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31st Annual Pennsylvania Dutch

KUTZTOWN Folk Festival

June 28-29-30-July 1-2-3-4-5, 1980



Summer 1980

Pennsylvania
Folklife



Contributors to this Issue

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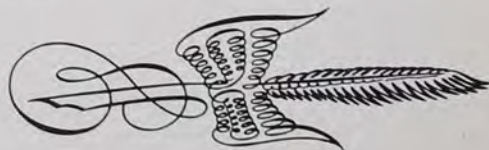
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ADA F. and EARL F. ROBACKER, this husband and wife team, long-time contributors to *Pennsylvania Folklife*, were in the publishing news this spring when their long-awaited book, *Spatterware and Sponge*, (A.S. Barnes & Co., Cranbury, N.J.) came off the press. Of particular interest to antique collectors, this book is a comprehensive treatment of a kind of tableware traditionally found in the Pennsylvania Dutch Country. Earl's most recent full-length work preceding the new volume was *Old Stuff In Upcountry Pennsylvania*, which discussed life in earlier days in the Pocono region. Ada, a frequent writer for magazines about antiques, is on the editorial board of *Antique Collecting*, published in Ephrata, Pennsylvania.

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JANE ANN STINSMEN is a native of the Kutztown area. She was born and raised in Maxatawny Township and graduated from Kutztown Area High School. She is also a graduate of Temple University and is presently teaching cosmetology at the Lehigh County Vocational-Technical School. Although she has been with the Folk Festival for several years, for the past two years, she has conducted a daily program on the Main Stage dealing with the food of the Folk Festival. She is a resident of Allentown, Pennsylvania.

PEG ZECHER, a native of Columbia, Lancaster County, Pennsylvania, has been in charge of the Folk Festival's Press Office and public relations since 1964. A graduate of Temple University, she started her journalistic career as a reporter on the *Lancaster Intelligencer*. From there, she went to Lippincott Publishing Company, where she was editor of children's books. During the war years, she worked in Washington, D.C., for the *Saturday Evening Post* and, later, in the radio news department of the National Broadcasting Company. She started her own public relations agency twenty years ago and has handled many accounts in the greater Philadelphia area, where she has lived since 1948.





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BACK COVER — Map of Folk Festival Grounds

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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.





the Foods of the Kutztown Folk Festival

Eat As You Go "Esse Ve Gestch"

Food! Food! Indeed! One of the greatest attractions for visitors to the Pennsylvania Dutch Kutztown Folk Festival is the abundant and delectable food specialties which are available on the Festival Grounds. The food stands are numerous and varied, and some of the best foods can be enjoyed while touring the Folk Festival. It goes without saying that most people visiting the Festival are amply fed. In a place where food is so plentiful and where everything tastes of freshness, your palate will abound with a great multitude of flavorful and zesty experiences. As you wander through the Festival attractions, it will suddenly become very obvious to you that the Pennsylvania Dutch *love to eat!* There are so many delicious foods, just to look at them will make your mouth water. You will discover an endless variety of tasty treats which are favorites among the Pennsylvania Dutch, and no visit to the Folk Festival would be complete without sampling the foods which are an important part of their folk culture.

Probably the most noted and widely known Pennsylvania Dutch specialty is the ever-popular "Dretcha Kucha," or funnel cake. Marilyn Lawrence is in charge of this favorite and her stand is located beside the Bake Oven, where she also commands the baking of bread on a daily basis. It is most intriguing to watch her make your funnel cake while you wait. The batter flows through the funnel into hot bubbling fat. In a swirling motion, she forms rings around

A cool, sweet piece of watermelon – happiness at the Festival.



*by Jane Ann
Stinsmen*



The author displays a prize winning quilt.

rings with the batter. As it browns on one side, it is flipped over and cooked on the opposite side. And then, presto — one funnel cake, ready to go. The Pennsylvania Dutch always eat them with molasses or powdered confectioner's sugar. The batter is similar to waffle batter. In the Pennsylvania Dutch Country, they are often served for breakfast, but they are a great treat any time. To wash down the funnel cake, you must try some of the freshly-brewed mint tea, which every good Pennsylvania Dutchman grows at home in his garden. Each morning, the workers from the stand pick the tea and bring it with them to serve at the Folk Festival. You might also like to try one of Marilyn's sandwiches of homemade summer

Corn-on-the-cob is always a favorite.





Children always enjoy the special Festival treat of funnel cake or a giant cookie.

sausage on some freshly baked bread. She will be delighted to tell you how the Pennsylvania Dutch make this specialty. Oh, by the way, do not forget to take a loaf of her bread along home; it will be a great treat to eat later.

Probably the most eye appealing food stand at the Folk Festival is the Ox Roast Stand, which is located in front of the Quilt Building. As your eyes glisten at the sight of this noble ox roast, all crisp and crackly in its brown succulence, turning slowly on the open hearth, you will know this is something you do not want to miss. Each day, a whole ox is roasted and served in ox roast sandwiches. The meat for your sandwiches will be sliced off while you wait. Veon Stewart is in charge of the entire operation; however, her specialty is the homemade apple dumplings which are also served. In early June, she begins making the dumplings, by hand, in her summer kitchen. With the help of a few friends, working ten hours a day for about six days, she produces about 16,000 homemade apple dumplings. Dough for each dumpling is

hand-rolled; an apple is placed inside with her special mixture of sugar and spices; then, the dough is folded and crimped and frozen to await baking in the ovens at the Folk Festival. The dumplings are served as a dessert; however, it is interesting to note that the Pennsylvania Dutch often eat them as a main course. Mrs. Stewart began working at the Folk Festival about fifteen years ago, when her father had a food stand here. She is very dedicated and cares a great deal about the food which is served at the Ox Roast Stand. The menu also includes spare ribs, cheese cake, and other specialties that you will want to try.

Among the many food stands at the Folk Festival are the stands which are run by the local civic organizations including the Kutztown Grange, the Kutztown Jaycees, and the Kutztown Fire Company. Most of these stands serve the all-American hamburger and hot dog and lots of Pennsylvania Dutch birch beer to sip with them. The Kutztown Lions Club serves their own special Pennsylvania Dutch home fries; these are potatoes which are fried not the French way, but the

Swirling the batter from the funnel — presto, a delectable funnel cake.



Constant heat and basting is the secret for a well done ox roast.





Don't miss the Festival's special Dutch fries or a sausage sandwich.

Pennsylvania Dutch way. The potatoes are sliced rather than julienned. Members of the Lions Club volunteer their services and work relentlessly over hot, boiling fat in order to turn out bushels of their popular specialty. The Pennsylvania Dutchman eats potatoes with every meal; they are served in a variety of ways at breakfast, dinner, and supper and no meal is complete without them.

