



Summer 1977

Pennsylvania Folklife Vol. 26, Folk Festival Supplement

Nancy A. DeLong

Marie E. DeVerter


John F. Dreibelbis

Robert F. Ulle

LaVerne H. Stevens

See next page for additional authors

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Authors

Nancy A. DeLong, Marie E. DeVerter, John F. Dreibelbis, Robert F. Ulle, LaVerne H. Stevens, Carl Ned Foltz, Robert R. Hoppes, Martha S. Best, Theodore W. Jentsch, Rita Grim, Earl F. Robacker, and Ada Robacker

Pennsylvania **FOLKLIFE**

1977



28th ANNUAL
**KUTZTOWN
FOLK FESTIVAL**
July 2-3-4-5-6-7-8-9, 1977

Folk Festival Questionnaire: COVERED BRIDGES



1 DREIBELBIS STATION BRIDGE
Over Maiden Creek, near Rt. 143,
N. of Virginville.



2 KUTZ'S MILL BRIDGE
Over Saucony Creek, near Rt. 737
N. of Kutztown.



LOCATION OF COVERED
BRIDGES IN
BERKS CO., PA.

LOCATION - Covered bridges spanned many Pennsylvania streams. Will readers send us locations and descriptions of those covered bridges still standing, as well as those now gone which they remember? List the names of the streams they crossed, and the routes involved.

CONSTRUCTION - What were the principals used in constructing a covered bridge? What reasons are given for having them covered? What roofing materials were used? If they were painted, what colors were used? What was the longest and shortest covered bridge you remember?

LORE - Covered bridges played a colorful role in Pennsylvania folklore. They were remembered for "events" associated with them - ghost stories, occasional hold-ups and in horse and buggy days they were "kissing bridges", beloved by courting couples. Relate for us the stories, amusing or otherwise, connected with covered bridges you remember.

send your replies to - Dr. Don Yoder
Logan Hall - University of Pennsylvania
Philadelphia, Pennsylvania 19174



3 PLEASANTVILLE BRIDGE
Over Manatawny Creek at
Pleasantville. 8 mi. w. of Boyertown



4 GRIESEMEMER'S MILL BRIDGE
Over Manatawny Creek, 1 mi. s.
of Pleasantville Bridge.



5 WERTZ MILL BRIDGE [Red Bridge]
Over Tulpehocken Cr. Tulpehocken
Road n.w. of Reading.

Folk Festival Director:

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Photographer:

James R. Dissinger

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Folk Festival correspondence:
College Blvd. and Vine,
Kutztown, Pennsylvania 19530.

Folk Festival public relations:
26 E. Knowlton Rd.,
Media, Pennsylvania 19063

Presidential Correspondence:
Ursinus College,
Collegeville, Pennsylvania, 19426.

Editorial correspondence:
College Hall,
Box 36, University of Pennsylvania,
Philadelphia, Pennsylvania 19104.

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The Festival and its Sponsorship

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



Bonnets! Bonnets! Bonnets!

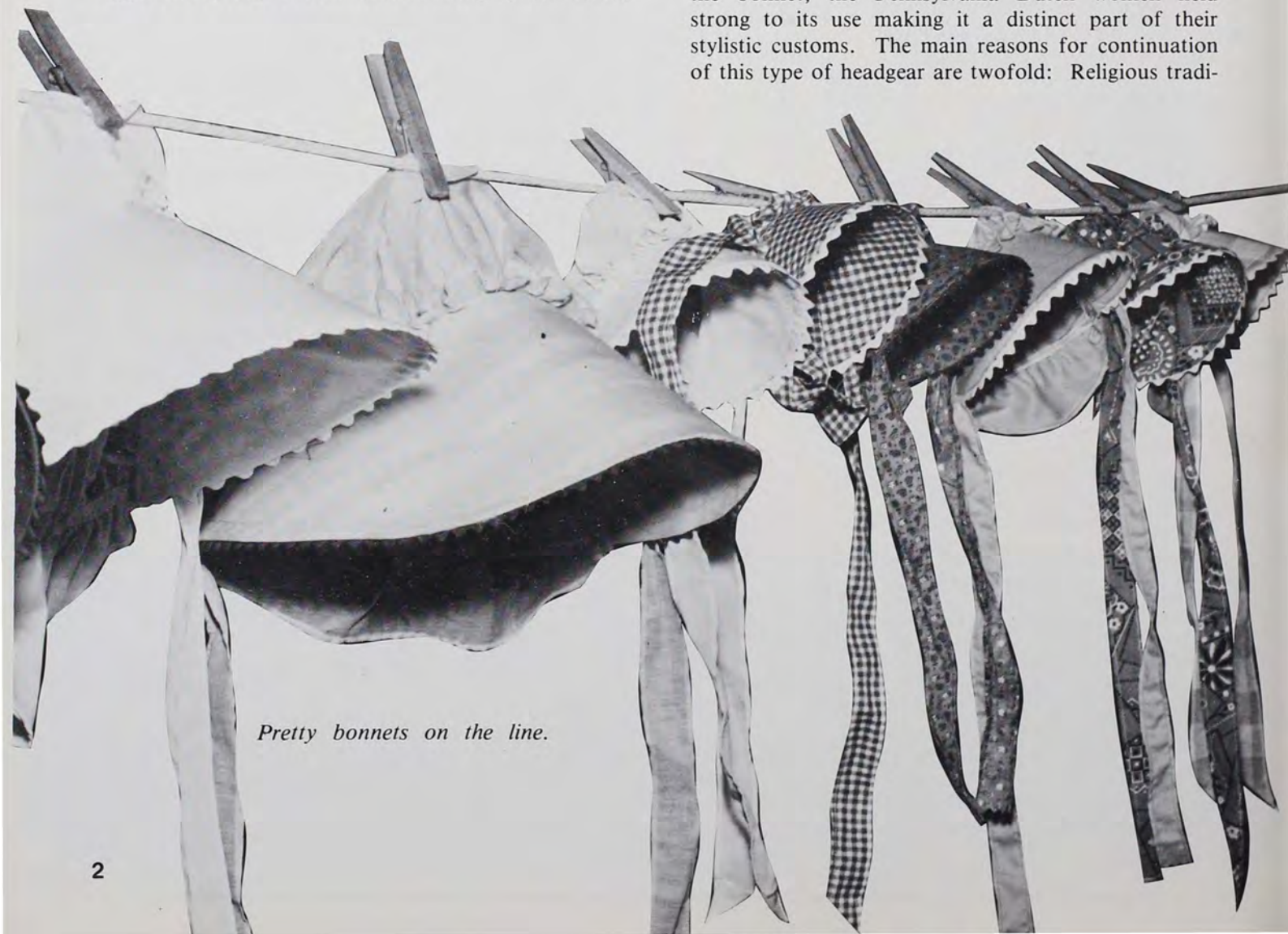
by Nancy DeLong



When Irving Berlin wrote about Easter bonnets he didn't have precisely the Pennsylvania Dutch sun bonnet in mind, but his famous phrase brings to mind the steeped tradition of the Pennsylvania Dutch headpiece which came to be a socially accepted custom during the middle of the 19th Century. The wearing of bonnets goes back much farther than that; and one of the touchstones for "plain" bonnet acceptance resulted from a visit of an English Quaker preacher, Martha Routh, who, in 1798 wore her new "bonnet" to a Goshen meeting in Chester County. After her appearance, this form of head covering spread mainly

among the early Quaker settlers — gradually drifting into the Pennsylvania Dutch culture as part of their costume. As the fashion developed, more and more sects around the East Penn area adopted the bonnet to meet the needs of their religious and social groups.

Prior to the Civil War, the sun bonnet was a more-or-less universally accepted part of the American tradition. Since then, as others gradually abandoned the bonnet, the Pennsylvania Dutch women held strong to its use making it a distinct part of their stylistic customs. The main reasons for continuation of this type of headgear are twofold: Religious tradi-



Pretty bonnets on the line.

tion and practicality. As one local Mennonite stated, "Ve wear them chust 'cause ve always did." So it is tradition and custom which have passed from one generation to the next that preserve the sun bonnet as a Pennsylvania Dutch fashion, as well as protection from the elements fortified by the known skills which one generation had with the methods and patterns for making them. All this keeps the sun bonnet omnipresent in the Dutch areas.

To make a bonnet, the Dutch people usually use the same fabric which they use to make clothing. It usually takes about five-eighths of a yard of material, which very often comes from what is "left over" after making a dress, skirt or apron. Although several types of fabrics are used to make bonnets, cotton is most prevalent, varying in patterns and colors according to the beliefs of the various faiths of the wearers. The traditional Dutch sun bonnet is customarily con-



Kristen R. Angstadt of Kutztown, a bonnet, a mirror — make a perfect picture.

Isabella Moyer, whose nimble fingers have produced pretty bonnets at the Festival, for many years.



structed from brightly colored fabric with patterned designs such as hex signs, distelfinks, and other distinctive patterns that are "chust for pretty." This love of brightly colored garments, incidentally, is why the designation "Gay Dutch" has come to be, having nothing to do with moral customs, but simply is a means of identifying these people by their gaily patterned outfits. Most of the modern styles of sun bonnets, used for commercial purposes, are designed like the "Gay Dutch" bonnet, but utilize elastic in the back to allow flexibility and fullness; whereas, the traditional styles do not call for elastic type, since elastic was not completely compatible with their traditional religious beliefs.

By examining the bonnet, one will see that it is basically a close fitting cap, deep at the sides with ribbons or ties attached to keep it in place. The front part consists of a stiff upper visor which acts as a shield or shade protection for the eyes, and is curved to conform to the face. At the crown of the head is a gathered section that adds a puffy effect which in turn creates height and fullness to the appearance of the bonnet — very practical. With this

Dust cap bonnets



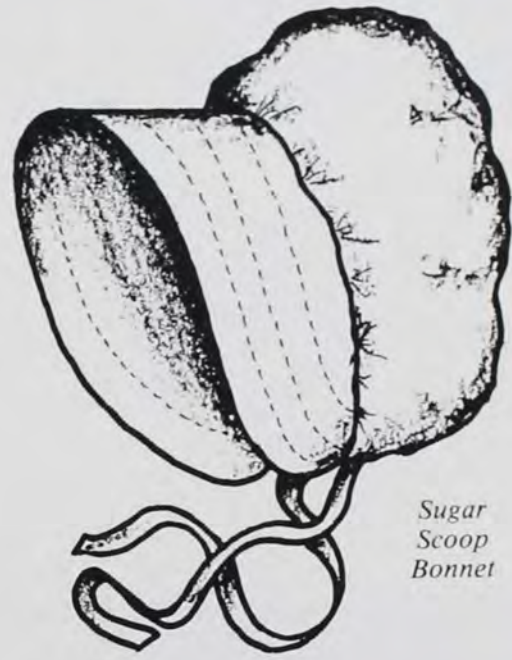
fullness there is ample space for hair to be pinned and kept out of the wearer's way, kept free from dirt, and allow "breathing" room for the head which helps to keep the lady's head cool. The ties at the bottom provide a means to keep the hat in place, and if the bonnet should loosen, the ties will insure its staying on the wearer's neck. Truly the bonnet is a very practical and simple form of head wear, especially for the Dutch women who are used to laboring in the gardens and fields for long hours during the hot summer months.

To analyse the custom of women of these various faiths wearing bonnets, it is implicit that the difference in styles should be observed. The first and most common bonnet found in Pennsylvania Dutch land is the "sugar scoop" or "coal scuttle" bonnet — so named for its large visor which resembles a sugar scoop. An example of this can be seen in the diagram at the right. Many of the typical Dutch bonnets follow the design of this bonnet. The rear part as mentioned earlier is gathered to provide a fullness for neat and practical purposes while worn mainly in the fields and for garden work. Examine its design and note how every inclusion in its construction has its own function and benefit to the wearer while still maintaining simplicity and ease in construction. This relates to the plain lifestyles of these people; and this simplicity carries through in all the different sects as can be seen by the variations in the style of bonnet each chooses to wear.

The bonnet which is worn by the people of the Amish faith has a style very similar to that of the sugar scoop; however, the Amish people are restricted by the colors they wear. Their religious belief frowns upon colored patterns in their garments, so the Amish sun bonnets are made primarily of solid colored material. Those women can be identified by their plain black bonnets and their children by smaller versions of the same in solid colors — other than black.

Similar to the Amish bonnets are those of the Old Mennonites, which have been gradually changing from a frilly tie bonnet to a smaller black cap fitting on the back of the head. These bonnets are worn as an outer bonnet for protection when the women are out of doors. Underneath these, the Old Mennonites wear a smaller "prayer covering" which is a small cap made from white net material tying at the neck. The net caps are worn around the house, at church, or in any public place where they would remove their outer bonnet. The reason for wearing these "prayer coverings" is an adaptation of the Swiss and South German peasant woman's Haube or everyday headdress.

Differing from the bonnet of the Old Mennonite is that of the New Mennonites. The style is basically a sugar scoop with stiff frills added to the hat at the sides and around the face area and with an extra strap of gathered cloth at the back of the bonnet to cover the neck, so as to shield that area as well. With this added



*Sugar
Scoop
Bonnet*

fabric, much of the facial area is hidden and the bonnet takes on a very conservative appearance.

Closely akin to the true sun bonnet and distinctively different from it is the dust bonnet. This type of bonnet is the one worn by Abigail Adams and many of our mothers or grandmothers. It consists of a round piece of cloth with elastic that fits around the crown of the head, lacking the ties and visor common to other bonnets. Yet it, too, has its origin with the practical function of keeping dust out of the Weibslait (women folk) hair while working around the house. Its name explains it fully.

A final type of bonnet worth noting is the one which is probably most familiar to American culture. The baby bonnet — a smaller version of the sugar scoop with extra added frills and lacy touches to dress up and protect the new born baby. Although not known as a Pennsylvania sun bonnet, where else could it have emanated from and what type of head covering could be more beautiful and practical for a baby's needs? Since babies are often without sufficient hair to afford their heads adequate natural protection, these hats provide protection from the heat in summer and cold in winter, adopting the usefulness of a once popular trend in American fashion, truly great testament to the practicality and the soundness of their trademark.

And — through the years, the alterations and adjustments made from the original plain bonnet worn by Martha Routh has shown how the bonnet, once so popular as to have a song written about it, has become a part of the daily attire of the Pennsylvania Dutch women. So, instead of passing off sun bonnets as a custom of the "dumb Dutch," try one on and see "chust" how pretty it will make you look.

THEOREM PAINTING ON VELVET

by Marie E. DeVerter



The art of painting designs on velvet using stencils (called theorems) was very popular with young ladies especially in the New England states during the 1800's. The word theorem means a theory or how you yourself would analyze the picture that is to be painted. You would divide it into numbered parts in order to cut the stencils. Paint, usually watercolor (now oil paint is being used) was then rubbed or brushed through the stencil opening. Details were added with a fine paint brush. The object of early theorem painting was not to create original designs.

Patience, accuracy and meticulous attention to detail was more important than artistic talent. The results of these early theorem paintings were a true folk art. The best of these theorem paintings, mostly by unknown artists, are charming, delicately colored pictures enhanced by their very lovely velvet background.

The most popular designs done in the early 1800's were arrangements of fruits or flowers, and the best examples have a quaint primitive charm.

Marie E. DeVerter, painting her beautiful theorems at the Festival.



Early theorem paintings can be seen today in many museums, such as the Concord Antiquarian Society, the Shelburne Museum in Vermont, and Old Sturbridge Village in Massachusetts. The New York State Historical Association in Cooperstown has a large collection, and a goodly number of theorem paintings can be viewed at the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia. Old examples of this art are also prized by private collectors.



Two very old theorem paintings (courtesy of the Lancaster County Historical Society).



Theorem painting on paper.

MATERIALS NEEDED TO MAKE YOUR OWN THEOREM

Tracing paper, stencil paper, cardboard, glue, white velvet, a few inches longer than your card board, paint — either watercolor, or oil paint can be used, brushes — a good supply of stiff stencil brushes, or if they cannot be found a piece of wool wrapped around your finger, palette — to mix your paint onto an x-acto knife, and masking tape.

