Church
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- 13 Quilting
- 14 Balloon Ascension
- 15 Butchering
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- 17 Antiques
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- 20 Rest Rooms
- 21 Office
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- 29 Food Specialties of the Dutch
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