"Lattwaerrick," or apple butter, is a deep-seated tradition of the Pennsylvania Dutch. The annual fall event of apple butter making was a time of partying and fellowship. The tradition lives on the Folk Festival Commons, where apple butter is made each day. The schnitzing of apples begins early in the morning and by noon the concoction of apples, sugar, and spices is boiling rapidly in its copper kettle. After cooking for many hours, the thick, golden brown mixture is ready for serving. Marie George is responsible for the entire operation. She will probably let you sample some of the apple butter, if you ask her. Jars of apple butter are also available for sale, so that you may take some of this wonderful "stuff" home.

Pennsylvania probably produces more pretzels than any other state in the nation; no where are pretzels better than at the Folk Festival. Norman Ressler runs the soft pretzel stand and he still uses the same recipe which was used in the first commercial bakery run by N.D. Sturgis. His wife's family learned the art of pretzel-making from this famous pretzel baker. The first pretzels were made from bread dough; they were soft and delicious. However, like bread, they had to be eaten soon after they were baked or they became stale. The hard pretzel is believed to have become popular when, by accident, a young man in charge of tending the ovens fell asleep and baked the pretzels twice as long as usual. He discovered that people enjoyed this hard or brittle pretzel. Today, with improved packaging techniques, pretzels can be kept fresh for a long time. However, at the Folk Festival, everything is prepared daily and the pretzels are baked while you wait. The rolling machine was built by Mr. Ressler himself just for the Kutztown Folk Festival bakery; he needed a special machine to make enough pretzels to serve all the visitors who wanted to try this Pennsylvania Dutch favorite. Only soft pretzels are made and sold at the Folk Festival; Norman Ressler, the original old-time pretzel twister, oversees the making and baking of each one.

With all the sights and sounds of the Folk Festival, it may be difficult to differentiate all of the various stimuli that are bombarding your senses. However, your attention will certainly be drawn to the tempting aroma of green peppers and onions smothering sausages. These appetizing ingredients combine to form a masterpiece of the Pennsylvania Dutch, the "Brodwurst" or sausage sandwich, which is sold at several locations on the Festival Grounds. Richard Thomas, of Pennsburg,

Pennsylvania, is in charge of the stands which serve the Pennsylvania Dutch "fast food" favorites. Little Richard, as he is affectionately known to his friends, has been with the Folk Festival since its inception. The sausage sandwich is an all-time favorite; however, "just down the road a way," you will spy the fresh "Orange Drinka" stand. What better way to enjoy a sausage sandwich than with a fresh squeezed orange drink?

The Pennsylvania Dutch eat corn in many ways, but their very favorite way of serving it is "uf um Kulva," or on the cob. The Pennsylvania Dutch grow sweet corn by the bushels in their gardens and truck patches. Drenched in butter, these golden ears of corn are everyone's summertime favorite. At the "Welsch Kern uf um Kulva" stand, you can enjoy this mouth-watering treat. Right next door, you can try the fresh-cut "Wassermelon," or watermelon. What a delicious way to refresh and cool your taste buds.

The Pennsylvania Dutch serve desserts with every meal, including breakfast. It is not unlikely for you to find several desserts at each meal. Fruits, custards, and puddings are served in addition to cakes and pies. These desserts are especially popular at the noon-day meal, which is known to the Pennsylvania Dutch as dinner.

Although ice cream is not particularly Pennsylvania Dutch in origin, it is certainly a favorite at the Folk Festival. The Pennsylvania Dutch have combined ice cream and warm waffles to create a truly unique taste treat. The word waffle is taken from the word "Waf-felon," which is the German word for honey comb. Our waffles are served with a slab of multi-flavored ice cream and lots of powdered sugar.

I am sure that by now you must realize that the land of schnitz and sauerkraut has both quality and quantity. The abundance of pleasure of the Pennsylvania Dutch is epitomized by their proverb, "Kissin' don't last, Cookin' does." A day at the Folk Festival is not one for calorie counting. The modern maiden who is lank of limb and wasp-waisted has no place in Pennsylvania Dutch tradition. In fact, thin women are often considered sickly and certainly not a good mate for the traditional Pennsylvania Dutch farmer. In Berks, Lancaster, and Lehigh Counties, it can truly be said that "fat is beautiful." We trust that you, too, will adopt this point of view, at least for the day, and enjoy the delightful and delicious foods of the Kutztown Folk Festival.



Watermelon - apple butter or cherry fritters, beckon the hungry at the Festival.

FOLK FESTIVAL MUSIC

by Joseph E. Hartmann



Setting his stool near the microphone, Floyd Feick religiously rosins his fiddle bow. Tapping the microphone, making sure that the sound is correct, he looks left and then right. Assuring himself that everyone on the stage is tuned and ready, he checks the microphone one more time.

It has been this way for thirty years. With three quick slashes across the face of his fiddle, Feick and his band of musicians break into a rendition of one of the popular hoedowning reels. The notes roll forth and another Hoedown Stage Program is begun.

Strolling visitors catch the early chords and a milling audience not only becomes attentive but supportive. Hands clap in time, feet bounce to the beat of the music, and the era of the Saturday night barn dance becomes transformed under the afternoon sun on the Kutztown Folk Festival Grounds.

As much as funnel cake and chow-chow, candle dipping and broom making, Amish weddings and hangings, music and dancing have always held an important place in the programs of the Kutztown Folk Festival. And this year's annual presentation upholds that tradition in three very different and special ways.

Throughout your day here, the music makes the Kutztown Folk Festival an enjoyable experience. The music

will not only amuse and entertain you, but it will help to enlighten you to the history, folk ways, and culture that make the Pennsylvania Dutch such a special group of people. All three of our musical offerings are designed not only to give you an insight into Pennsylvania Dutch customs but to allow you to become part of the celebration that transforms a quiet county fair grounds into something truly special.

In the historical vein, no part of the day's activities on the Folk Festival Grounds is more steeped in tradition than the hourly programs on the Festival's Hoedown Stage. Hoedowning, jigging, and square dancing have been an annual part of the Kutztown Folk Festival since its inception in 1950. The roots of square dancing and square dance music at the Festival can be traced back to accounts of the First Pennsylvania Dutch Folk Festival held in Kutztown, July 1-4, 1950. "On Saturday night, the fiddlers began to tune up. Soon the grounds were resounding with the sounds of the *Kutztowner* and other reels and favorite hoedowns from our grandparents' day. . . . Dressed in overalls and old-fashioned dresses, they (square dancers) represented Berks, Lehigh, and Lancaster Counties. And how they shuffled and tapped their way all over that stage." That was how the reporter for the *Pennsylvania Dutchman* remembered that night in the August, 1950 issue.

Floyd Feick was there that night and has been with the Kutztown Folk Festival ever since. Today, as it has been for thirty years, Floyd rosins that bow and lets loose with the tunes "from our grandparents' day." Floyd's band, The Feick Family Seranaders, is a family organization. His daughter Faye is the group's organist and his son Dale is the group's guitarist and banjo player. The other members of the group, drummer Andy Dietrich and bass player Dennis Ansbach, are both close neighbors.