PROCEDURE

1. Select the picture that is to be copied.
2. Study your design and decide how many stencils you will need.
3. Trace your design for each stencil, making sure you have included every part of the picture.
4. Secure your stencil with masking tape; with a sharp pointed pencil, go over the lines of your pictures; this will imprint the design on the stencil paper which will be easy to follow with an x-acto knife.
5. Stretch your velvet smoothly over the cardboard, glue in place.
6. Using masking tape, tape your first stencil onto your velvet.
7. After mixing your colors onto your palette take brush or wool with just a small amount of paint, work the color onto your velvet; for highlights leave area unpainted. Repeat the same process with each stencil until your picture is finished, allowing enough time for your paint to dry thoroughly; frame under glass.

Spinning, Weaving and Lace Making



by
John F. Dreibelbis



wheel provides the twisting action. In the skillful hands of the spinner a long strand appears as if by magic. Great variations in grist (thickness), quality, color and fiber give the creative spinner great latitude. Here is the genesis for the lace maker or the weaver, the raw material for those who engage in other forms of needle work.

Two hundred years ago spinning was an essential activity in practically every home. Sheep provided wool for spinning while an acre or two of flax would supply the fibers to make the linens for a family. Long hours of hard work are required to plant, weed, pull

Perma Dreibelbis, the author's wife; a skilled spinner and weaver, with many years at the Festival.

Have you ever contemplated the magic of a spider? Consider how he spins a beautiful silken thread. Are you fascinated by his web, a dew-decked jewel illuminated by the morning sun? Perhaps you have seen the work of the Baltimore Oriole, the tent caterpillar, the silk worm, and gazed in wonder and amazement.

To some degree similar feelings are frequently aroused in those who watch the spinners, weavers and lace makers at the Kutztown Folk Festival. It is intriguing to see the coordinated rhythmic use of hand, foot, eye, mind and tools as these craftsmen practice their art. It all really began with a single thread far back in time. No one really knows when. But, one might conclude that spinning had its origin when man discovered that several filaments possessed greater strength than a single one, and when these filaments were drawn out of a cluster, overlapped and twisted together a long continuous strand resulted. This is the basis of spinning.

A quick glance at the spinner tells us that fibers are drawn out (drafted) from a cluster and that the spinning device, a hand spindle, Saxony wheel or wool



ret, break, scutch, hackle and spin a linen thread. While the preparation of wool is not quite so complex, there are many steps including shearing of the sheep, sorting fleece, scouring, opening, teasing, carding and spinning before the magic yarn is born. The natural color of fibers is often highly satisfactory, but when the other colors of the spectrum are desired, nature furnishes the dye stuff in the form of vegetable or natural materials — bark, beetles, leaves, roots and plants.

SPINNING

The nature of different fibers must be understood, for each one responds in its unique way to the spinner's hand and dyer's alchemy. Suffice to say that wool and flax are barbed or scaly fibers while hair and the synthetic fibers are smooth and slick. Spinning and dyeing then become individual challenges. And so it is with the creative spinner who explores combinations of fibers, hair and wool, the fur of dogs, rabbits, and cats, and human hair, milkweed fluff, the fibrous stem of nettle and a multitude of others. What an adventure each new experiment becomes! Is it any wonder that so many are venturing into spinning?

Neetje Hain, a craftswoman of the European tradition. (Note the two different types of spinning wheels.)



The author weaving on his loom at the Festival.

WEAVING

With great variation in kind, quality, ply and color of yarn the weaver enters the picture. His task is to make a piece of cloth utilitarian or ornamental, plain or patterned, wide or narrow, and so the decision making goes on. From the creative genius of weavers throughout the world idea spurs idea. What are the limits? No one really knows. Historical records indicated that woven products may be dated to 12000 B.C. Linens 6000 years old have been found in the Nile Valley, while in South America fabrics dating to 4500 B.C. have been documented. How fortunate we feel when we can go back a scant 200 years and find a piece of linen, linsey-woolsey or a coverlet made by the colonial weaver to place in our collection!

By simple definition weaving is the alternated interlacing of two sets of threads held at right angles to each other. The loom is a frame to hold the warp (horizontal or vertical) into which the woof or filling (crosswise threads) are interlaced in various pattern possibilities. Looms come in all sizes, shapes, varieties and kinds. Your curiosity may be aroused by a few of the names such as back strap loom, tapestry loom, counter-balance, jack, damask, jacquard and many others.

In earlier times some homes had a loom as part of the furnishings. Other families waited for the itinerant weaver, with his loom on a horse drawn vehicle, to



Colorful, practical woven pieces are made at the Festival by May W. Hain.

make his appearance, while still others took their yarn to the weaver's establishment and placed their orders. Many times yarn, or products of the farm or some service were offered in payment for the weaver's product. Occasionally cash may also have been used.

Listen to the names of coverlet patterns: Sun, Moon and Stars, Chariot Wheel, Cat Tracks and Snail Trails, Honeysuckle and many others. The weavers' names were equally interesting; Gottschalk, Frederick Township, Montgomery Co., Benjamin Endy, Friedensburg, Oley Township, Henry Wismer, Daniel Bordner, Solomon Kuder of Trexlertown, Christian Lochman of Hamburg, Pa. What a fascination to read about the crafts and craftsmen of early years!

At the Folk Festival you may see weavers at work on reproductions of colonial patterns or creating contemporary forms of cloth, using a variety of looms. It is not unusual to find many young folks engaged in this fascinating craft. Why? Perhaps the need for reassurance of personal worth. Maybe the satisfaction of saying, "I made this." Or is it the desire to share with children or grandchildren a product of love and labor? Whatever the reason, we owe so much to our heritage and do it honor by upholding and extending a tradition of good craftsmanship and discovering the joy of creative activity.

LACE MAKING

Lace making logically follows the spinning and weaving operations. In most cases lace imparts the elegant appearance to an otherwise less ornamental fabric or provides a fabric of more open structure. Bobbin lace is an old craft, examples of which have been found in Egyptian tombs. The thread (warp) was weighted with stones. Chicken bones were used by the Lake Dwellers instead of bobbins, and this form of lace was known as "bone lace." Slowly the art traveled through eastern countries and the Roman Empire where forms of needle lace and bobbin lace were used to adorn garments of nobility. Peasants were forbidden to wear lace. However, as time passed the burghers or well-to-do citizens wore lace, men being the predominant users. Later women followed the lead of Marie Antoinette and others as wearers of lace. Paintings by Vermeer, Snyders, and other old masters substantiate this development and illustrate the process of lacemaking.

Nimble fingers and great manual dexterity facilitate picking up two bobbins in each hand and interlocking the thread in a predetermined pattern. This becomes quite evident as you watch Neetje Hain, wearing a lace cap and a dress adorned with bobbin lace, creating

William Leinbach looms beautiful coverlets in the tradition of the Pa. Dutch weavers.





An interesting early attempt at better lighting for craftsmen — a single candle light magnified by 3 water filled bulbous bottles.

Mrs. Hain's flying fingers, making lace, are a favorite attraction at the Festival.

long bands of decorative panels including tall ships, birds and stars. Belgian and Irish linen are used together with linen yarn which was processed from Neetje's homegrown flax.

The lace maker uses a specially constructed dome-shaped cushion about 24 inches in diameter. In its hollow center a small roller stores the completed lace. Other forms of cushions are used to make Cluny lace (circular) or flat lace. Special patterns are developed by the lace maker so that the motif may be repeated. Using a great number of color-coded pins the artist is able to duplicate and control the pattern or, even as the spider, to develop freely any idea that has aesthetic appeal.

Among the unusual collection of artifacts and accessories in Mrs. Hain's display you may see an early lamp of one candle power whose light is magnified by three bulbous bottles. This was one of the early forms of illumination. Or you may find bobbins which are hand-carved, lathe-turned, some with carved decoration and others inlaid with pewter or silver.

Surely the reader must realize that there is much more to be said about these crafts. Each tool,

each pattern, each process offers avenues to explore. History leads us to rediscover the past. Experimentation and participation open new doors. Conversation with the craftsmen provides new insights. Come entangle yourself in the web begun by spinning a thread.

Note: John and Perma Dreibelbis have served the Kutztown Folk Festival for many years demonstrating spinning and weaving. Neetje Hain is one of the few persons practicing and teaching the art of lace-making, besides also being a spinner and a weaver.

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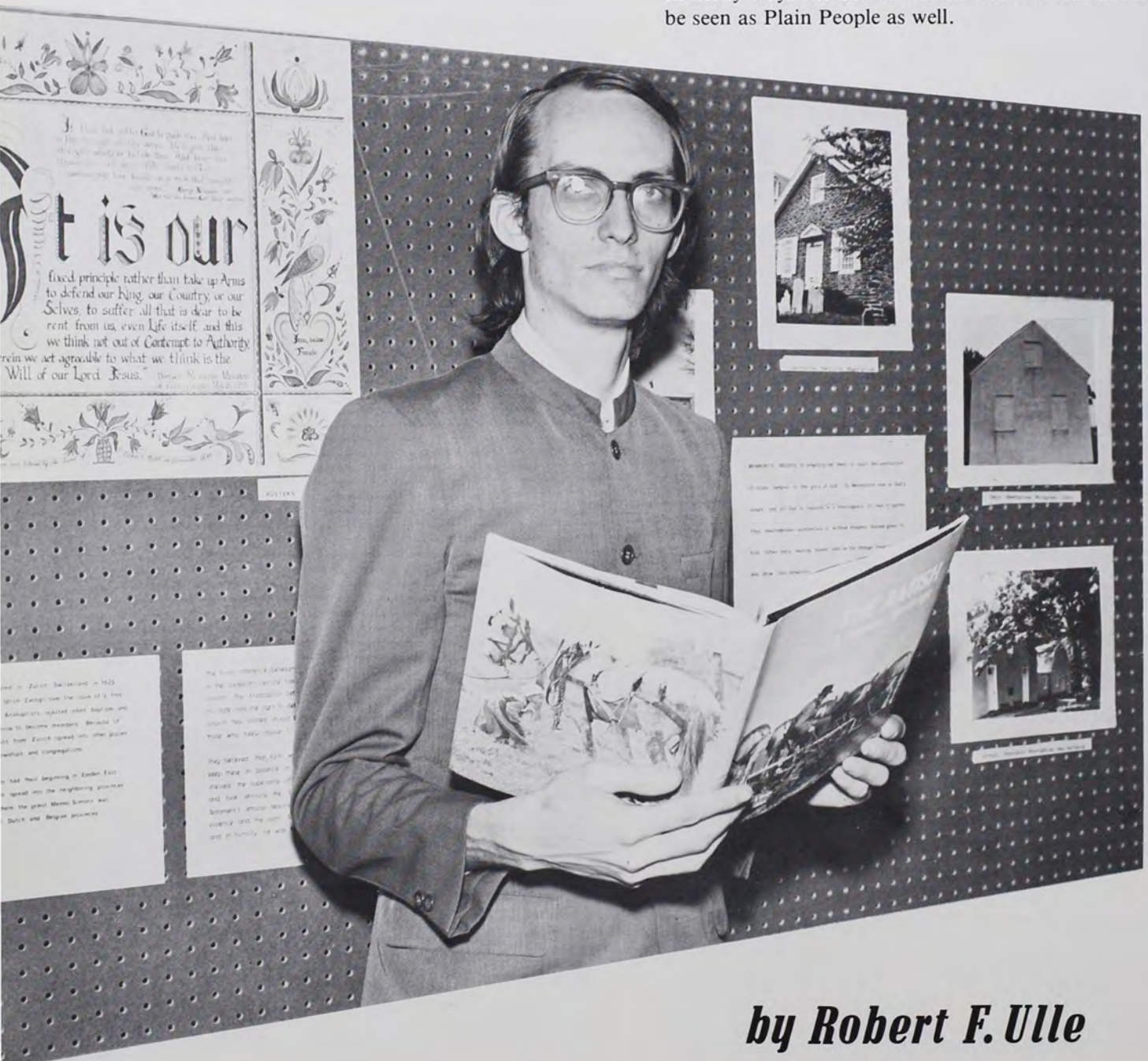
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MIENNONITES:

They are called the Plain People from their insistence that Christians are not to follow the worldly folly of the adorning of self and property in vanity, but should rather follow a plain life in simple obedience to the scriptures. Plain does not mean old-fashioned, or ugly, but rather simple and unadorned. Down to the present day the Mennonites of the Franconia Conference close their annual session with a pledge "to continue in and witness to the non-resistant faith in Christ. . ."

The Plain People of Pennsylvania are frequently confused with the Pennsylvania Dutch, of which they are but a small part. But the influence of the "Plain People" has been such that many people across America, when they think of the Pennsylvania Dutch, immediately think of horse and buggy, tractor-less farms, and long-bearded men in worship services.

The Plain People, or sects, are composed of the Mennonites, the Dunkers (Church of the Brethren), the Amish, and the innumerable smaller groups which have broken off from their main parent groups. In many ways the Schwenkfelders and Moravians may be seen as Plain People as well.



by Robert F. Ulle

a peaceful people



The simple interior of the Salford Mennonite Meetinghouse, during a period of song.

THE MENNONITES

Mennonites are the descendants of 16th Century religious radicals called Anabaptists from their desire to have the rite of baptism reserved for those adults who made a conscious decision to accept Jesus as Lord. Other radical ideas of these early Mennonites included complete separation of state from the church, and complete refusal to support warfare. The simple command of Jesus to "love your enemies and do good to those who persecute you" was interpreted literally.

After many years of persecution and suffering in European countries, Mennonites began coming to America in the 1660's. Their first settlement was destroyed by British battle ships, but the second group established a religious meeting in Germantown in the year 1683 which continues to this day.

Many Mennonites poured into the colony of Pennsylvania between 1683 and the time of the American Revolution. Most were simple farmers who settled in the fertile fields of Lancaster and Montgomery counties, and other settlements were made in Maryland and Virginia following the farmland in the valley of Virginia. These men and women lived in community (Gemeinschaft) and worshipped according to their simple faith. Men did not take up arms or swear an oath, and the ordinances of baptism, communion, and foot-washing were observed as Christ had commanded. Important questions were taken to the brotherhood for discernment. The story is told of one brother who took news to the meeting that he was heir to a large fortune, after which the brothers and sisters advised him to refuse the money, as being inconsistent with a simple faith and life.



During the 1870's many Russian Mennonites settled in the midwest and Canada.

THE REVOLUTION

Mennonites in Pennsylvania, Maryland, and Virginia faced disabilities and hardships during the fight for independence because they would not take up arms. One entire congregation north of Quakertown was placed in prison in the fall of 1778 because of their

refusal to recognize the rebels as a new government. After the war many Mennonites left for Canada, where King George was still recognized, but those who stayed in the new country became submissive and obedient to the new government just as they had been to the King.



Emmanuel Mennonite Meetinghouse, near Denver.

MORE IMMIGRANTS

Through the 19th Century Mennonites continued to flow into the country, and settlement followed the course of American progress across the continent. New people from Switzerland, pushed out by continuing intolerance there, found freedom of worship here in the fields of Ohio, Indiana, Illinois, and elsewhere. Mennonites were building the new country of America along with their neighbors of other faiths.

The Civil War again meant hardships on Mennonites who had to pay large substitute fines or be imprisoned rather than fight. After the War further migration, this time from Russia, added to the settlements in Canada, in Kansas, and on across the country.

THE WORLDWIDE FELLOWSHIP

Mennonites today are found in nearly fifty countries, and number over one half a million persons not including children. From Argentina to Zambia, Mennonites worship in brotherly union in praise of God.

Yet it remains true that most Mennonites (300,000) are found in North America, and are of German or Swiss background. Indeed, much of the Mennonite identity comes from this European history of persecution.