Floyd Feick leads the hoedown music.

Spirited young hoedown dancers.

Dale Feick follows his Dad's lead.





The Heidelberg Polka Band in concert.

The Hoedown Stage is one of the areas on the Festival Grounds where you, the visitor, may become personally involved with the day's activities. At each of the performances, championship square dance teams dance to the music of the Feick Family Seranaders. There are usually two "demonstration numbers," where the dancers create various square dance figures that have been Pennsylvania Dutch traditions for years and have spread throughout the country. Following the demonstration numbers, there is a free-for-all, where you, the Folk Festival visitor, become Festival participant. With the help of the dancers and callers, visitors are transformed into dancers. Thousands of visitors from all over the country have become Pennsylvania Dutch dancers and have learned the basic square dance figure.

In the evening, an hour of free-for-all square dancing is allotted for all those who wish to participate. As Floyd and the band tear loose from the bandstand, Festival visitors, as well as craftsmen who have been demonstrating on the Commons, turn the square dance area into a night-time hoedown.

For those who wish to partake of the more traditional Pennsylvania Dutch and German music, the Heidelberg Polka Band, under the direction of James K. Beard, is on the Festival Grounds throughout the day to entertain you.

The Heidelberg Polka Band, playing the old traditional tunes and marches, gives three concert performances each day. At 11:30 A.M., the band performs on the Festival's Seminar Stage and kicks off the day's activities there. Immediately following at Noon, the band opens with another concert on the Festival's Main Stage. Again on the Seminar Stage, the Heidelberg Band, complete with tubas, plays a

The Main Stage features Leroy Heffentrager and his band.



The Heidelberg Band strolls and plays on the grounds.

third concert, which concludes the day's activities on the Seminar Stage.

Between concerts, the Heidelberg Polka Band becomes the Festival's traveling ambassadors of goodwill. They play at various locations throughout the grounds and enliven things all over the Festival Commons. From German folk tunes, to waltzes, to marches, the band entertains the Festival crowd as it moves from place to place.

Entertaining is also an adept word to describe the third musical presentation on the Festival Grounds, the Main Stage musical shows featuring the music of Leroy Heffentrager and his band. This is a fun show for the entire family and one that you should not miss to make your day at the Folk Festival complete.

Heffentrager, a longtime favorite at the Folk Festival, combines brassy and light musical arrangements with good, old Pennsylvania Dutch humor. Heffentrager and his band of merry musicians have fun with their audience; they are also educational as they sing their tunes in both English and the Pennsylvania Dutch dialect.

Their show, which is seen daily at 1:00 P.M. and again at 5:30 P.M., is an excellent way to spend an hour under the cool shade of the Main Stage pavilion. It is also a pleasant chance to give your feet a rest after visiting the other exhibits on the Festival Grounds.

Three musical shows, each of them is very different. But all have the same basic purpose: to entertain you and help you better spend your day at the Kutztown Folk Festival. Each in its own way shows you a different side to the ways of the Pennsylvania Dutch. Each is a little slice of the Pennsylvania Dutch, their culture, and their pastimes. We hope that you get a chance to take in all three during your day with us at the Kutztown Folk Festival.

Audience fun, songs and Dutch dialect, make pleasant entertainment.





The author with one of the Festival's many horse drawn vehicles.

“Whoa There Nellie...”

by Theodore W. Jentsch

Wagon, carriage, buggy, cart, — the perfect form of transportation for the Mennonite and Amish people of our Pennsylvania Dutch Country. This means of transportation mirrors the frugality of these people: low initial cost; energy efficiency; little maintenance necessary; and no costly license or inspection fees. These horse-drawn vehicles also represent a major statement of separation from the world, a separation which the “Plain People” perpetuate by their total way of life: dress; dialect; occupation; and their rejection of most of the frills which we so covet, such as cameras, jewelry, musical instruments, radios, cosmetics, wrist-watches, and television.

While you are at the Folk Festival this year, inspect the vehicles on display, from the sturdy farm wagon to the charming carriage which is used to take the bride and groom from the Amish Wedding twice each day. Be sure to take a good look at that horse-drawn hearse, a simpler version of which is still in use by the “Old Order Mennonites” in the Kutztown area.

As a sociologist, I am interested in the part the “Plain People’s” transportation plays in their inter-lacing with the modern world around them. It is a perfect example of cultural accommodation. The state accommodates the “Plain People” by allowing their vehicles on the road without registration plates or driver’s tests. The “Plain People,” in turn, accommodate the state by installing such devices as headlights, red and yellow blinkers, and “slow moving vehicle” triangles.



The Festival's horse drawn hearse with undertaker Paul Brumbach.



Two times daily our horse and buggy, ride the “newly weds” from the Festival Amish wedding.

I also observe that the modern buggy is an example of what sociologists call acculturation, the borrowing of cultural elements, in that most buggies are now built with hydraulic brake systems and bottled gas heaters. A dashboard with key and toggle switches is now necessary to handle all the modern innovations! Another element in the interlace is the necessity for stores and shopping centers in the Kutztown area to provide hitching posts in their parking lots.

Horse-drawn transportation is also an important element in helping to preserve the "closed community" against the encroachment of the outside world. Mobility is severely limited in a horse-and-buggy culture. When mobility is limited, so are the employment opportunities, mate selection, and exposure to conflicting values. Deviant behavior is also kept at a minimum, when people are restricted to a relatively small spatial area. After all, it is difficult to behave deviantly in a situation where everyone knows you!!

You may think of it as quaint, old-fashioned, even romantic. But for the "Plain People," it is quite practical, this horse-drawn transportation of theirs. Not only is it inexpensive, but by restricting physical mobility, it decreases the pace of culture borrowing. Thus, it helps to maintain the cohesiveness of the community and the perpetuation of its way of life.

Apart from all the sociological ramifications, the clip-clop of horses' hooves and the creaking of wagon wheels are much easier on the ears than the roar of the hot rod!!



An open buggy followed by bicycles is a common sight around Kutztown.

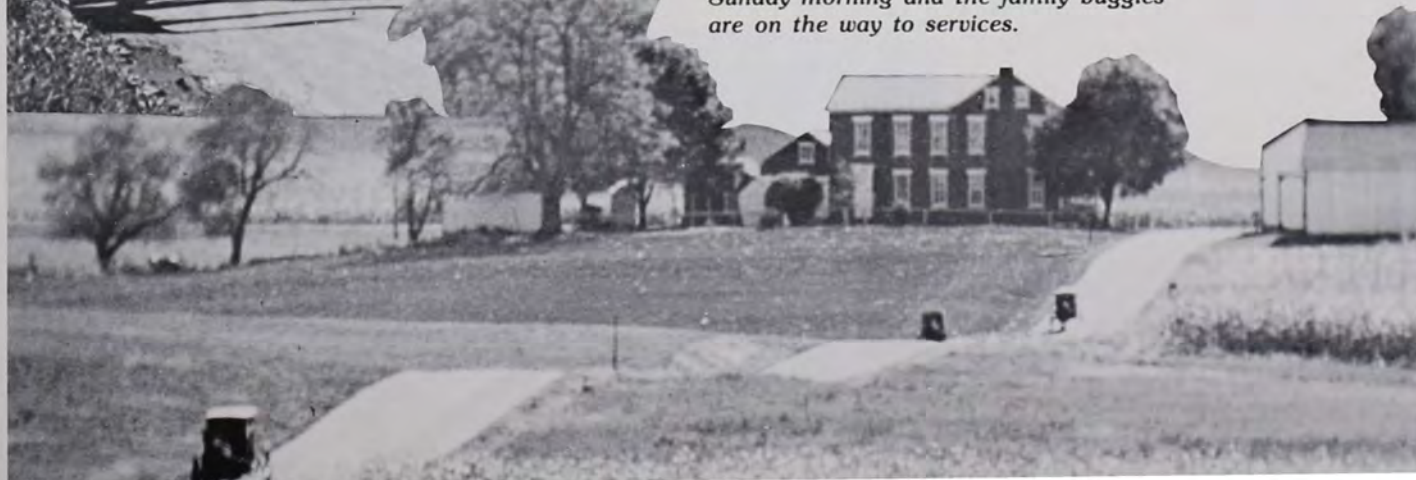


Hitching racks are an important part of Dutch Country parking lots.



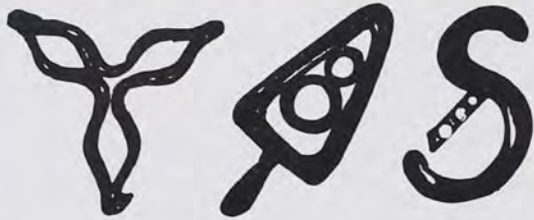
A spring wagon load of ladies on the way to a quilting party.

Sunday morning and the family buggies are on the way to services.

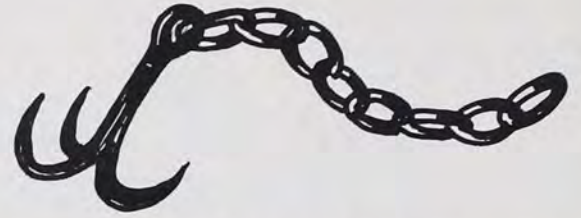




BLACKSMITHS



& WHITESMITHS



The first blacksmiths arrived in the American Colonies in the early Seventeenth Century. They brought with them the skills and knowledge of ironworking which their ancestors had accumulated in Europe. For centuries before the New World explorations, men had been engaged in blacksmithing. By definition, blacksmithing is the process of heating and hammering iron from a block, bar, or rod shape into a form of some utility.

Not until the end of the 1600's did the American Colonies begin to produce their own iron; however, because of its poor quality, imported iron was still preferred by most blacksmiths. Then, by the Eighteenth Century, Pennsylvanians had discovered their rich, natural resources and had more iron producing furnaces than any other colony. These furnaces began to produce the iron needed by local blacksmiths in Lancaster, Lebanon, Berks, and Lehigh Counties. Using the tools of his trade: hammer, forge, and anvil, the blacksmith hammered out an amazing array of items which were needed by the growing and developing nation.

The contribution of the blacksmith to the development and heritage of our country should not be overlooked. In a seemingly endless repetition of heating and hammering iron, the "smithy" forged the nails that held together the homes and barns of the other tradesmen. It was his lock and key that closed the door. The tools he produced were used by other craftsmen. It was the blacksmith who "ironed" the Conestoga Wagon, which hauled agricultural products to the cities and returned dry goods and whiskey to the rural



by Thomas Loose



The author carefully hammers a hot iron rod.



areas. Ironwares from his forge butchered meat, cooked food, held candles and fat to light the darkness, and entertained children with simple puzzles. The blacksmith was even called upon to make the tools for primitive medical surgery and dentistry.

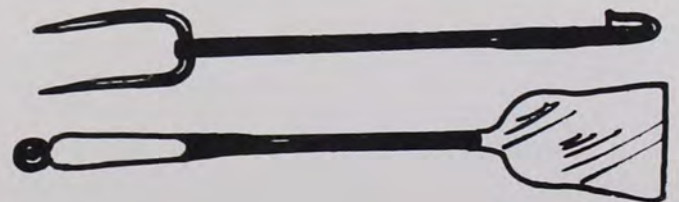
The blacksmiths who worked in the Pennsylvania Dutch areas frequently included their favorite motifs in their work. Although the blacksmith did little surface ornamentation on the iron, it is the configuration of his design that is of special interest. Door hinges were formed like ram's horns and tulips. Blanket chest hinges and escutcheons were elaborately shaped into hearts, tulips, fish, and birds. Sixteen-sided ball knobs often adorned the ends of items for the hearth. On a leisurely drive through rural Berks County, Pennsylvania, one can still see the fruits of the blacksmith's labor on church and barn doors where hinges and thumb latches are still attached. Some of them are quite simple; others are more ornate.

Today, collectors at local country auctions and farm sales eagerly seek those remaining examples of the early blacksmith's art.

Now, we know what the blacksmith does, but what does the whitesmith do? What is whitesmithing? The definition of a whitesmith is one who works with white metals or one who finishes the rough items made by a blacksmith. It is a refinement and sophistication of the blacksmith's skills.

During the process of heating and hammering, a black iron scale forms on the iron. When this scale is removed by filing, the metal takes on a silvery-white gleam. Thus, the term whitesmith was born.

Some whitesmiths did their own blacksmithing; others did not. It was the whitesmith who transformed utilitarian objects of hearth and home into things of beauty by filing, polishing, incising, and sometimes embellishing his work with other metals. Copper and, more frequently, brass were used. It was applied to the surface of the iron in an overlaid decoration. On inlaid pieces, the brass or copper was set down into the iron. Sometimes, the decoration was done by removing or "cutting out" pieces of iron, which left a design. Spatula blades were favorites for this decoration. Favorite inlaid designs were the heart and the tulip shapes. The traditional Pennsylvania Dutch motifs were favorites with the whitesmith. Many of the highly decorated pieces found their way into the dowry chests of young Pennsylvania Dutch women.