THE PENNSYLVANIA MENNONITES

In the colonial period, most Mennonites came to Pennsylvania, as William Penn and the Quaker leaders were very receptive to having these people settle here. No restrictions were placed in their way. As they settled, Mennonites shared in the life of the other Pennsylvania Dutch communities, and Mennonite housewives made chicken corn soup, schnitz and knepp or ponhaas as well as any Lutheran or Reformed housewife. Much of Mennonite culture is in fact simply Pennsylvania in origin; Mennonite craftsmen made cabinets, rugs, pottery, etc. just as any one else did. And they spoke the good Pennsylvania Dutch dialect so that even today one may meet a Mennonite from Colorado speaking "Pennsylvania Dutch".

Mennonites around the world work the soil. This African farm receives help from North American Mennonites.



THE MENNONITE STAND AT THE FESTIVAL

The stand at the year's festival is sponsored by three different Mennonite agencies which are devoted to preserving and explaining the faith and history of their people. The Germantown Mennonite Church Corporation, the Mennonite Historical Associates (of Lancaster), and the Mennonite Historians of Eastern Pennsylvania have established a stand where you can learn about this peculiar people in many ways. Members of the Mennonite Church are pre-

sent to answer your questions; pictures and artifacts are on display with explanatory notes; and books are for sale for those wishing a more in depth knowledge of this people.

Mennonites have a particular story to tell of their history and wanderings. It is not their intent to preach to anyone at the festival, but simply to share who they are and to get to know the visitors. So come to the Mennonite stand just for some conversation and some good times.



Germantown Mennonite meeting, the "mother church" of new world Mennonites, built in 1770.

The Rittenhouse Cottage, built in 1707 by the First Mennonite minister in America, William Rittenhouse.

Germantown Mennonite Burial Ground, in Philadelphia.





Questions and Answers

Why is the name Mennonite used? For Menno Simons, a Dutch leader in the sixteenth century.

Why do Mennonites not take oaths? Matthew 5:33-37. "Swear not at all."

Why don't Mennonites serve in the army? Matthew 5:43-48. "Love your enemies."

Where did Mennonites originate? Switzerland, Germany, and the Netherlands.

When did Mennonites first come to Pennsylvania? In 1683 to Germantown near Philadelphia.

How do Mennonites choose their ministers? Traditionally Mennonites chose ministers by lot, as in Acts 1:15-25. Today many congregations have given this up.

How do Mennonites worship? Mennonites worship through singing, prayer, preaching and reading of scripture. Singing is usually done a-cappella, without accompaniment.

How do Mennonites baptize? Mennonites baptize a person who is of age to know and accept Jesus as Lord of all life. The usual mode is pouring.

Why do Mennonites practice footwashing? John 13:1-15. "You should wash one another's feet."

Who are the Amish? The Amish believers broke from the Mennonite church in 1693-1697 in Europe. Their leader, Jacob Ammann, believed that the Mennonites were becoming too worldly and were not disciplining erring members.

Can a person join the Mennonites or must one grow up as one? Mennonites are Christians, who believe any persons can be baptized and become part of the group.

Do Mennonites ever drive cars? Most Mennonites today drive cars, use electricity, and dress just as the rest of the people in the U.S. A few groups still keep to the old ways.



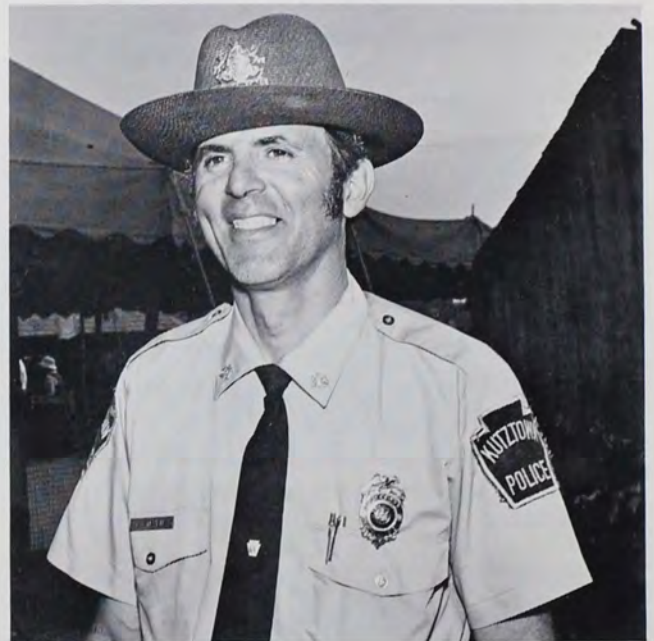
SPECIAL POLICE FORCE DIRECTS TRAFFIC ☆☆☆

BY LA VERNE H. STEVENS

On the opening day of the Kutztown Folk Festival at one end of the Hospitality Tent there is always a large gathering of gray hats and shiny badges. They are the identification of the special police force in charge of traffic control during the Festival's eight-day run. The force consists of men not only from the Kutztown police, but from neighboring areas as well, — Fleetwood, Topton, etc.

As visitors approach the borough of Kutztown they will find these officers as far out as Route 222 and Route 373. They are trained to keep traffic moving in the right direction, and to answer questions from strangers arriving for the first time, as to where to stay, locations of camping sites, stores, gas stations, routes back to near-by cities, etc.

These police are stationed at all entrances to the Festival as well, to assist visitors in parking and getting into the Festival as quickly as possible.





In addition to directing traffic, many of the police officers are assigned to patrol duty throughout the festival grounds. They can be seen throughout the day and evening walking through the area, answering questions, directing folks to various attractions, assisting with lost children, and being helpful in anyway they can be.

The main office of the Festival is centrally located at the Whiteoak Street gate (the walk-in gate). There is an officer on duty there at all times, to answer questions and help in every way.

The officer on duty there has a two-way radio, a CB radio and a telephone and can handle almost any problem that may arise. All the patrolmen on duty throughout the grounds have portable two-way radios as well.

Assisting the police with requests for directions to other vacation spots or new routes to return home, are local club women on duty at the Hospitality Tent. These volunteers have a large assortment of maps and brochures of near-by attractions and are prepared to answer questions and give directions. As are the police, they are local residents and well familiar with the general area. Together these two groups — the police and the women behind the Hospitality Tent — can handle almost every question they are presented with. They are friendly and more than willing to assist visitors and to help make their

stay at the Festival as pleasant as possible.

The police arrive for duty early each morning and remain throughout the day and until the Festival closes in the evening. The hours are long, the sun often hot and scorching and by the time they check out and the night crew takes over, they are ready for a good night's sleep! It's hectic when traffic gets heavy and they have to stand in the middle of a busy intersection, flapping their arms like soaring birds to keep the cars moving! It takes patience and good strong nerves to keep their "cool" and handle all types of people coming from all sections of the country.

But it is rewarding as well, for the average visitor thanks them warmly for the help and assistance they have given, mentions the friendliness of the Pennsylvania Dutch, and tells them, upon leaving, that they will return another year. It makes the long days all worthwhile to see satisfaction on the faces of the visitors, and an out-pouring of gratitude as they leave the grounds for the trip to a motel or camping site and a night's rest.

The feeling that it's been a good day and "we've done a good job" on the part of the Kutztown Festival's police force, makes their aching backs and their tired feet less obvious. They hide their weariness with smiles as they leave their posts at the close of the day, eager for a night's rest, but just as eager to return to duty the next morning. . . .



C A N D L E



The author Ned Foltz dipping candles in the old traditional Pa. Dutch way.

DIPPING & MOLDING

by Carl Ned Foltz



Candlemaking is one of the oldest of all crafts and has always been demonstrated at the Kutztown Folk Festival. I have been asked to describe the various methods of making candles still used by the Pennsylvania Dutch and demonstrated at the festival. You will not find me working with candles during the festival but will find me demonstrating rye straw and oak basketmaking. However, I do make hand dipped candles, about fifty thousand per year, at my shop in Reinholds and I do have a good knowledge of the candlemaking process.

The origin of the candle is unknown. The ancient Egyptians used candles that consisted of fibrous materials impregnated with wax or tallow. The rushlight, for example, was a taper made by saturating the core of reeds or rushes with molten fat. At some later date a fiber wick was dipped in molten tallow, cooled and redipped until the desired thickness of tallow had solidified around the wick. Beeswax was probably next used in place of tallow and offered the advantages of an aromatic odor without the unpleasant characteristic of burned fats. Much later

candles were made by pouring wax or tallow into molds containing wicks.

The Pennsylvania Dutch farmers brought their candlemaking techniques from their homeland and today still make the basic type of candle their ancestors did. The professional candle maker was known as a chandler, however, candles were also a common product of the farm. On the festival grounds we have three candle makers demonstrating the two basic methods of making candles, dipping and molding.

George Arold from Montgomery County is our oldest candle demonstrator. George has been demonstrating the hand dipped method of making candles for the past twenty-two years. George can be found on the commons with his wagon wheel hanging full of candles in the process of being made. He uses a special blend of six different waxes for his candles and each candle is dipped between twenty and thirty times. His candles are made in sizes from five to fifteen inches and are either in a light creamy brown color or a variety of other hues.

The use of wood fire for heat makes this old time demonstration very authentic and by stopping to see George you can see one of the oldest methods of candlemaking known to man.

Besides seeing candles made by George, you can also buy supplies from him to make your own candles. George gave me the following procedure to follow if it would be your desire to make your own honest to goodness handdipped tapers (a la Dutch

Style). As you will see, George possesses a good sense of humor.

*All set! O.K. go out into the woods and cut three poles about as thick as your wrist, about seven feet long, also a number of straight sticks about a yard long. Take poles and sticks home, tie the poles together about a foot from the top and suspend an iron chain from the top. Better stand the poles upright, it will work better that way, and spread the poles apart at the bottom. This will look something like a teepee before the sides are put on. Get a large iron pot and hang it on the chain, leaving enough room under the pot to build a fire. Iron pots can easily be procured from antique shops for from fifty to a hundred dollars. Now put your ingredients in the pot and light the fire. While the wax is scorching, tie your wicks to the straight sticks and get two straight back chairs from the kitchen and suspend the straight sticks from the chairs which I hope you had the sense to place back to back. It is strongly suggested that the ladies wear a long, heavy woolen dress as wool doesn't burn too easily. For any males who contemplate this venture; well, you should have more sense in the first place. When the pot is almost filled with melted wax, start dipping. If the wax is too hot, cool the fire by pouring on the left over coffee from breakfast. It is suggested that you do this operation in the back yard rather than in the kitchen or living room. The insurance company takes a dim view of such goings on indoors. You're not going to add any more wax to the pot so be sure



For over 20 years George Arold has been demonstrating hand dipping of candles at the Festival.

**He now reveals to the author the secret of hand dipping candles for do-it-yourselfers.*

Abe Stauffer pours tallow into tin moulds, demonstrating another type of candle making at the Festival.



it's well filled before you start. Keep on dipping until the bottom of the taper is too thick to fit any normal candlestick holder. Of course, if you don't live near a wooden area or you don't have a backyard, you can use a wire coat hanger instead of sticks and a hot plate instead of an open fire, but that would be cheating, wouldn't it?

Well, thanks, George for that description of candle-dipping, hope it didn't discourage anyone from trying. There really is more to making tapers than meets the eye.

Abe Stauffer from Lancaster County is our tallow candle molder. Abe uses tin molds and sheep and beef tallow for making candles. He demonstrates his skills daily on the commons. Tallow candles are true farm candles. When the Pennsylvania housewife accumulated enough tallow to fill a kettle, she would begin her candle molding. Tallow, which melts at a lower temperature than beeswax, is heated and after wicking the molds, the hot fat is poured. This fat is left to set for a few hours and then cooled by placing in cold water. The tallow then shrinks and the candle is easily removed. Abe tells me that if he still has a problem removing the candles from the mold, he will often hold it close to the embers and the heat will melt just enough of the outside of the candle to remove it from the mold. Tallow candle making on the farm was traditionally done in the fall when the fats were accumulated from butchering. Abe uses all the traditional methods in candle molding so

finding him on the commons is well worthwhile.

W. K. Wandall is the festival's third candle maker. He is located in the craft stalls and molded bayberry candles are his specialty. The tallow and beeswax candles were perhaps the most commonly used by the Pennsylvania Dutch housewife, but on special occasions a fresh smelling fragrant candle was needed and so bayberry wax was used. Modern day candle fragrances were not known to the early candle maker and the natural smell of bayberry was always welcome.

The bayberry bush is a shrub of medium size and usually grows in sandy soil near a wet area. By gathering the berries on the bush and dropping them in boiling water, the wax was melted off and after cooling the water, the wax is easily skimmed off the surface. This wax is then remelted and poured into tin candle molds. It takes a lot of berries to make one candle, but the results are well worth it. Stop by Mr. Wandall's stall and see and smell the bayberry candle being poured.

Contrary to popular belief, the advent of modern electric lighting did not cause a sharp reduction in candle production. In fact, since the turn of the century, candle production has increased because of the popularity of candles for ornamental lighting. Hope you can visit all three of our candle makers on the festival grounds and observe the old methods of candlemaking. Perhaps you can take some of their product along with you or if you watch long enough, try your hands at their ancient craft.



FESTIVAL CHILDREN



POST HOLE DRILLING



POTTERY MAKING

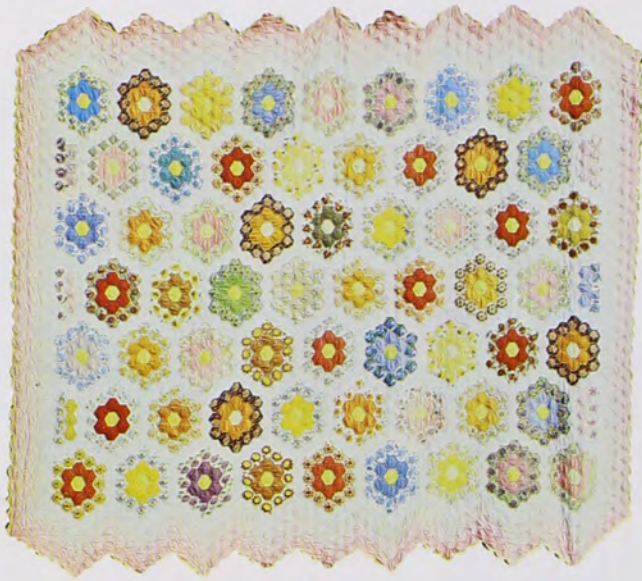


DECOY CARVER



SPATTERWARE





PIECED PATCHWORK Flower Garden



PIECED PATCHWORK Broken Star



QUILTED



Center Design Detail



Corner Design Detail

13th ANNUAL QUILTING CONTEST



PIECED PATCHWORK Moravian Star



PIECED PATCHWORK Amish




EMBROIDERED Album



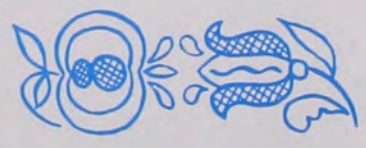
APPLIQUE Rose of Sharon



Design Detail



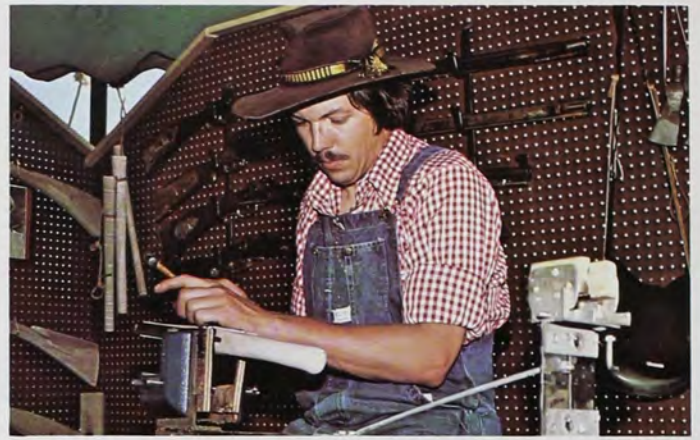
ANTIQUÉ

Design Detail



PA. DUTCH EMBROIDERY



GUN SMITH



LEATHER LORE



COUNTRY KITCHEN



BLACKSMITH



VEGETABLE DYEING

SEMINAR STAGE

FOLKLIFE SEMINARS

on the Pennsylvania Dutch Culture

AFTERNOON

12:15 to 12:30 - HEIDLEBERG POLKA BAND

Old songs and traditional marches presented by one of Lancaster County's finest musical groups directed by George Koch.