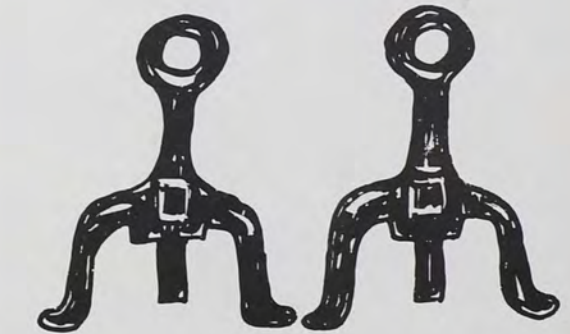
With the advent of the Industrial Revolution and, eventually, mass production, the whitesmith faded from the scene entirely and the blacksmith's role changed dramatically. No longer did he create items for the household. Instead, he repaired an endless assortment of tools for the farm, home, and garden. Also, the new hard surfaced roads meant that horses needed shoes. Once, he had only occasionally shod horses; now, the making and fitting of horse shoes became the mainstay of his business.

An interesting entry in a ledger, dated 1915, and belonging to my grandfather, Mahlon Lutz of Lenhartsville, Berks County, Pennsylvania, shows that by this time his business consisted primarily of shoeing horses and repairing buggies, sleighs, and other farm equipment. The ledger also reveals that his customers occasionally paid for his services with a load of coal, or some locally grown farm produce, including half a bushel of potatoes, or watermelons and cantaloupes.

Long gone are even those days when the local blacksmith's shop was a meeting place of the rural



Thomas uses the blacksmiths two basic tools - the hammer and the anvil.



Harry Houpt the Festival philosopher and blacksmith.

community. While the horses came to the blacksmith's shop for shoes, their owners came to exchange bits of news and gossip. The shoeing of horses is now done by a farrier who travels to his customers in a pick-up truck or van. The repair work that the blacksmith once did is now done with sophisticated equipment by welders in welding shops.

Now, there is new interest in the old crafts and at the Kutztown Folk Festival, one can see the blacksmith

and the whitesmith working to preserve their craft.

In a setting reminiscent of the rural blacksmith shop, Harry Houpt can be seen turning the crank of his forge, thrilling visitors with the lore of the blacksmith, and even accompanying the Heidelberg Band on his "singing anvils."

A resident of Worcester, Pennsylvania, Harry has been a part of the Kutztown Folk Festival for twenty-



Harry demonstrates his skill to U. S. Senator Richard S. Schweiker.



Tom Loose files a piece of black iron that will become a beautiful, usefull white iron household item.



When not at the Kutztown Folk Festival, Harry can be found at home where he and his wife have established the "Ironmaster's House," a museum of iron artifacts. Children are his favorite guests there. "I love children," he says, "if they don't touch things, they don't know what they are." But we are all children, as we listen to Harry Houpt discussing his favorite subject, iron making and its history.

"I am a ninth generation Pennsylvania German, descending from a long line of blacksmiths, one of whom I have already spoken. My interest in blacksmithing and whitesmithing began ten years ago, when I became interested in antiques. After questioning my grandfather about the techniques used, I assembled the tools and equipment of the trade. Some of those tools belonged to my great-grandfather and my grandfather. I was fortunate to have the advice and encouragement of others who are interested and knowledgeable about folk art and its revival and reproduction.

"I do my own blacksmithing. The things I make are accurate copies of authentic Pennsylvania pieces. Most

five years. Now in his sixties, he has been interested in iron work since his high school days, after which he apprenticed and became a blacksmith. His interest in blacksmithing turned to ornamental iron work, as the demand for a blacksmith in a technological society decreased. Houpt's life-long interest in iron eventually turned to casting. His wares of cast-iron are for sale to the Folk Festival's visitors. "I'll cast anything from a manhole cover to a cannonball," he quips.

are inlaid or overlaid with brass or iron in the old tradition. I continue to work at the refinement of the blacksmith's skills, whitesmithing.

"If you would like to see a demonstration or if you have any questions about blacksmithing or whitesmithing, please come to see me. I am demonstrating daily on the Commons at the Kutztown Folk Festival."

Scherenschnitte

of the Pennsylvania Dutch



**by Sharon A.
Schaffer**

Sharon demonstrates her skill with the tiny scissors.

Scherenschnitte (scher-en-schnitte) is the folk art of scissors cutting. Perhaps, because of its humble nature, scherenschnitte has been virtually ignored as an art form. Today, because of an increasing awareness of our valuable folk heritage, many people are taking an interest in many of our traditional crafts. I find scherenschnitte to be a fascinating craft that can be enjoyed by both children and adults. In this article, I would like to explain the history and technique of scherenschnitte to help you discover the limitless possibilities of this craft.

When the Pennsylvania Dutch migrated to the countryside of Pennsylvania from their homelands in Switzerland and Germany, they brought with them many rich traditions. Scherenschnitte was one of those traditions.

Scherenschnitte came to be popular in Europe about 1600 and was considered high fashion art. After 1700, its popularity declined; however, "common people" still practiced the art. Thus, it found its way into the category of folk art.

Beginning in the Nineteenth Century, scherenschnitte once again became popular and received acceptance from "high society." However, it became known by

a variety of names. The best-known example of scherenschnitte of the time was the silhouette. These cut-outs were named after the French amateur maker of cut-outs, Etienne de silhouette. Although in America, this type of silhouette is almost exclusively thought of as a portrait, the Swiss-type silhouette featured scenes of animals and people.

The Pennsylvania Dutch housewife had her own use for scherenschnitte. In the early days of America, paper was an expensive commodity. Therefore, papers of useful sizes were saved and set aside for later use. Newspapers were neatly folded and saved, after they were read. These newspapers were used by the housewife to beautify the pantry and cupboard shelves. The paper was folded and the edges were cut in a lacy design which was then folded and used as a border edge. One housewife was known to have canceled a subscription to a certain newspaper, "because its size was not right" for her pantry shelves.

The real artistry of paper cutting was reached in the making of family documents or "fraktur." The fraktur, which is a manuscript decorated with ink and watercolors, was used to record births, baptisms, marriages, house blessings, and religious passages.

Occasionally, either because no fraktur artist was available or because someone wished to try his own skill, such records were done as scherenschnitte.

One of the earliest forms of fraktur in America was produced by the Seventh-Day Baptist Sisters in Ephrata, Pennsylvania. The members of the Cloister revived the European art of illuminated manuscripts. The frakturs produced by the Cloister's members reflected their inner peace; the documents and manuscripts which they produced are now highly prized collector's items. If a member of the Cloister lacked artistic ability, she could attain satisfaction by cutting a design from a folded piece of paper, draw around the pattern, and then fill in the background with delicate pen lines.

One of the most charming traditions was the "liebess-brief." This was a love letter given by a young man to a young girl at any time of the year. It usually had eight to sixteen hearts as a central design; each heart had an amorous quotation. It was usually drawn in a circular pattern, folded, and then the design was cut out with a knife or scissors. Sometimes, these love letters were used as a marriage proposal for a gentleman who was too shy to speak.