12:30 to 1:00 - COSTUMES OF THE PLAIN DUTCH

Panorama of costumes from past centuries in Dunkard and Mennonite tradition. Narrated by Rev. Clarence Kulp.

1:00 to 1:30 - FARM & HOME HANDICRAFTS

Interviews and demonstrations with craftsmen of the Festival. Narrated by George Arold and John Dreibelbis.

1:30 to 2:00 - PA. DUTCH ANTIQUES & COLLECTABLES

Folk art in the rich tradition of the Pa. Dutch craftsmen. Narrated by Dr. Earl H. & Ada H. Robacker.

2:00 to 2:30 - THE MENNONITE PEOPLE

Some of the distinctive beliefs and practices which comprise the everyday life of these Plain Folks. Narrated by Robert F. Ulle.

2:30 to 3:00 - "GUT ESSA", DOWN-TO-EARTH-EATING!

Delectable Pa. Dutch foods from ponhaws (scrapple) to schnitz un knepp! Narrated by Robert Bucher.

3:00 to 3:30 - FOLKLORE AND SUPERSTITIONS

White and black magic--hexerei to braucherei, occult practices of the past and present. Narrated by Richard Shaner.

3:30 to 4:00 - PLAIN PENNSYLVANIA

A scholarly review and comparison of all the Plain People--Amish, Mennonite & Dunkard. Narrated by Rev. Clarence Kulp.

4:00 to 4:30 - PA. DUTCH ARCHITECTURE

A historic review from decorations on old barns to landmarks and their importance. Narrated by Robert Bucher.

4:30 to 5:00 - SNAKE LORE

Tall stories and fascinating demonstrations about snakes in the Pa. Dutch culture. Narrated by Prof. Phares Hertzog.

5:00 to 5:30 - THE SKILLS OF WOOD WORKING

Experts in whittling, carving and turning wood discuss the techniques. Narrated by Barry I. McFarland.

5:30 to 6:00 - HEIDELBERG POLKA BAND

George Koch directs a concert which highlights all the traditional Pa. Dutch favorite tunes.

URSINUS COLLEGE STUDIES at the FESTIVAL

The Pa. Folklife Society feels greatly honored to host a series of Pennsylvania Dutch Studies Programs to be given concurrently with our 28th Annual Festival.

This marks the 3rd year of this cooperative effort between the Pa. 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 Pa. Dutch Studies offerings of the College during their summer session - are as follows:

PDS 431 - Pennsylvania Dutch 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 course with the anecdotes of farmlife, which are both instructive and entertaining.

PDS 434 - Plain Folk of the Dutch Country

One credit. A look at the plain sects, Amish, Mennonite, and Dunker, who have formed one element among the Pennsylvania Dutch. Value systems and customs which have tried to reduce the encroachment of a modern world. Contrasts with the Gaudy Dutch. Taught by I. Clarence Kulp.



KUTZTOWN FOLK

BETWEEN ALLENTOWN & READING, PA.

**JULY 2·3·4·5
6·7·8·9, 1977**



PRES
ON
MAIN



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.



FARM PRODUCE

Place-GRANGE BUILDING
Time-9 a.m. to 7 p.m.

Eight local Grange organizations display products from Pennsylvania Dutch farms.



CHILDREN'S GAMES

Place-HAY WAGON
Time-11:00 a.m. to 6:00 p.m.

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



HANGING

Place-THE GALLOWES
Time-12:00 & 5:00 p.m.

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



BUTCHERING

Place-BUTCHER SHOP
Time-1:00 to 5:30 p.m.

Demonstration of hog-butchering including the making of ponhoss and sausage.

- 11:30 a.m. to NOON
HEIDELBERG F
- NOON to 12:30 p.m.
FOOD SPECIAL
- 12:30 to 2:00 p.m.
MUSIC and DU
 - Songs by K
 - Music and S
 - Pennsylvania
- 2:00 p.m. & 3:45 p.m.
Major Folk Fes
**We Like O
But We Lo**
(See program)
- 3:45 to 5:30 p.m.
Country A
- 5:30 to 6:30 p.m.
MUSIC by Broc
- 6:30 to 7:00 p.m.
Intermission
- 7:00 to 7:15 p.m.
HEIDELBERG I
- 7:15 to 9:00 p.m.
Major Folk Fes
**We Like O
But We Lo**
(See program)



R FESTIVAL

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at the Festival

HUMOR-

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BALLOON ASCENSION

Place-BALLOON
Time-6:30 p.m.



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

COUNTRY AUCTION

Place-MAIN STAGE
Time-3:45 to 5:30 p.m.

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



AMISH BARN-RAISING

Place-BARN
Time-1:00 & 5:30 p.m.

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



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: 7P.M. to 8P.M.

FREE FOR ALL: 8 p.m. to 9 p.m.



AMISH WEDDING

Place-THE BIG GREEN CHAIR
Time-11:00 a.m. & 4:30 p.m.

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



CHILDREN'S PUPPET SHOW

Place - PUPPET
LORE STAGE
Time - On the hour

Pennsylvania Dutch puppets perform for young and old.



PA. DUTCH COOKING, BUTTER MAKING AND CANNING

Place-THE COUNTRY KITCHEN
Time-9 a.m. to 7 p.m.

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



We Like Our Country, But We Love Our GOD!

A STORY ABOUT THE OLD ORDER AMISH

Written & Directed by Richard C. Gougler

Music Written by Kenneth C. Blekicki

Music Directed by Jack M. Taylor

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
"We Clean For Fancy, We Clean
Just For So" Emma, Annie, Fannie

SCENE V: Sunday, May 14 - morning

Hymn #62 Entire Company
Hymn #91 Entire Company

SCENE VI: Same day - afternoon

"How Do I Know What I Know?" Samuel

SCENE VII: Same day - evening

"What Do You Get When You Lose A Daughter?" ... Aaron
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 26 years.

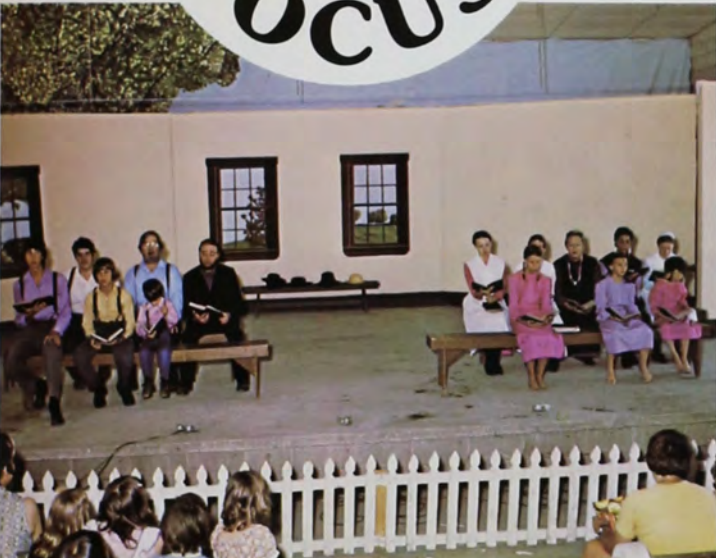
Kenneth C. Blekicki received his B.S. in music from Lebanon Valley College in Pennsylvania and the M.A. in music from San Diego State College in California. He is currently teaching instrumental music in the Fleetwood Area Schools.

**TWO PRESENTATIONS
ON THE MAIN STAGE
At 2:00 p.m. & 7:15 p.m.**



FESTIVAL
~
FOCUS

on the AMISH PAGEANT





MINIATURE FURNITURE



OX ROAST



ANIMAL LORE



SILVERSMITH



WOOD TURNING



TOLEWARE PAINTING





SCHWENKFELTERS



FESTIVAL FOCUS



CHILDREN'S GAMES



CORN-ON-THE-COB



FUNNEL CAKES

CHRISTMAS LORE



FURNITURE PAINTING





FESTIVAL FOCUS



FUN IN THE STRAW



WOODEN TOY MAKER



ANTIQUES

WEATHER VANES



CORN HUSK DOLLS



The Old One-Room School



by Robert R.
Hoppes



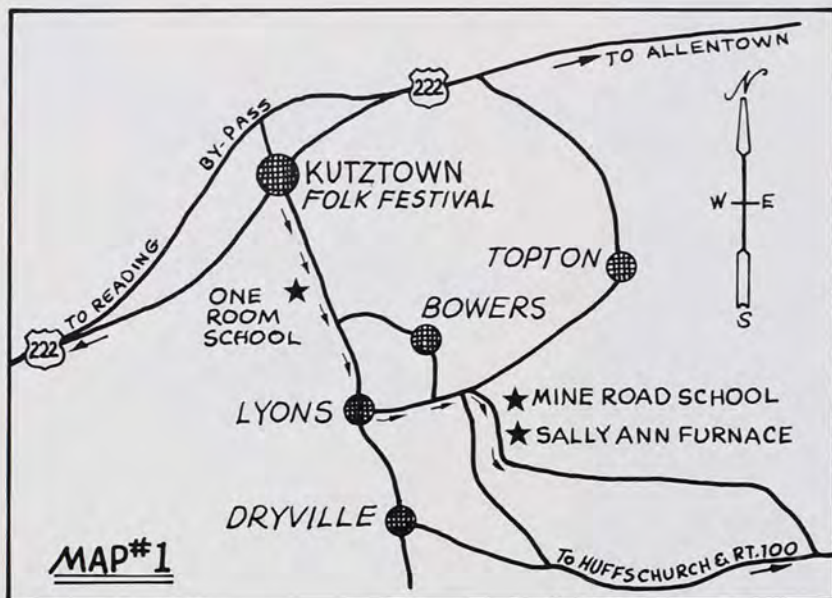
One of the much visited exhibits at the Folk Festival is the model one room frame school building at the northeast corner of the festival grounds. It affords visitors a chance to satisfy their nostalgic inclinations and it gives them a chance to make a comparison of our education facilities of then and now. The building, rectangular in shape with windows on three sides and one blank wall, was a common pattern of school construction for many years in the past.

One such building can be seen a short distance off the right side of the road half way between Kutztown going south east into Lyons. Another one, somewhat larger, known as Mine Road School, sits along the road by the same name, which branches off the Lyons-Topton road out of Bowers going northeast into Henningsville and Huff's Church. It is but a short distance from the historic Sally Ann Furnace complex of company store building, furnace grounds and attractive Sally Ann Manor, once the home of ironmaster Jacob Hunter.

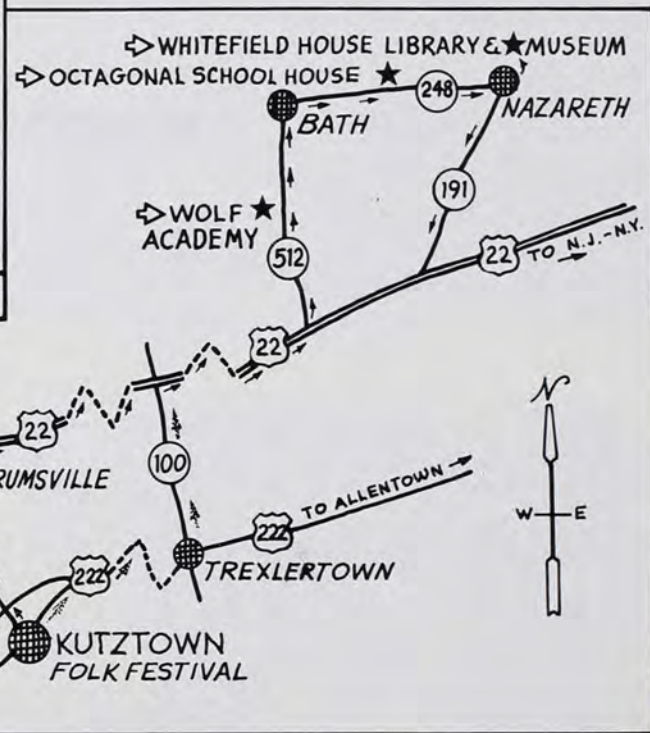
For a trip to this area follow the arrows on Map #1.

The Festival One-room School is a nostalgic look into the past for the old and a fascinating visit for the young.





MAP No.1



MAP No.2

In the early 1800's a number of octagonal stone school houses were built in many areas of the state but to-day only a few remain. In this school house the children sat on benches back to back with the older ones facing the wall and the younger ones facing the stove which stood in the center of the building. One such building is found in Northampton County along Rt. 248 between Bath and Nazareth.

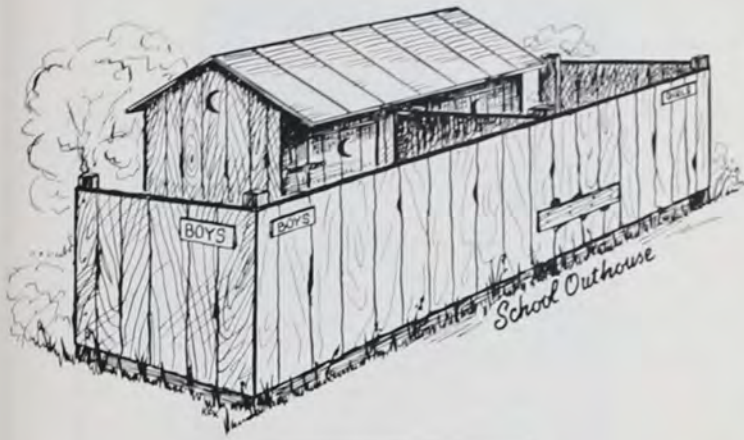
Our model school is named Wolf in honor of the Pennsylvania German Gov. George Wolf of Northampton County, twice governor of the state, who lost his third try after he pioneered and signed the public school act of 1834 into law, giving each child in the state a chance for an education at public expense. A monument erected in his honor in 1876 may be seen on the north campus of the Kutztown State College but a few blocks east of the Festival grounds.

The arrows on map #2 mark out a trip route from the Festival Grounds into Northampton County for a visit to the Wolf Academy, the eight-sided school house, and the Whitefield House library and museum at Nazareth, which exhibits the first pipe organ made in the United States and the only tile stove in the U.S. made by a Moravian potter.

The small fenced-in yard in which our school house stands, incidentally points up the same attention given to our earlier school yards, as to sufficient play space. Play for the children as a necessary school function was not thought of. The land on which the earlier school houses were built was often located along the creek, on a road in a remote area. It was often cheaply acquired by purchase or donation. Later when these school houses were not used anymore and if they were on donated land they could not be sold due to land problems.

The toilets in the back yard are typical of those of the early school outhouses for little attention was paid as to size of the building, properly enclosed waste pits, until the state laws set up standards for such sanitation structures.

Most of our school buildings had a small tower on the front part of the roof which housed a bell of cast crystalline metal or cast iron often costing less than \$20, which was rung early in the morning by the teacher to alert the children to come to school and in the evening to let the parents know that the children were about to start on their way home from school. It also was rung intermittently during the day to call in the children from play.



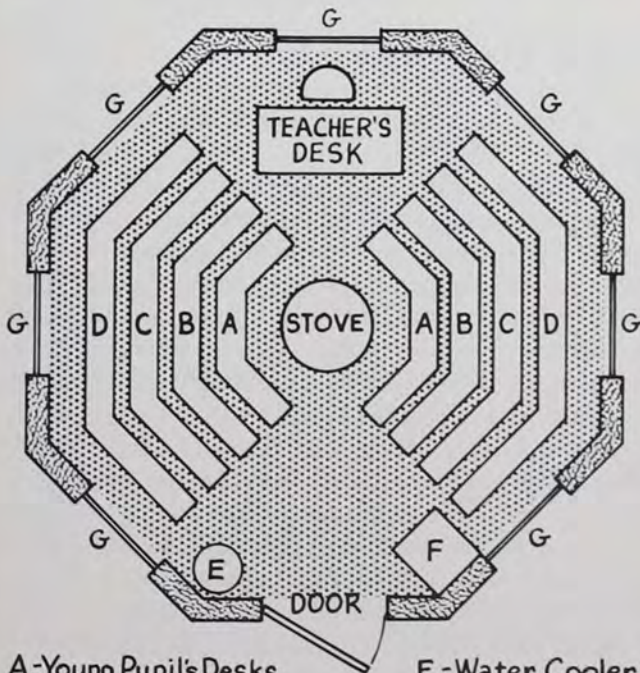
THE FESTIVAL SCHOOL

As you enter the building single and double wooden desks of different sizes, many scarred by hard use and abuse, meet the eye. The double ones date from the 19th Century. The custom in some areas was that the pupil at the school's opening in fall could select the desk which he wished to occupy that term, and then choose his companion seatmate. In some cases this was beneficial for the one making the choice, for if pupils of different grades became seatmates one could be of help to the other in doing his homework. A hole in the desk top was for the inkwell from which the ink was dipped with the goosequill pen or the steel point pen in doing the penmanship exercises, at that time treated as a school subject.

In front of the room on the platform is the teacher's desk, a kind that dates way back into the past. It held the teacher's books, papers, pencils, sundry items and the goose quills from which he cut the pens with a small sharp knife, still to this day called the penknife. He sat on the high stool to hear the recitations and in general conducted the school from this vantage point, much like Henry Harbaugh says in "Des alt schulhaus an der krick". "There was the master on his stool, there was his whip and there his rule". The stool sometimes became the seat for the misbehaved pupil while he wore the dunce cap used by some teachers.

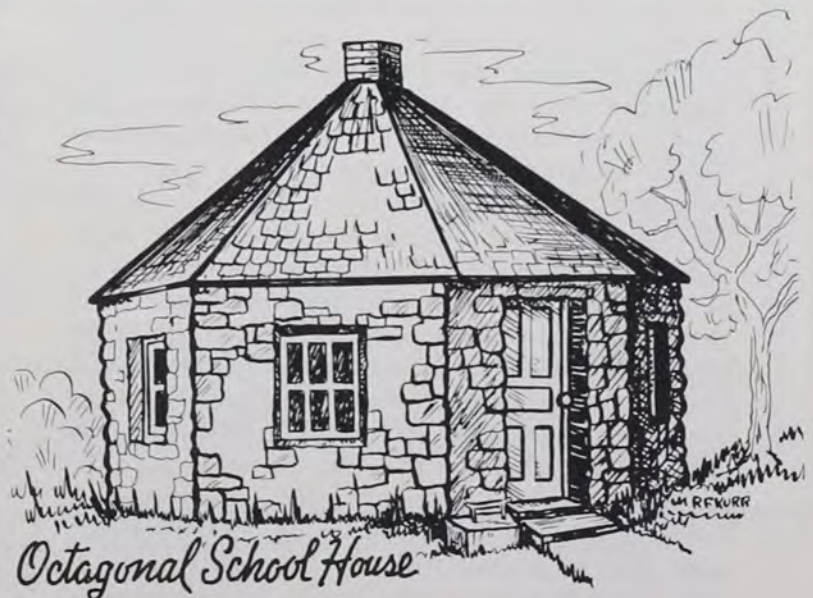
On the left side in the corner sits the potbelly stove which used to occupy the middle of the room. It was the friend of the young who after coming miles to school through the snow, heavy rain or strong winds, gathered round it, allowing the heat from its red rosy cheeks to thaw or dry them out, so that the process of education could go on. It also served them in toasting their sandwiches or roasting their potatoes for the noontime lunch. It was fed with wood or coal brought up from the cellar through a trap door in the floor by the teacher or some of the pupils.

On one of the desks is a slate and a slate pencil, once the writing tools as far back as 1820. In the early 1900's they were displaced by paper and pencil. The custom was to have a part of the reading lesson assigned, copied on the slate by the pupil. This focused the pupil's attention to careful reading the part to be so treated, correct spelling of each word and well written so as to pass inspection by the master, otherwise it meant a redoing of the task even if it meant time after school.



- A-Young Pupils Desks
- B-Young Pupils Benches
- C-Older Pupils Desks
- D-Older Pupils Benches
- E-Water Cooler
- F-Wood Box
- G-Windows

INTERIOR ARRANGEMENT OF
THE EIGHT-SIDED SCHOOL



On another desk you will find a model of a Horn Book, said to have been the first reading book, dating back to the 1600's, used in England. This book according to history was used in Pennsylvania, New Jersey and Delaware. The book was church oriented and emphasized learning by memorization. Cowper describes it thus—"Neatly secured from being soiled or torn, Beneath a pane of thin transparent horn, A book (to please us at a tender age, 'Tis called a book, though but a single page.), Presents the prayer the Saviour designed to teach, Which children use, and parson when they preach."

To the right on the front wall is an American flag which had its beginning in 1777 but did not find its way into the school room or on a pole in the school yard until 1812 when according to Wayne Whipple in his book, *The Story of the American Flag*, the Catamount log school in Colrain Township, Mass., was the first school in the U.S. to fly an American flag over its school. J. B. Upham's pledge of Allegiance to the flag was first introduced into the schools of New York City by the Women's Relief Corps as a lesson in loyalty to the children whose parents had adopted this country as their home.

The mottoes on the walls as in the earlier schools reflect the acceptable mores of a society of which they were a part and which were needed to lead a good and successful life. Silently for a whole school term these mottoes gave food for thought and reflection for those who faced them day after day.

Arranged on the shelf along the right wall are many books which are a hundred or more years old. Most of them were used to teach the basics as now known, then known as the three R's. Some of the books are in the High German language used in the first schools known as church schools and taught by the pastors or qualified choristers of the churches. Later schools established by the people, some German and some English, were sometimes taught by itinerant German school masters who in coming to an area on their wanderlust through America would stay and teach the school for a season or so. Schools established later under the public school act of 1834 drew their teachers from the best of the eighth grade students in these schools. These had to undergo an annual examination to receive proper certification to teach the various grade subjects. In the late 1890's the Normal Schools became the source of teachers who on graduation, were granted a temporary two year certificate which after a two year period of successful teaching in a district and the approval of the school board of that area was turned into a permanent teaching teach-certificate and tenure. Books dealing with the change over from the German language as the school language to the English as mandated in 1911 are among the ones shown.



Horn Book.

The festival school house is manned by two retired veteran school teachers, both of which are products of the one room school, and in their combined 80 years of teaching, each for a number of years taught in a one room school. The school also being the source of Dialect Lore, each of the men understand, speak, read and write the dialect. They welcome questions, discussions and even conversation in the dialect. To give visitors a better acquaintance with the dialect, the front wall of the school house is lined with dialect charts electrically operated. Each chart is divided into squares with each square having a picture in the upper corner and its English name at the side. Below in the square are several dialect words, one of which matches the English word above, and which the operator seeks to find. After a choice is made the right or wrong can be determined with a stylus connected into an electric circuit which activates a light for Right (Rite schmaiirt) or a buzzer for Wrong (Dummkopf). These charts may be the means for study or test. To supplement these charts, we have a 24-page publication titled "IER KENNA LONNA," which deals with the lore, life, literature and language of the Pennsylvania Germans, and which is available to those who want it for a donation, to help pay the printing costs. This publication has met with wonderful response for the past ten yearts, which indicates that the dialect has come into its own and has found its rightful place among the other Pennsylvania German things here at the festival.

LESSON LVIII.



LITTLE MARY GOING TO SCHOOL.

cool
quite
wrong
noise
know
think
gath er
broth er

- O, mother, may I go to school;
With brother Charles to-day?
The air is very soft and cool;
Do, mother, say I may.
- Well, little Mary, you may go,
If you will be quite still;
'Tis wrong to make a noise, you know:
I do not think you will.

Aufgabe LVIII.



Die kleine Marie geht in die Schule.

kühl
ganz
un recht
Ge räusch
weist
den ke
sam meln
Bru der

- O, Mutter, darf ich in die Schule geh'n
Mit Bruder Karl heute?
Die Luft ist sehr sanft und kühl;
Ach, Mutter, sag' ich darf.
- Gut, liebe Marie, du darfst gehen,
Wenn du willst ganz ruhig sein;
Es ist unrecht Lärm zu machen, du weißt es;
Ich denke nicht, daß du es thun wirst.

A bilingual reading book dating as far back as 1846 and used in the transfer from the German to the English in our schools.



GOOD FOR ONE Year ONLY.

Teachers' Provisional Certificate.

A. T. Bergstesser Has passed an Examination
in the following Branches, with the annexed result:

ORTHOGRAPHY - - - - -	$\frac{70}{70}$	<i>one</i> ²	WRITTEN ARITHMETIC - - - - -	$\frac{70}{70}$	<i>one</i> ²
READING - - - - -	$\frac{70}{70}$	<i>two</i> ²	GEOGRAPHY - - - - -	$\frac{70}{70}$	<i>one</i>
WRITING - - - - -	$\frac{70}{70}$	<i>two</i> ¹	GRAMMAR - - - - -	$\frac{70}{70}$	<i>three</i>
MENTAL ARITHMETIC - - - - -	$\frac{70}{70}$	<i>one</i>	TEACHING - - - - -	$\frac{70}{70}$	<i>three</i>
			<i>Theory</i>	$\frac{70}{70}$	<i>three</i>
			<i>Practice</i>	$\frac{70}{70}$	<i>three</i>

Abm. Kind County Superintendent.

Aug. 10, 18*61* of *Northampton* County, Penn'a.

EXPLANATION:—No. 1, signifies Very Good; 2, Good; 3, Middling; 4, Poor; 5, Very Poor.

Going back to the days of the Civil War, teachers were examined yearly by the County Superintendent of Schools and certificates issued as to the findings based on the examination. The certificate shown here belonged to a native of Lower Saucon Township who taught at the South Eastern School for many years.

The ART Of MAKING BROOMS

by Martha S. Best



Looking like dishevelled guards stationed along the rail fence bordering the Werley-Mack demonstration at the Kutztown Folk Festival are the unfinished brooms, drying in the sun, before they can be completed in the demonstrations. For twenty-five years, Mr. and Mrs. Kermit Werley, natives of Walnutport, Pennsylvania, made brooms at the festival. After the death of Mr. Werley, Mrs. Werleys' assistants have been her sister and brother-in-law, Mr. and Mrs. Donald Mack. They, in turn, are teaching the craft to Donald Mack, Jr.

The Werleys' interest in broom-making goes back to 1946 when the late Kermit Werley was a patient at the University of Pennsylvania Hospital for a corneal transplant. He became a friend of an Amish patient who introduced Kermit to a blind Amish broom-maker. Kermit realized that here was a craft he could carry on in spite of only two per cent vision in one eye and muscular dystrophy. Therefore, when the Amish craftsman died, Kermit secured the broom-making equipment and received private instruction in its use.

A broom may be defined as "a bundle of straws of fibers tied or bound by machinery to a long handle

and used for sweeping or brushing." The earliest brooms — round bundles of fagots, switches or split hickory sticks tied to a handle — actually served for cleaning chores until the last years of the 18th Century. These brooms were called "besoms" and today the Pennsylvania Dutch continue to refer to a broom as a besom (pronounced "baysum").

Broom corn, sometimes called broom grass, is a tall sorghum plant which produces stalks used for making brooms. It has long pointed leaves which close inward around the stalk as maize leaves do. Standard broom corn is between four and six feet high. As it cannot stand very cold weather, broom corn must be planted later in the spring than other cereals, but it requires little water and will grow in dry soil. It is widely grown in Oklahoma, Kansas, the Panhandle section of Texas, and the central Mississippi Valley.

When the seed clusters are young, most of them are cut loose or jerked from the stalks by hand. Then the branches are hauled to the racks in the drying sheds. The branches are dried in the shade to avoid bleaching. If the brooms are to be made in a



Donald Mack has the strong, skilled hands needed for broom making.

factory, the branches are threshed to remove the remaining chaff. This waste, which constitutes forty per cent of the broom corn, is used by farmers for barnyard mulch. When completely dry, the straw is baled for shipment in bales of three to four hundred pounds. Some factories tint the straw green for industrial use and dye the straw black for household service.

Although broom corn probably originated in Africa, it was introduced into America by Benjamin Franklin. He obtained the seed from an East India Trading Company. Europeans used the stalks as cattle feed, but Franklin planted the seed for no apparent reason.

Levi Dickinson decided to make a broom from the corn raised from these seeds. His experiment proved so satisfying that Dickinson planted seed himself and from his harvest made thirty brooms the next year. By 1798, he made 200 brooms a year. As a result of Dickinson's first venture, Hancock, Massachusetts, became the nation's broom-making center, with an output of 640,000 brooms in 1855,

Changes that have taken place in the broom industry include:

(1.) Departure from the traditional round-shaped broom to a flat, more functional design used today. (This flat broom was developed by the Niskayuna Shaker religious colony in the Mohawk Valley, New York, in 1798.)

(2.) The invention of the broom corn stitching machine by Charles E. Lipe in 1875.

As late as 1938, in the little hollow of Gatlinburg, near Great Smoky Mountains National Park in Tennessee, Elmer Kear was splitting out handles from chestnut logs, gathering poplar bark for binder, and growing his own broom corn. This broom corn's prized aspects were its attractive red and green colors. To strip the seeds from the broom corn, Kear drew the tuft through a split fence-piling.

In these early years, Kear made four different sizes and styles of brooms. Today Kear and his three sons make thirty styles of brooms. They need the yield of forty acres of broom corn in order to produce more than 28,000 brooms a year.

The Werleys purchase the broom corn, handles, wire, and binding string from a Pittsburgh warehouse. Their first step in broom-making is removing the seeds by running a curry comb through the stalks. The cleaned stalks are soaked in water for about two hours to make them soft and pliable. They must be kept moist until they can be used by wrapping them in toweling. About two pounds of these stalks are needed for each broom.

The handles are inserted into a foot-operated lathe-like device. The straw is wound around the handle and attached firmly to it with wire fed from a spool. The trick is to feed the straw manually as the taut wire closes around the straw rotated by the machine.

Helen Werley removes the seeds from the broom corn stalks.



At this stage, the unfinished broom is set aside to dry.

The dried broom is put into another vice. The jaws of the vice and heavy string hold the stalks in the position desired to shape the broom. Four rows of colored string encircle the flattened stalks. A large needle is forced between the stalks at intervals of three-fourths of an inch to backstitch or interweave the string.

The broom is moved to the cutter's bench where excess straw is clipped away. It is trimmed on both sides to insure an even sweeping contact. Finally, a metal band is placed over the wires at the juncture of the handle and the stalks. Whisk brooms and children's brooms are made in a similar manner.

The Werley-Mack brooms show the same care and accuracy evident only in handmade articles. These craftsmen know that, although synthetics have replaced some natural grown materials, many homemakers would not think of keeping house without at least one "real" broom.

Old-time Pennsylvania Dutchmen shared the following lore about brooms:

1. You send a new broom in advance to the new home when you move.
2. To sweep after dark, you sweep sorrow into your heart.
3. You lay a broom parallel with the door sill to discover who is bewitching the family. The witch cannot cross the broom to enter the house.
4. The expression, "A new broom sweeps clean," is applied sarcastically to mean that any new person may function unusually well at first but as time goes by, his shortcomings will be revealed.
5. All good cooks rely on the single broom straw test to determine whether the inside of the cake is baked to perfection.
6. If you sweep the house on Ascension Day, it will become attractive to ants.