Another popular form of scherenschnitte was what we know as a "valentine." Around the 1850's, the making of valentines became a genteel pastime for young ladies who attended female academies. In such schools, young women were taught such skills as embroidery and painting. Unlike today, the valentines these young ladies produced were exchanged only among themselves; they would never have thought of sending them to a young man.

Should you be fortunate enough to find a piece of scherenschnitte while you are leafing through an old family Bible or other book, it should be considered a treasure. There are very few remaining pieces of this forgotten art of the "simple people."

For their scherenschnitte, the Pennsylvania Dutch used a variety of motifs, of which the heart and tulips are very familiar. However, they also used the follow-

ing more unusual motifs: flowers and fruits; birds and animals; geometrics and abstracts; religious, secular, and architectural designs.

If you would like to try scherenschnitte on your own, I have some suggestions which you may find useful. Of course, if you have any questions, you may come and talk with me at my stand in the Arts and Crafts Building.



Carefully made and framed, Scherenschnitte pieces make beautiful, decorative keepsakes.



Gwen Shoemaker carefully tints her Scherenschnitte pieces for a colorful effect.



I suggest that you experiment with different types of paper. The thinner the paper, the easier it is to cut. Almost any paper is fine, but I do not recommend construction paper for any phase of your project, because it fades when exposed to light.

A small, sharp pair of scissors is necessary for fine cutting. Manicure scissors with a curved blade are fine. If you plan to do a lot of cutting, you may

find a pair of surgical scissors with a straight cutting edge and a pin-point tip an excellent investment.

For larger cuttings, heavier shears or a utility knife can be used.

Along with your design, paper, and scissors, you will need tracing paper, transparent tape, white glue, and a soft lead pencil.



Two simple designs to practice Scherenschnitte. Trace designs, fold paper in half, trace design onto paper, cut out while still folded, unfold for complete design. See instructions below.



You are now ready to begin your SCHERENSCHNITTE project.

1. Find or design a pattern that you would like to cut out. Trace the pattern onto the tracing paper with the soft lead pencil. Trace one-half the pattern when starting a symmetrical pattern. Trace the complete pattern for one that is not symmetrical.
2. Fold the paper to be cut in half for a symmetrical pattern.
3. Place the pencil side of the tracing paper upside down on top of the paper to be cut. Holding it firmly in place, retrace the outline. As you do, you will transfer pencil lines to your paper.
4. Place a small piece of tape on the three open sides of the paper to be cut. This will keep the paper together while you are cutting it.
5. Cut the small areas inside the design first, so you have a large area of paper to grasp, while you are making these fine cuts. Next, cut the outside edges. The border will fall away and you will have completed the cutting process.
6. Unfold the cutting carefully. If there is any tape remaining on the cutting, remove it carefully. Lay the cutting on a flat surface. It can either be placed between the pages of a large, heavy book or ironed between two pieces of tissue paper with a hot, dry iron.
7. Use the inside surface as your finished side. If you do this, none of the lines or fingermarks will show.
8. After placing small dabs of white glue on the underside of the cutting, mount it on a stiff background of contrasting color.

Your work of folk art is now ready to be framed, to be admired, and to be enjoyed.



PUPPET SHOW



4TH OF JULY PARADE



GOLDSMITH



"THE SHUNNING"



MINIATURE FURNITURE



HEX SIGN PAINTER

FESTIVAL

THEOREM PAINTING



FOCUS

WOOD TURNER





MAPLE SYRUP MAKING



CANDLE DIPPING



BAND BOXES
SCHOOLMASTER



SPLIT OAK BASKET MAKER
LEATHER LORE



FESTIVAL
FOCUS



SEMINAR STAGE

Folklife Seminars On The Pennsylvania Dutch Culture

11:30 A.M. - HEIDELBERG POLKA BAND

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

Noon - PENNSYLVANIA DUTCH CUSTOMS THROUGH THE YEAR

Traditional Pennsylvania Dutch customs for such yearly celebrations as Fasnacht Day, Easter, and Christmas are explained by Martha Best.

12:30 P.M. - PENNSYLVANIA DUTCH CRAFTS AND CRAFTSMEN

Crafts of the Eighteenth and Nineteenth Centuries are demonstrated by Folk Festival craftsmen and explained by Robert Bucher.

1:00 P.M. - THE MENNONITE PEOPLE

Some of the distinctive beliefs, practices, and music which comprise the everyday life of these people are presented by Robert F. Ulle.

1:30 P.M. - "GUT ESSA," DOWN-TO-EARTH EATING!

Delectable Pennsylvania Dutch foods from "Ponhaws" (scrapple) to "Schnitz un Knepp" (dried apples and dumplings) are explained by Jane Stinsmen.

2:00 P.M. - FOLKLORE AND SUPERSTITIONS

White and black magic, from hexerei to braucherie, and occult practices of the past and present are explained by Richard Shaner. The snake lore of the Pennsylvania Dutchland is presented by Phares H. Hertzog.

2:30 P.M. - THE SKILLS OF WOOD-WORKING

Experts in whittling, carving, and turning wood discuss their different techniques. The program is hosted by Barry I. McFarland.

3:00 P.M. - "PLAIN" PENNSYLVANIA

A scholarly review and comparison of the "Plain Dutch", Amish, Mennonite, and Dunkard, including their costumes, is presented by Isaac Clarence Kulp, Jr.

3:30 P.M. - FARM AND HOME HANDICRAFTS

These interviews and demonstrations by various Folk Festival craftsmen are presented by George Arold and John Dreibelbis.

4:00 P.M. - QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY

An explanation of the quilter's art and examples of traditional Pennsylvania Dutch motifs are presented by Gail M. Hartmann.

4:30 P.M. - HEIDELBERG POLKA BAND

A concert which highlights all the traditional Pennsylvania Dutch favorite tunes is directed by James K. Beard.

2 see map on back page

URSINUS COLLEGE STUDIES AT THE KUTZTOWN FOLK FESTIVAL

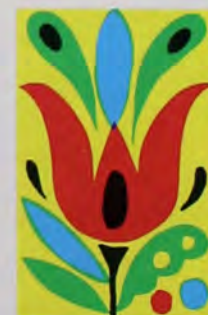
The Pennsylvania Folklife Society is greatly honored to host a Pennsylvania Dutch Studies course, which is given concurrently with our 31st Annual Kutztown Folk Festival.

This year will mark the sixth anniversary of this cooperative effort between the Pennsylvania Folklife Society and Ursinus College. It is now possible for students visiting the Kutztown Folk Festival not only to enjoy its wealth of folk culture but also to earn college credit. Thomas E. Gallagher, Jr. is field director of this Pennsylvania Dutch Studies course, which is only a portion of the Pennsylvania Dutch Studies offerings of Ursinus College during its summer sessions.

P.G.P. 436 - German-American Music - Keith Brintzenhoff

An examination of the folk music and traditional music of the Pennsylvania Germans and of the German-speaking areas of Europe from which they came. A comparison of traditional and folk melodies in the form of songs, ballads and lullabies, with some variant modes and adopted words and melodies. Religious folk music. (One semester hour credit.)

3 see map on back page



31st Annual Pennsylvania Dutch

PROGRAMS AND HAPPENINGS

KUTZTOWN



2 SEMINAR STAGE
3 URSINUS COLLEGE STUDIES

[SEE PAGE 19]

4



**SQUARE
DANCING,
HOEDOWNING,
AND
JIGGING**

Place: Hoedown Stage
Time: Noon, 1:00 P.M., 2:00 P.M., 3:00 P.M., 4:00 P.M.

Everyone is invited to dance! Demonstrations and instructions are furnished by championship hoedown and jigging teams.

Free For All: 7:00 P.M. to 8:00 P.M.

5



**THE
KIDNAPPING**

Place: Hoedown Stage
Time: 11:00 A.M. & 5:00 P.M.

The abduction of Regina Hartman by local Indians is dramatized.

6

**CHILDREN'S
PUPPET SHOW**

Place: Puppet Lore Stage
Time: 10:30 A.M., 12:30 P.M., 2:30 P.M., 4:30 P.M., 6:30 P.M.

Pennsylvania Dutch puppets perform for young and old.



7



QUILTING

Place: Quilt Building
Time: 9:00 A.M. to 7:00 P.M.

Pennsylvania Dutch ladies demonstrate the art of quilting. All quilts on display are for sale.

8



HORSESHOEING

Place: Horseshoeing Stage
Time: 1:30 P.M. & 3:30 P.M.

Actual shoeing of horses as done in the Pennsylvania Dutch Country of yesterday.

9

GLASSBLOWING

Place: Across from school
Time: On the half-hour



Veteran glassblowers demonstrate their ancient art.

10

METAL



CASTING IN SAND

Place: Across from Tavern
Time: 12:30 P.M., 2:30 P.M. & 4:30 P.M.

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

1

MAIN

★ **NOON**
● **HEIDELBERG**
Directed by Jan

★ **12:30 P.M.**
● **FOOD SPECIAL**
FOLK FESTIVAL
Hosted by Jan

★ **1:00 P.M.**
● **MUSIC AND PE**
Music, songs, a
Heffentrager an

★ **2:00 P.M.**
● **MAJOR KUTZ**
PRESENTATIO

The Shun

★ **3:45 P.M.**
● **COUNTRY A**
Veteran auction
a variety of art
Dutch Country.

★ **5:30 P.M.**
● **MUSIC**
Songs and mu
and his band

★ **6:00 P.M.**
● **MAJOR KUTZ**
PRESENTATIO

The Shun

SEE MAP

June 28-29-30-July 1-2-3-4-5, 1980

Folk Festival

BETWEEN
ALLENTOWN &
READING, PA.



STAGE

A BAND
Beard

AT THE KUTZTOWN

smen

PENNSYLVANIA DUTCH HUMOR

Humor by Leroy
Dutch Band

FOLK FESTIVAL

See program on
following page 22.

ION

Carl C. Groff, sells
from the Pennsylvania

Leroy Heffentrager

FOLK FESTIVAL

See program on
following page 22.

CK COVER

11 GARDEN TOURS

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

Tour includes explanations of
the various herbs which are
popular in the Dutch Country.



12

SCHOOL

Place: One-Room School
Time: 9:00 A.M. to
7:00 P.M.

Reading, writing, and arith-
metic taught as in the
olden days.



13 CHILDREN'S GAMES

Place: Hay Wagon
Time: 11:00 A.M.
to 5:00 P.M.

Children under twelve years
old are invited to join in
the playing of traditional
Pennsylvania Dutch
children's games



14 AMISH WEDDING

Place: Big Green Chair
Time: 11:30 A.M.
& 4:30 P.M.

Here is an enactment of the
wedding of Jonathan Beiler
and Annie Fisher.



15

HANGING

Place: The Gallows
Time: Noon & 4:00 P.M.

The hanging of Susanna
Cox for infanticide
reenacts Pennsylvania's
most famous execution in
1809.



16 COUNTRY KITCHEN

PA. DUTCH COOKING
AND CANNING
Place: Country Kitchen
Time: 9:00 A.M. to 7:00 P.M.

Preparation of
typical Pennsylvania Dutch meals
includes daily menus
with favorite recipes.



17 CHURCH

Place: Old Oley Union
Church & Cemetery

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

See the Harvest
Home display and
join in the organ-
playing and singing
of old-time favorite
hymns.



18

BUTCHERING

Place: Butcher Shop
Time: 1:00 P.M.
to 5:00 P.M.

Demonstration of hog-butcher-
ing includes the making of
ponhows and sausage.



19 AMISH BARN-RAISING

Place: Barn
Time: 12:30 P.M. &
5:30 P.M.

Come to watch the raising
(building) of Elam Beiler's barn





The SHUNNING

A STORY ABOUT
THE OLD ORDER AMISH

PLACE: The farms of Menno Fisher
and Ivan Glick in Lancaster
County, Pennsylvania

TIME: The present - late summer

OVERTURE

- SCENE 1:** Fisher home - early Wednesday afternoon
"A Wedding Is A
Happy Time." Beulah, Moses and company
- SCENE 2:** Fisher home - Wednesday evening
"Here's A Dream." Esther and Matthew
- SCENE 3:** Outside Fisher home - Thursday afternoon
"Grace's Song" Grace
Dance Timothy, Ada and young people
- SCENE 4:** Fisher home - Friday evening
- SCENE 5:** Glick home - Saturday evening
- SCENE 6:** Fisher home - late Sunday afternoon
"Why Can't We Have What The English Have?" John
"We Gotta Stop Charlie White!" .. Ivan, Kezia and company
- SCENE 7:** Fisher home - late Friday afternoon
- SCENE 8:** Fisher home - Sunday morning
Hymn # 135 - Schonster Herr Jesu Entire company
Hymn # 14 - Lobe Den Herren Entire company
- SCENE 9:** Outside Fisher home - Sunday afternoon
- SCENE 10:** Outside Fisher home - Sunday evening
Singing Young people
"Dressed Up Like The English" .. Faith, Elmer and children
- SCENE 11:** Fisher home - Tuesday afternoon
- SCENE 12:** Fisher home - Thursday morning
"This You Ask Of Me" Reba and Menno
"To Be Alone" Reba
"To Be Alone" (Reprise) Menno and Luke

ABOUT THE AUTHORS:

Written and Directed by: Richard C. Gougler who teaches mathematics at Kutztown Area High School, where he wrote and directed plays for twenty-eight years.

Music Written and Directed by: Jack M. Taylor who received his B.S. degree in music education from West Chester State College. He is currently enrolled in a masters degree program at Yale University.