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Koom Rei, Huck Dich Un Essa

(Come In, Sit Down And Eat)



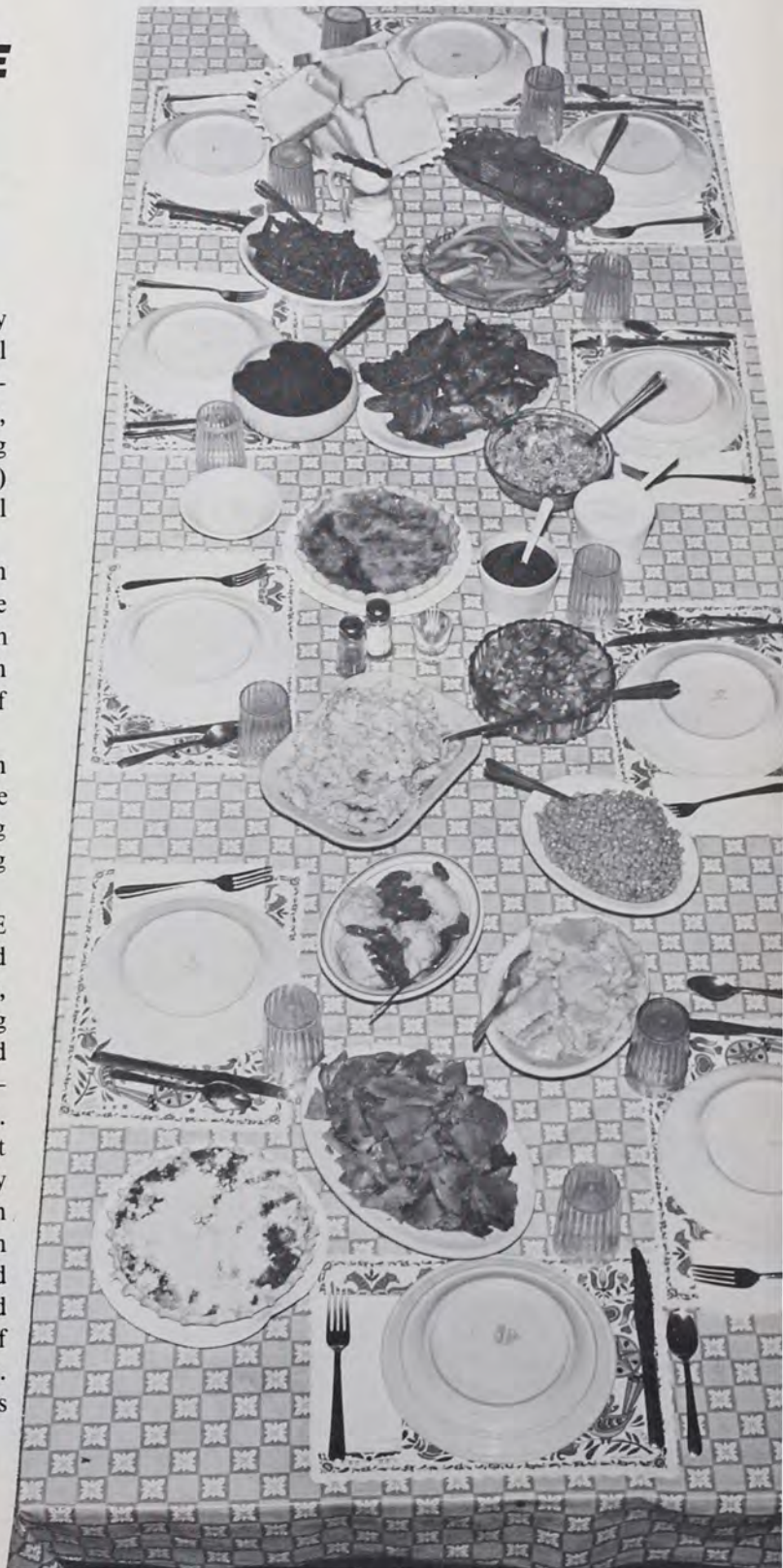
by
**THEODORE
W.
JENTSCH**

Food varieties and eating opportunities are many and varied at the Kutztown Folk Festival. Funnel cakes, sausage sandwiches, corn on the cob, watermelon, waffles and ice cream, just to name a few, (and don't forget to wash it all down with a swig of old fashioned Kutztown Sarsaparilla or Birch Beer) are available at numerous locations on the Festival grounds.

But how about recapturing that old American custom of the family sitting down around a table to enjoy a meal together? Family mealtime is often a casualty of the hurried pace of our modern urban life where each member of the family has to rush off to "do his or her own thing."

I want to focus in on four places where you can actually sit down, relax, talk about what you have seen and plan to see at the Festival while enjoying an honest-to-goodness full course meal featuring favorite foods of the Pennsylvania Dutch.

Why not begin your day with breakfast at GUTE ESSA? In Pennsylvania Dutch this means "good eating." Ham, bacon, eggs, homefries, sausage, pancakes, toast, juice and coffee are served beginning at 8 a.m. By the way, GUTE ESSA is located somehow that it always seems to catch a cool breeze — which is good news during the long, hot afternoon. I'm especially fond of the Chicken Pot Pie that Betty Geist puts together from an old Berks County recipe. (You can actually watch the pot pie dough being made.) Also on the menu is a baked ham dinner with all the trimmings: potato filling, dried corn, lima beans, fruit salad, rolls and butter and beverage. GUTE ESSA features a nice selection of pies for dessert: shoo fly, peach, apple and raisin. Stop in and you will agree that GUTE ESSA lives up to its name.





Family style eating at the Festival. Zion U.C.C. of Windsor Castle, will serve over 16,000 meals to guests looking for a Pa. Dutch eating experience.

PIONEER GRANGE from Topton is located behind the Country Store and also serves breakfast: ham, eggs, sausage, scrapple, homefries, french toast, cereals and coffee. Just try some of that scrapple and see if you can resist a second helping! The dinner menu consists of ham, sausage and scrapple platters. With each platter comes homefries, corn, choice of apple sauce or cucumber salad (the only place on the grounds where this specialty is available), bread with

cottage cheese and apple butter and beverage. Shoo fly pie and ice cream are also available. If you don't want a complete dinner, all dishes are available a-la-carte, and the folks at PIONEER GRANGE will even make you a ham, sausage or scrapple sandwich if you want one. Notice how many times I've mentioned scrapple? That's the specialty of the house and attracts repeat customers every Festival. Beware! If you try it you may get "hooked" too!!



Pa. Dutch ladies make fresh pot pie dough each day of the Festival.

SAINT MICHAEL'S LUTHERAN CHURCH, HAMBURG RURAL ROUTE 1, starts serving platters at 11 a.m. My favorites here are the Chicken Corn Noodle Soup and the Scrapple Platter which includes Berks County home dried corn, a unique Pennsylvania Dutch food prepared as only the people from SAINT MICHAEL'S can. The rest of the menu looks good too: a pork, sauerkraut and dumpling platter, Dutch salad, milk soup, a variety of sandwiches including hot chicken and Berks County summer bologna, and for dessert . . . pies!! Sweet strip lemon, raisin, cheese custard, cherry. If you have questions about the history and/or preparation of Pennsylvania Dutch foods ask for Vesta Wagner or Ella Wessner. They will be happy to chat with you for a while. And you can even watch while these delicacies are being prepared and cooked by members

of the congregation. All the food is done "on the spot" to make sure that it is at the peak of perfection, just for you!

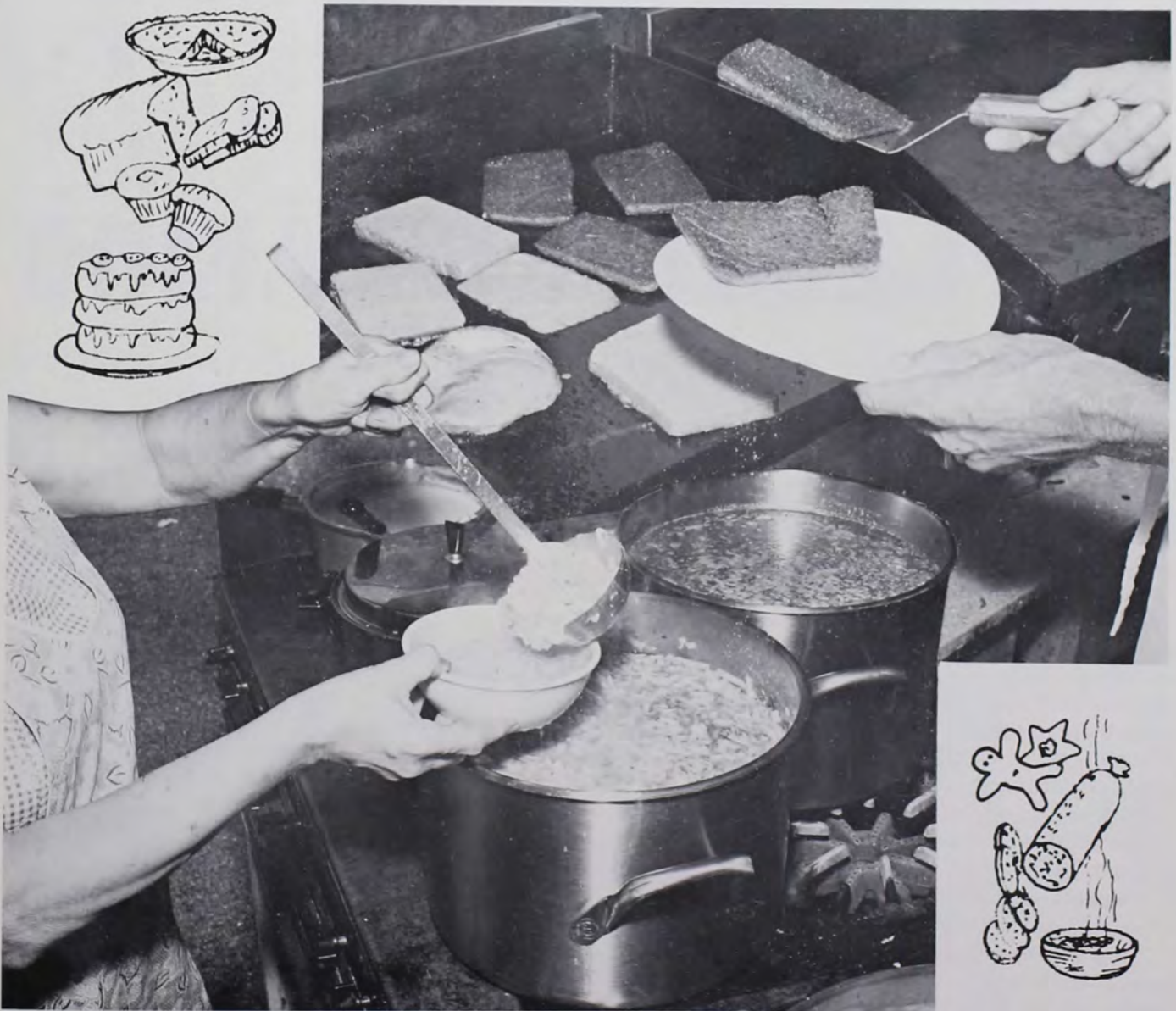
Hear that bell ringing? It's calling you for an adventure in *family style* eating nowhere else to be found at the Festival. The popularity of ZION'S UNITED CHURCH OF CHRIST, WINDSOR CASTLE, as the provider of an authentic Pennsylvania Dutch eating experience is reflected in the sheer size of the undertaking: an average of 16,000 meals served during each Festival requiring, among other things, over four tons each of chicken and ham (a typical day's order for chicken is 990 lbs. of legs, 480 lbs. of breasts, 120 lbs. of wings and 30 lbs. of gizzards), 200 gallons of chow chow and 2200 pies. Speaking of pies (shoo fly and milk tart), all baking is done on the premises, during the night, so that you

are assured of absolutely fresh palate pleasing pastry. Even the ice cream is made by a member of the congregation. According to Dorothy Miller, general supervisor of the operation, each year's Festival involves about 250 members and friends of the congregation to do the transporting, unpacking, setting up, preparing cooking and serving the food, washing dishes and then tearing it all down again and packing up to store in members' barns till next year. Here is the menu: ham, chicken, string beans, pot pie, potato filling, corn, smier kase un lot warrick (cottage cheese and apple butter), chow chow, pepper cabbage, celery and carrots, schnitz un knepp (dried apples and dumplings), bread and butter, beverage, pie and ice cream. In order to assure freshness the pepper cabbage, potato filling, pot pie and knepp are continually being prepared

during the day as needed. So loosen your belt: *family style* means all you can eat, but *no* doggie bags!!

I want to emphasize that the preparing and serving of food in the eating establishments described above is all done by local people, using time tested local recipes, with locally provided ingredients. No frozen foreign beef, no factory pies, no California beans in the chow chow. The Kutztown Folk Festival is dedicated to providing you with an authentic bit of unadulterated Americana. We hope you thoroughly enjoy your "touch of the Dutch" as you make your way from the quilts at one end of the Festival grounds, past the craftsmen on the Commons, into the sit-down eating area where the aroma of home cooked food is only a hint of the treasure heaped on the tables. KOOM REI, HUCK DICH UN ESSA!!

The smell of fresh fried scrapple and steaming bowls of chicken-corn-noodle soup, tempt the appetite of Festival visitors.



OLD FASHIONED...



APPLEBUTTER MAKING

Part of my childhood memories were regular visits to the farm of my Grandfather, Mr. Herbert Kistler. The farm was called "Greenview Farm" and greenview it was. It was located in the heart of the Dutch Country and as far as one could see everything was a beautiful green. The farm itself consisted of an old stone home, a pond, endless fields, and behind the large wooden barn, the traditional apple orchard.

Once a year the apple orchard "moved" into the cellar of the house. As I descended those creaky old cellar steps I was starry-eyed to find the ground floor completely covered with baskets of apples; however, not all these apples were used for applebutter. My Grandfather would relate to his grandchildren the many delightful stories of his youth — one being all about applebutter.

How nostalgic I felt when I was asked to write this article. The years seemed to roll back to my youth and the happy days on the farm. Now as an adult I think back to all of those stories and one in particular I would like to relate to you.

An annual event each fall on a Pennsylvania Dutch farm was the making of Lattwaerrick or Applebutter. Applebutter is a combination of apples, cider, and

spices boiled together. Every farm had at least a small orchard, large enough to provide an adequate supply of apples for cider and applebutter.

When the apples ripened and fell to the ground, a body wagon* was driven out to the orchard and piled high with the drops which fell from the trees.

by
Rita
Grim



* A body wagon was a long, narrow, box-like multi-purpose wagon which held about 50 bushels of apples.

As preparations were being made for the Lattwaerrick, the drops were taken to the cider press to be made into cider from a blend of both tart and sweet apples. The next step was the gathering of the tart apples for the Applebutter. The body wagon was again driven out into the orchard and piled high with the picked tart apples. When these were brought back to the house, plans were made for the "schnitzing party".

A schnitzing party consisted of neighbors, family, and friends who gathered at someone's home and peeled, cored, and quartered apples from dusk until about midnight. At midnight, fire was "made" (as my Grandfather would say) under two large copper kettles which had to be of copper — not iron. Each kettle was filled with cider and boiled down until the contents of both kettles could be combined into one. This step was necessary to remove the water from the cider. When the boiled down cider filled less than one kettle, large quantities of peeled apples were added and again cooked until all the apples had dissolved. Upon adding apples, it was necessary to stir the mixture constantly to keep it from sticking and burning. A long wooden pole, moved horizontally in push-pull motion, would turn the criss-cross blades as they stir the boiling mixture. The pole had to be long enough to keep the person stirring away from the hot fire. After the apples were dissolved, sugar and spices were added and the mixture simmered to the desired consistency. This concoction was boiled from about midnight until five o'clock the next afternoon. This continuous process — from picking to boiling — was all part of the schnitzing party.

After cooking for approximately 17 hours the Applebutter mixture was a thick golden-brown. It was then poured into large earthen crocks and covered with slate or newspaper and tied with string. The crocks were then stored in the attic.

Although home-made Applebutter seems to be a dying tradition, it is re-enacted at the annual Kutztown Pennsylvania Dutch Folk Festival. At the Applebutter



Adding the apple schnitz and the constant stirring of the great copper kettle are a part of the applebutter making at the Festival.

Tent, for demonstration purposes, a small kettle of Applebutter is made daily and may be purchased at the end of the day.

Mrs. Marie George is responsible for the ingredients in the Lattwaerrick made there. Her recipe calls for seven gallons of cider, two bushels of apples, five pounds of sugar, a sassafras root from six to eight inches long, and a spice bag filled with two tablespoons cinnamon and one tablespoon cloves. The peeling and stirring crew (schnitzing crew) consists of Mr. and Mrs. Kistler, Mrs. George, Mr. Harlan Kistler, Mrs. Regina (Kistler) Kerchner, and Mr. John Grim. Throughout the day they are asked a countless number of questions: "When do you add the butter?" "Are you making clam chowder?" "Is this homecooked soap?" "Is this embalming fluid?" "When do you add the corn cobs?" "Do you have pennies in the bottom of the kettle?"

They try to answer them politely always with a smile and continue stirring. So, "come once down" and watch them peel or help them stir. They'll be glad to have you.

Peeling, coring, quartering the tart red apples — are all a part of the Schnitzing Party at the Festival.





1

Fraktur

an ENDURING ART FORM

By EARL F. & ADA F. ROBACKER



Strange though it might seem to an antiques collector, there may be more persons who have never heard the Pennsylvania Dutch term “fraktur” (pronounced “frock-ture”) than those who have. Equally unlikely might be the idea that, among those who know what it is, there could be anyone less than ready to part with an arm and a leg to secure a piece which comes to market. In other words, those familiar with the commodity value it highly.

Let us assume, though, that the visitor to the Folk Festival here in the Dutch Country is not an antiques collector, and that in fact he may be hearing the term or seeing specimens of the work for the first time. If that condition of innocence obtains, his first job would seem to be to find out what it is,

Lois Harting “the Fraktur Lady” brings her ancient art skill to the Festival.

how it got to be the way it is, and why it can be a cause of intense excitement in some circles.

A piece of fraktur, he will discover, is a document featuring two necessary components: words either hand-printed or in cursive writing, and accompanying art motifs of a peculiarly distinctive nature often in exuberant colors. The 20th Century practitioner of fraktur writing undoubtedly has a wider range of color at his command than did the scrivener who worked in the 18th Century or earlier, and he may have a greater wealth of calligraphic prototypes on which to draw, but he is carrying on, using his own personal talents and skills, an old, old art form involving the enrichment of an important piece of handwriting by means of elaborate lettering and carefully placed bits of ornamentation. In today’s world, in which the combination of print, paper and illustration for the purpose of conveying ideas is so common that we give it little conscious thought, we can realize only dimly the impact which ornamented manuscripts must have had on a population essentially non-literate, and the respect attached not only to the

Meryl Griffiths works on a contemporary Fraktur specimen at the Folk Festival.





documents but to the writers as well. Those early documents in a great many cases were religious in nature.

While this particular art received its name from a fancy broken-letter type face known as Fraktura (the word derives from the Latin *fractus*, signifying "broken") not very long after the process of printing by means of movable type had been discovered, manuscript illumination goes back to a much earlier time. It reached a peak of spectacular quality in the Book of Kells (now at Trinity College in the University of Dublin) somewhere between the 7th and 9th Centuries, and was found in other religious works in about the same time period. It was, of course, the early monks who developed and nurtured the art, which would continue in one form or another for something like a thousand years.

By the time of the exodus of German-speaking emigrants to America in the 1700's, the scope of fraktur-writing had broadened, and the art had begun to assume importance among simple folk as a medium for the recording of vital statistics and personal records in addition to its original function of beautifying works of religious nature. In the troubled times responsible for the mass migrations to the Pennsylvania Dutchland one could hardly count on established officialdom to keep records of the lowly; similarly, in the new country, in which the immigrant's language was alien to the official tongue, it was largely up to the foreign-born to keep their own records once the bare fact of their arrival in the country had been officially noted. Records to be kept were simple; often they did not go beyond birth, baptism, and perhaps marriage. Notations of death, if made at all, were not infrequently simple additions to an existing birth-baptismal certificate. While listings of such nature were kept by many churches, the average citizen might never see them; it was the personal, individual certificate which had meaning for him.

Fraktur in America, then, while certainly it did not lose all of its traditional religious significance, came increasingly to constitute a secular medium of record for many German-speaking immigrants; in fact, the sum total of fraktur documents of birth, baptism, and marriage, including as they did the names of relatives and witnesses and places of residence, formed then and still forms an unequalled genealogical history.

The full territory of fraktur, however, embraces more than religion, genealogy, and history; even today there are few who realize the full scope of the art. Veteran collectors who have supposedly seen all the types can still be surprised now and then by the appearance of an unfamiliar form. Those familiar with *Gerburtscheine*, *Taufscheine*, and *Trauscheine* (birth, baptismal, and marriage certificates, respectively) may never have heard of a *Confirmationschein* — but it exists. The conventional hand-written, hand-colored certificate may come to be thoroughly familiar to the collector without his ever having seen one which was executed by scissors-cutting rather than exclusively by quill pen and brush — but hand-cut ones exist. The *Geddelsbrief* is not a common form, but it, too exists — the hand-colored paper often bearing an appropriate Scriptural message and perhaps a representation of an angel or of the baby Jesus, the whole created as a wrapper for a coin intended as a gift by the baptismal sponsors. And even if the fortunate collector should find one of these pieces (the chances are better in Europe than in America) he may never see one in which the outlines of flowers and other decorative elements have been created by pinpricking before the color was applied.

Little fraktur song books with elaborately hand-done title pages are often things of sheer beauty. Less familiar are single-page music manuscript sheets featuring the composition of a poet who may never have achieved recognition far beyond his home territory. Mathematics books in manuscript form have been completely illuminated (a specimen done in Lancaster, Pa., in 1795 and 1796 has fraktur decoration on each of its 386 pages); one wonders whether the detailed art work was intended to ease the staggeringly complex processes and problems in the book. Perhaps the most beautiful and certainly the most finely detailed of all fraktur documents were created at the monastic community at Ephrata in the 18th Century.

Family registers, often found on the fly leaves of family Bibles, sometimes contain fraktur artistry. Memorial pieces seem to have been essentially an English-language creation, but occasionally one is seen in German. The appearance of the Great Comet of 1769 comes to mind as the subject, in German, of one of these commemorative sheets.

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Bible verses with elaborate capital letters standing at the beginning are an appealing form of fraktur. Often not more than a few inches wide and high, they are easily overlooked by those unfamiliar with the form. Some may have been created as awards of merit for attendance or performance at Sunday School or church, but others appear to antedate the time in the 19th Century when such awards were widely popular. It is not improbable that some were done in school as exercises preliminary to a more ambitious project on the part of a student aiming ultimate competence as a professional *Schreiber* (writer).

The importance of the schoolmaster in the annals of fraktur must not be played down. In some areas, a teacher who was not a good penman stood a poor chance of securing a position. This situation is understandable when one considers that a formal education in many cases went little further than reading, simple arithmetic, and writing. Among the most appealing — and the most accomplished — of all the forms of fraktur are the *Vorschriften* (handwriting models) prepared by the teacher for students to copy. These were really “showcase” specimens of fine lettering — capitals and small letters in both printed and cursive forms, usually with a stanza of a well-known hymn included for good measure, and with a magnificently executed initial capital as well.

Some collectors are especially interested in *Vorschriften* in which the name of the school in which they were

used played a part. In a later age such model sheets were supplanted by copy-books, but in their own time, the late 1700's and early 1800's, they stood as masterly, unexcelled specimens of fine writing, additionally embellished with judicious arrangements of hearts, tulips, birds, flowers, foliage — or any device the teacher considered appropriate for his purpose. While a single *Vorschrift* (the “V” is pronounced like “f”) might serve as a model for the general student body, individual copies were occasionally prepared as gifts or rewards for favored or talented students. Single-page *Vorschriften* are known to most collectors; 8-page specimens are far more rare — but they exist. An 8-page Monroe County specimen done by George Schlatter in 1820 at the Hamilton School (Hamilton Township) was sold at auction at Sotheby Parke Bernet in New York as recently as November, 1975.

Then there are the elaborately decorated title pages of New Testaments, hymnals, devotional works, and other volumes of religious nature. “Spiritual clocks,” single sheets featuring the dial of a clock and often a religious exhortation having to do with the brevity of human life, extend the devotional theme. Elaborate “mazes,” so called, popular in English as well as German, add to the list. Some of these, notably the ones intended for valentines, are in secular vein. Many small pieces appear to be book plates; others, almost completely pictorial, were probably book marks. Often

enough that they can not really be considered rarities, large pieces which are completely pictorial are found.

Nor should we suppose that, having listed the types mentioned above, we have exhausted the field. Once in a while, among documents which come to light when a long-forgotten chest or trunk is opened, there is a piece of such nature that it is hastily suppressed if there are children present. An occasional long-time antiques dealer will confess to a knowledge of mildly shocking pieces; in fact, a well-known Dutch Country veteran in the field achieved a measure of notoriety on her own when she painted out an offending vignette on an otherwise acceptable piece! A few years ago, more than a dozen newly discovered specimens came to light during a search for something else in a piece of attic furniture, and were brought to us for identification and translation. Among the more conventional pieces, some of which had been done by a well-known scrivener, was one which on cursory examination suggested a passage from the *Song of Solomon* — but which proved to be an imitation or perhaps a paraphrase which in its unblushing erotic detail went considerably beyond anything properly credited to the Old Testament sage. It is no more than fair to note, however, that “offbeat” pieces constitute but a very small portion of the body of fraktur which has survived the passing of time and which today has an increasingly respected place in museums as well as in private collections.

7



We might note in passing that the Pennsylvania Folklife Society, which sponsors this Folk Festival, owns a major collection of fraktur, assembled largely through the efforts of Dr. Alfred L. Shoemaker, a founder of the Society. The collection is now housed at Ursinus College, and hopefully will eventually be put on display for students and visitors.

Fraktur-writing appears here at the Folk Festival as a contemporary manifestation of the old-time activity. Just what is its status in today's crafts world? Is it something which gradually lost sophistication, reaching at last the status of a mere curiosity, or does it have qualities apart from its “novelty” to justify its perpetuation?

The answer to the second question is that there is evidence to indicate that there is a place in crafts activities for it. In our increasingly mechanical computerized age there are still many people who treasure the personal touch, people who find it objectionable to be identified by numbers and codes. There are those who, even while they recognize the necessity for efficiency and dispatch, are turned off by such things as the rubber-stamped signature to cover every facet of change in human experience without any actual regard for the human being undergoing it — stereotypes of all kinds. For them there can be real meaning in fraktur art, whether it is something actually to be put to use or just to serve as a reminder of days to be happier.



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There are various ways of going about the creation of contemporary fraktur. An obvious one is to produce as perfect as possible a replica of an original of whatever type — birth certificate, book plate, family register, or what not. At least one present-day printing establishment has become so expert in reproducing fraktur specimens that one finds it difficult to tell whether he is looking at an original or a reproduction unless he actually handles it. Texture and color of paper; delicately controlled angular penmanship in the manner of the finest 18th Century German script; traditional art motifs; minute flaws suggesting the normal wear of time; water stains and creases or folds — all these are imitated with surpassing skill. One sees this work on greeting cards, in stationery, in book marks, in place mats, napkins, and paper ephemera of all kinds. Obviously somebody wants such commodities or the company would not keep them in production. Normally there is no attempt to deceive the customer, though it is not beyond the bounds of possibility that a competent reproduction may sometimes change hands as an original.

An adept reproducer of fraktur pieces was the late Stuart Heilman, one-time treasurer of *Printer's Ink*. Mr. Heilman chose his originals with great care, silk-screened them expertly on chemically aged paper of the same size, matched the colors to perfection — and very carefully identified each piece on the back or in a wide margin as a reproduction, giving the provenance of the original in some cases. They were so admired that often the margins were folded back and the pieces framed. Now, years later, as framed pieces they sometimes pose a problem of identification for the uninformed dealer or the unsuspecting collector.

Another creator of near-perfect replicas was J. D. Sauder. Mr. Sauder, however, placed his identification directly on the face of his work, using a broken-letter design which harmonized with the rest of the piece, thus: "Original im Jahr — ; imitatiert im Jahr —." Specimens we have seen were done in the 1930's. A practitioner of fraktur-type lettering for very special correspondence for clients in and about Souderton, Pa., was Fred Bowers, who in his 80's was still practicing his craft. That was in the 1950's.

Although manuscript writing, block lettering, and of course typing have decreased the emphasis on developing what used to be called "a good hand," expert calligraphers have never ceased to be in demand for such jobs as the hand-lettering of diplomas, important certificates, and scrolls of presentation. It was an unusual community in the past which could not boast of at least one such expert. "Miss Ella" (Ehrhardt) in the village of Newfoundland in the Poconos was one whose talents were in wide demand. Well away from the Dutch Country, one

Cummings P. Eberhardt was called upon to do the lettering of names for high school graduating classes having as many as 600 students. These handwriting experts may never have heard the term “fraktur-writer” — but any competent producer of *Frakturschriften* was, first of all, a handwriting specialist.

Fraktur-writing of top quality seems not to be something which can be achieved by practice alone. Perhaps we are going out on a limb to say so, but it appears that the really outstanding penman is one who was born with the talent to achieve perfectly controlled, seemingly effortless calligraphy. The frakturist must also be knowledgeable as to what art motifs were used to accompany given types of fraktur. (A deer, for instance, would seldom, if ever, be found on the title page of a New Testament, though it was usual on a house blessing printed at Ephrata; a mermaid might be out of place on a house blessing but could be used on a birth certificate.) One frequent indictment of present-day approximations of fraktur for commercial use is the cavalier selection of motifs used.

A contemporary writer who wishes to achieve the “naive” effect characteristic of some pieces of early fraktur can not necessarily do so by imitation alone; he must first be familiar with the norm — the point from which he deviates in order to secure the quality of naivete he desires. It all adds up to the fact that the scrivener, perhaps today to an even greater degree than was true yesterday, must know what he is doing.

There are usually two fraktur writers demonstrating their craft at the Folk Festival. They will probably not have major specimens of their work for sale; the art is a time-consuming one and an effortless-seeming mounted creation on display may actually be the culmination of many hours of preparation — placed before the public to show how the various techniques and facets of creation combine to form a harmonious whole. Much of their work is done on order, though small, inexpensive pieces are usually available for the person looking for a “sample” rather than for a major work. At the Festival these persons discuss and demonstrate skills germane to the art — from the sharpening of the quill pen to the composition of the traditional ink and the proper colors to use for a given job.

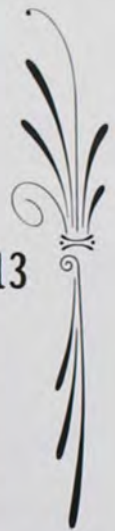
Lois Harting relates her work directly to the person who orders it, in this respect going a step beyond what the frakturist of yesteryear ordinarily attempted to do. Each piece of her commissioned work is individual; what goes into it by way of motif and composition is an attempt to make it fit the person who orders it. Mass-produced work would be contrary to her concept of what fraktur ought to be; in this sense she is a more personal artist than was the early schoolmaster or preacher who used his



12



13



14



talent as a salable skill — in some cases, it must be supposed, out of the sheer necessity for his making a living. Children needed birth certificates; married couples ought to have wedding certificates and house blessings; books should properly have identifying plates on a flyleaf. It was as simple as that, and the professional penman was the man who could meet the demands of the market.

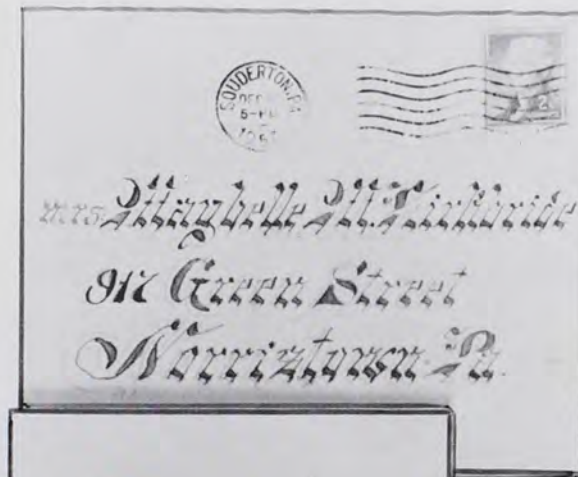
Meryl Griffiths studied fraktur writing with Lois. Her work (signed simply Griffiths) is expert, accomplished, polished — but it is not like Lois's. That is as it should be; we mention it as a reminder that while two artists in any medium may be creating the same kinds of objects it would be most unusual if the work of one duplicated that of the other, even in the case of teacher and pupil. The child learning to write masters the alphabet offered to him, but even in the process he changes it without conscious knowledge and makes it his own. Meryl observes that she generally uses either brown or black ink and a steel pen; Lois prefers a quill pen. Both women work with opaque water colors. Asked what forms of fraktur seem to appeal most strongly to Festival-goers, Meryl notes that house blessings (the German term for one of these documents is *Haus-Segen*) are



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well liked, and that fraktur alphabets suggesting those of traditional *Vorschriften* are also popular. Special requests of patrons include Bible verses, proverbs, and religious invocations.

Birth certificates for actual use seem to have a perennial appeal, though the purpose they now serve is artistic rather than legal. Even though a personalized, original one is obviously contemporary, it still has overtones of early folk art and will be treasured on that account. Certificates with the art work completed and some of the necessary wording already filled in may be available — just as was the case in times gone by when such professionals as Friedrich Krebs, Henrich Otto, Martin Brechall, and Johannes Spangenberg were practicing their art.

Neither Lois nor Meryl would accept without qualification the idea that the appeal of fraktur is primarily nostalgic in nature. Quick to acknowledge the historical significance of the art, both also see in it a living form appealing in even its simpler manifestations but of rare distinction at its best. We're inclined to think that a better "best" than the work of these two craftsmen would be hard to find in contemporary fraktur.



18



19

10-11. A complete "set" of four plates, two in each frame, by Friedrich Krebs, (active about 1780-1810), giving the story of the Prodigal Son, as recorded in Chapter 15 of the Gospel according to St. Luke. Each of the four captions is an excerpt from the Biblical account. Sets of four scenes are not often found.

12. Probably the most sought-for type of house blessing: the heart outline and the words printed by Bauman's at Ephrata in 1803. Birds, flowers, buds, and foliage, now worn and faded, were done by hand.

13. A silk-screen copy of an 1832 book plate, created as a Christmas greeting in 1952 by the late Stuart Heilman. On the back, Mr. Heilman reproduced Stephen Vincent Benet's poem "A Child Is Born."

14. The maze was an expression of ornamental penmanship which may or may not properly be termed "fraktur," though specimens in German are frequently included in works on the subject. Many are uncolored and should probably be termed broadsides. The one shown here, colored, is in English, undated.

15. A carefully executed Christmas card postmarked Dec. 12, 1957, Souderton, Pa. the work of Fred Bowers. A notation within the folded greeting indicates that Mr. Bowers was 85 years of age at that time.

16. One of J.D. Sauder's contemporary pieces. Mr. Sauder termed his work "imitations" and was careful to sign or otherwise identify his work.

17. A specimen of the fraktur of Meryl Griffiths, a contemporary artist whose work is frequently characterized by quiet, subdued colors.

18. Typically, a "spiritual clock" shows a clock dial, with or without numerals, and contains religious exhortations calling attention to the shortness of human life. Pieces shown here are obvious deviants. One shows the clock face and a church (on which a clock would probably not have appeared in actuality); the other, a marginal adjuration on an unnumbered dial-like surface — but with an unconventional number of hours indicated. The second piece is actually a doubleton; the upper section has cut-outs matching in shape the colored areas on the lower one. There is no clue as to the date or maker of either specimen.

19. While the music notation of hand-done manuscript song books is normally finely detailed, the title pages, in which red is usually prominent, are even more carefully thought out. Shown here are books made for Maria Yoder (undated) and Johannes Schleiker ("singing school student at the Richland school, written in 1819").

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CREDITS AND CAPTIONS

1. A contemporary version of the *Haus-Segen* (house blessing), the work of Lois Harting. "Welcome to our House" is repeated at the right in Pennsylvania Dutch.

2. Among the earliest (and most rare) of copybooks are those printed in 1821 and 1831 by the versatile Carl Friederich Egelmann. Entitled *Deutsche & Englische Vorschriften für die Jugend* (*German and English Copybook for the Young*), the two editions are very similar. They do exactly what they purport to do: Provide models in German and in English in a variety of printed and script forms, for those learning to write . . . more particularly, learning to write beautifully. The books are not dated in print on the title page; the date in each is found in a filled-in exercise in the book itself.

3. An accomplished *Vorschrift*, still brilliant in color, executed in 1794 by Henrich Dreyerbacher. The initial capital "R" is outstanding.

4. The birth and baptismal certificate of Salome Stätler, Lehigh Township, Northampton County, 1789. Hollow letters like these call for careful work. Colors here are limited to primary tones — red, blue and yellow.

5. Hand-colored cut-out birth certificate of Maria Grams, born in Macungie Township, Northampton County, in 1805.

6. A family register in English — and a mystery: Although the entry for Isaac Meylin, born in 1831, was originally a part of the work, at some time it was cut out and the portion of the paper from which it was cut was folded back and given a border at sides and bottom. Apparently still later this entry was separately framed.

7. Part of the family register of Johannes and Elisabeth Hornung, married in 1780. The quality of both the lettering and the art work is outstanding.

8. The photograph gives no more than a faint idea of the fantastic amount of detail which has gone into the creation of this birth certificate for Henry Weber, made by Carl Sheibeler in 1798 in Westmoreland County. According to a descendant, the actual place was Freeport.

9. Typical fraktur bookplate of a leather-bound volume belonging to Abraham Neukomer of Northampton County. It is dated 1791.

Contributors to this Issue

NANCY DeLONG was born and raised in Bowers, Pennsylvania. She was graduated from Kutztown Area High School. This May, she will receive a Bachelor of Arts degree in Art History from Duke University. She has worked at the Folk Festival for the past six years. She has worked at the Apple-Butter Tent and at the Main Office. Most recently, Nancy DeLong has been the Press Office Assistant.

MARIE E. DeVERTER, a resident of Bird-In-Hand, Pennsylvania, is a native of Lancaster County, Pennsylvania. She attended the New Holland High School. Although Marie DeVerter has no formal art training, she has been interested in painting for many years. About four years ago, she started painting on velvet. She has been with the Kutztown Folk Festival for the last three years. She is in the Arts and Crafts Building.

JOHN F. DREIBELBIS, a life-long resident of Kutztown-Maxatawny Township area, was graduated from Kutztown High School. He holds a Bachelor of Science degree from Kutztown State College, an Master of Arts from Columbia University, New York, New York. In addition, he has done graduate work at Tyler School of Art (Temple University), Philadelphia, Pennsylvania, and Penland School of Crafts, Penland, North Carolina, and Arrowmont School of Crafts in Gatlinburg, Tennessee. This will be his twenty-seventh year of participating at the Folk Festival. The last fifteen years, he and his wife, Perma, have demonstrated the concept of fiber to fabric by spinning and weaving.

ROBERT F. ULLE was born and raised in Reading, Pennsylvania. He is a graduate of the Muhlenberg Township High School. After receiving a Bachelor of Arts degree in History from Eastern Baptist College, St. Davids, he took graduate study in American History at the University of Pennsylvania. Robert Ulle became a Mennonite as an adult. For the last five years, he has devoted considerable time to the study of Mennonites in history. Since 1975, Robert Ulle has been administrator of the Germantown Mennonite Church Corporation in Philadelphia. He is in charge of the Mennonite Culture Exhibit at the Kutztown Folk Festival.

LaVERNE H. STEVENS was born and raised in the Pennsylvania Dutch Country. He is a graduate of the Emmaus High School. He has been with the Folk Festival for over ten years. For the last three years, LaVerne Stevens has been in charge of the Auxiliary Police Force at the Folk Festival. He is first assistant chief of the Topton Fire Company; he is also a volunteer teacher for the Topton Fire Company's First Aid and Ambulance Crew. He is also a past president of the Topton Jaycees.

CARL NED FOLTZ is a basketmaker, candlemaker and potter from Reinholds, Pa. He was graduated from the Philadelphia College of Art. He teaches elementary art in the Cocalico School District, Denver, Pa. Carl Ned Foltz has been active in making traditional folk crafts for twelve years and operates a folk craft shop near Reinholds, Pa. Mr. Foltz has demonstrated basketmaking at the Kutztown Folk Festival for the last six years.

ROBERT R. HOPPES, a resident of Hellertown, Pennsylvania, is a native of Berks County. He attended Keystone Normal School, Kutztown, Pennsylvania. He has a Bachelor of Science degree from Muhlenberg College and a Masters of Art from

Moravian College. Three of his forty-six years in teaching were spent in one-room schools in Maxatawny Township, which is near Kutztown, Pennsylvania. The other forty-three years, Robert Hoppes was a science teacher in the Hellertown High School. As Editor of *Da Ausauga*, a publication of the Fereinicht Pennsylvawish Deutsch Fulk, Inc., he is required not only to speak the Pennsylvania Dutch Dialect but to read and write it as well. Robert Hoppes has been involved with the Folk Festival for twenty years; the last seven years, he has been in charge of the one-room school house. In the school, he has tried to promote the Pennsylvania Dutch Dialect with the "Dutch Charts" and *Ier Kenna Lonna*.


MARTHA BEST has spent her lifetime in the Pennsylvania Dutch Country. She was graduated from Slatington High School, Lehigh County. She received her Bachelor's and Master's degrees from Kutztown State College. She taught for forty-four years in the Walnutport Elementary Schools. During her twenty-year association with the Kutztown Folk Festival, she demonstrated crafts, lectured on the Seminar Stage, and contributed articles to the *Pennsylvania Folklife*.

DR. THEODORE W. JENTSCH is a resident of Kutztown, Pennsylvania. He is a professor of sociology at Kutztown State College; he has done extensive research among and written widely about the Old Order Mennonites of the East Penn Valley. Dr. Jentsch holds degrees from Muhlenberg College, the Lutheran Seminary at Philadelphia, Temple University, and the University of South Africa. Although not a native of the Pennsylvania Dutch Country, he has family roots in and has been a resident of Berks County for over 20 years. During Folk Festival, he assists his wife in the operation of the *Pennsylvania Folklife* Tent. The Jentsch family, including daughters Lyndia and Nancy, have been involved in various aspects of the Folk Festival for the last five years.

RITA GRIM, from near Kutztown, Pennsylvania, has lived in the Pennsylvania Dutch Country for 24 years. She is a graduate of Emmaus High School. She received a Bachelor of Science degree in Elementary Education and Special Education for the Visually Impaired at Kutztown State College. Rita Grim worked with visually handicapped children for two years before returning to college. She is presently working on a Master's of Arts in Deaf/Blind, Multihandicapped Education at Ohio State University. She has been with the Folk Festival for several years. She has worked at the Apple-Butter Tent, Children's Games, and the Quilt Building.

DR. EARL F. and ADA F. ROBACHER, a husband-wife team, who now live in New York, are native Pennsylvanians. They have been associated with the Folk Festival since its earliest years. They have a daily program on the Seminar Stage and are judges in the annual Quilting Contest. Dr. Robacker is the Antiques Editor for *Pennsylvania Folklife*. He is also the author of a long list of articles for *Pennsylvania Folklife* and other publications. Mrs. Robacker is a popular lecturer on the antiques of Pennsylvania. Dr. Robacker's most recent full-length book is *Old Stuff in Upcountry Pennsylvania*, (A.S. Barnes, 1973). The Robackers are co-authors of a long-awaited work now at the printers: *Spatterware and Sponge; Hardy Perennials in Ceramics*.

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



29th Annual
Pennsylvania
Dutch



Kutztown
Folk
Festival

July 1·2·3
4·5·6·7·8,
1978

DAYTIME GATHERINGS
STARTING AT 9 a.m. TO 7 p.m.

GATE ADMISSION is \$3.50; children under twelve, \$1.00; parking on Festival Grounds is \$1 per car. All Entertainment, Demonstrations, Exhibits and Special Events are included in Admission Price.

R. KURR



Christmas Lore
Christmas House



13 Quilting



22 Old-fashioned Ox Roast

Leather Lore
Wood Whittling Lore
Coppersmith



11 Farm Produce

Pottery Making
Old-Time Engines

Painting on Glass
Glass Blowing
Metal Casting in Sand Lore



Huckster Wagon
Hex (Occult) Lore



14 Vegetable Dying



12 PUPPET LORE

Snake Lore
Puzzle Lore
Wooden Toy Maker
Broom Maker
Gunsmith
Maple Syrup Lore



10 HOEDOWNING

Animal Lore
Fowl & Feather Lore
Gristmill Lore
Mush Making
Bench Making
Coopering
Fraktur
Spinning and Lace Making



3 PA. FOLK SOC. Publications

Woodturning Lore
Woodworking Lore
Weaving
Basket Maker



2 SEMINAR STAGE (URSINUS COLLEGE STUDIES)

Blacksmith
Candle Maker
Lamp Maker
Applebutter Making

PARKING

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.

SCHEDULED ACTIVITIES

- [See Pages 27, 28, 29, & 30]
- 1 MAIN STAGE
 - 2 SEMINAR STAGE
 - 3 FESTIVAL PROGRAMS
 - 4 CHURCH
 - 5 COUNTRY KITCHEN
 - 6 HANGING
 - 7 AMISH WEDDING
 - 8 CHILDREN'S GAMES
 - 9 SCHOOL
 - 10 HOEDOWNING
 - 11 FARM PRODUCE
 - 12 PUPPET SHOW
 - 13 QUILTING
 - 14 BALLOON ASCENSION
 - 15 BUTCHERING
 - 16 AMISH BARN-RAISING

BUILDINGS

- 17 ARTS and CRAFTS
Hex Sign Painting • Weaving • Pottery
Decorating Eggs • Silversmith • Trsmith
Strawbobbles • Wood Carving • Spatterware • Dried Apple Head Dolls • Furniture
Painting • Rug Making • Chair Carving
Block Printing • Toleware Painting • Dried Flowers • Coal Jewelry • Fraktur • Bonnets
Leather • Reverse Painting on Glass • Corn Husk Dolls • Stuffed Dolls • Schwenkfelders
Crewel Embroidery • Theorem Painting
- 18 COUNTRY STORE
- 19 ANTIQUES
- 20 FARMERS MARKET
- 21 CRAFT STALLS
46 Stalls with different craftsmen from the Pennsylvania Dutch area displaying, demonstrating, and selling their unique wares.

PARKING

Children's Festival Area

Featuring activities of interest to children (and adults).

FOOD and DRINK
FAMILY STYLE DINNERS
FOOD PLATTERS
FOOD SPECIALTIES of the Pa. Dutch
EATING & DRINKING BLDGS.
"COOL" WATER FOUNTAINS

SERVICES
22 REST ROOMS
23 OFFICE
24 TELEPHONES
25 HOSPITALITY TENT
26 POLICE
27 FIRST AID
28 PRESS

PARKING

FOLK FESTIVAL COMMON

9 (Dialect Lore) Wood Sawing • Wooden Drilling • Hex Sign
Hay Post-Hole Barrack
"Old Plow" Tavern

8 Children's Games
Corn Crib & Corn Shelling
Haywagon
Smokehouse
Threshing Demonstration

7 Apple Crusher
Bush Meeting

6 Windmill

5 Ice House
Soap Making
Dry House
Candle Molding

4 Outhouse
Roof Thatching & Shingle Making

3 PA. FOLK SOC. Publications

2 SEMINAR STAGE (URSINUS COLLEGE STUDIES)

1 MAIN STAGE

FOLK FESTIVAL COMMON

Bookstore
Herb Garden
Ladder Back Chair
Windsor Chair
Tinsmith
Bee Lore
Memmonie Culture
Old Time Silversmith
Musical Instruments
Funeral Lore

Chaffing Lore
Iron Working
Washing Lore
Pewter Making
Decoy Lore
Weatherwane Lore
Furniture Making

28 27 26 24 23

25 HOSPITALITY TENT (Film) Distilleries

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16

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Bake Oven

PARKING