Lyrics by: Patricia M. Taylor who has performed with and directed professional and semi-professional ensembles. She has taught music privately for five years.

TWO PRESENTATIONS } **AT 2:00 P.M.**
ON THE MAIN STAGE } **and**
AT 6:00 P.M.



WINDSOR CHAIR MAKER



WOODEN GAMES



FUN IN THE HAY



OLD TIME MUSICAL INSTRUMENTS



**CALICO CORNER
JIGGING & HOEDOWNING**



**FURNITURE MAKER
QUILTING**



**FESTIVAL
FOCUS**



GUNSMITH

FESTIVAL

LACE MAKING



PEWTER MAKER

FOCUS

DRIED FLOWERS



WEATHERVANE MAKER



BEE LORE





The glass blower judges the temperature of the glass with which he is working by the color: the redder in color, the hotter the glass. Each type of glass cools at a different rate, so the glass blower must be thoroughly familiar with his material. The color and quality of glass are controlled by adding ingredients, such as magnesium, lead, and copper.

During Stiegel's era, raw materials were relatively inexpensive and of high quality. Wood, for example, was a plentiful fuel. Not so today! The gas furnace at the Glass Blowing Tent on the Commons of the Folk Festival uses more gas in just one day than you would use to heat your home for an entire month!

Imagine if you had no plastic containers in your home, where would you store things? The first American settlers were in this predicament. It was natural, then, that glass containers were treasured items. The Stiegel glass house played an important role in making containers of glass readily available to everyone and in making the glass industry what it is today.

America's first attempt at setting up a manufacturing industry was a glass factory built in 1608 in Jamestown, Virginia. Part of the first cargo of goods ever exported from America included glassware produced in Jamestown. Over ten years later, a second glass house was built in Jamestown. Here, glass beads were made for bartering with the Indians.

During the following century, several glass houses were also started in New York and Massachusetts. These ventures were unable to make a profit and eventually ceased production.

Credit for the first successful American glass factory goes to Casper Wistar, a German-born immigrant. In 1739, he started a glass house in Salem, New Jersey, a site which had both sand and fuel in abundance. Colonial settlers sorely needed window glass for their homes and Wistar provided it. Scent bottles, snuff canisters, preserving jars, bottles, and bowls were also produced.

The glassblower picks up, with the pipe, a molten blob of glass.

Then the blob of glass is rolled on a metal table to get a symmetrical shape.



However, Pennsylvania also competed with New Jersey for the glass market. Henry William Stiegel, a German immigrant, began producing glass in 1765, in Manheim, Pennsylvania, the town he founded.

Copying the method of continental glass centers, Stiegel started operations in Manheim with five European glass blowers. Within ten years, Stiegel employed fifty workers, ran three glass houses, expanded his business territory through advertising, and opened a store in Philadelphia, Pennsylvania, and a warehouse in New York City. Stiegel glass became famous throughout Colonial America. His workers experimented with different molds to achieve decorative effects on their glassware. They emulated European cut glass by using three-piece molds. Some of their pieces were decorated by engraving or enamelling. The Manheim glass factory also produced utilitarian glass containers: quart bottles, gallon and half-gallon bottles, and pocket bottles. An immense variety of drinking glasses, sugar bowls, decanters, vases, and pitchers were also manufactured.

Unfortunately, Stiegel himself became obsessed with winning intercolonial recognition for his glass. He financed his business expansion with loans from friends and mortgages on his entire estate. He was imprisoned as a result of a scandal surrounding one of his money-making schemes, a lottery. He skillfully dodged sheriff's sales and bank foreclosure for years before going bankrupt. Once a respected man of title, rank, wealth, and land-holdings, Stiegel died a pauper and was buried in an unknown grave.

His glassware from the Manheim glass houses has survived. Today, Stiegel's beautifully delicate glassware is displayed on the shelves of the finest collections and museums. Here at the Kutztown Folk Festival, our glass blowers follow the ancient methods and techniques that Stiegel used. Come and watch a demonstration of this art at the Glass Blowing Tent on the Commons.



A bubble of glass is blown with the pipe until the desired size is reached.

A long necked bottle, will be the result of this skillful effort.



The Craft of

CHAIR CANING



Two beautiful examples of the chair caning craft.

When the word "caning" comes to mind, one may think of a rather heavy, dark piece of furniture in his grandmother's or maiden aunt's parlor, appropriately lightened by a panel or two of artistic, delicate weaving. That is precisely why the craft of chair and furniture caning was originally developed: to give the impression of airiness to the somber oak furniture of Seventeenth Century England. The interesting texture of cane weaving added a note of decoration to an otherwise dull piece.

(The author, Harry E. Kahl, from Richland, Pennsylvania, is truly certain of caning's decorative qualities. He is one of the few who has kept caning a part of his livelihood, furniture refinishing. This will be his twelfth year at the Kutztown Folk Festival and his fifteenth year in caning.)

by Harry E. Kahl

I am self-taught in this particular craft. A family heirloom in my home needed to be resealed and, with this motivation, I decided to do it. After quite a bit of practice, I perfected my technique and was fascinated by the craft. Caning, which started as merely a hobby for me, then bloomed into a full-fledged business. Currently, five employees in my shop are caning and weaving.

The word "cane" is the name given to several kinds of plants, but should only apply to a class of palms called rattans. From this plant is taken the material used in caning. The bark is stripped from the plant and cut in several widths, then bound in hanks. There are quite a few varying widths of cane from the narrowest, carriage, to the widest, wide binder.

The special tools used in caning include the caning needle, a tool flattened at one end with an eye cut out of it, a dull tip, and a slight curve. A scratch awl and a knife or scissors are also used.

The author demonstrates at his Festival booth.



The fine craftsmanship is evident in these examples.



Harry and his wife make a busy, full time caning team.



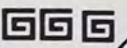
This rocker becomes a piece of value and beauty under Harry's skilled hands.

The three methods of caning are the seven step, the five step, and the spider web. The seven step method is probably the most commonly used, while the spider web is a more intricate and demanding weave. It is not suggested that the novice try the spider web method on his first project, as it can be frustrating, and the project could end up forgotten in the attic. The entire caning process is much too complicated for this short article and usually takes either observation or a good illustrated manual to learn the craft.

A caning project takes varying amounts of time, depending on its size. An average chair or comparable piece takes about eight to ten hours, while a rocker or other large project may take twenty or thirty hours.

Caning, though often slow, is not a difficult craft. It is an excellent therapeutic activity for the handicapped. Many people have tried caning and some have adopted it as a hobby. Others, like myself, have added it to their normal business day routine. These are the people whose patience in the sometimes tedious work must be admired. To find out more about caning, to obtain instructions, or to watch a demonstration, see me in the Arts and Crafts Building.





The Power of a Lullaby

The Story of the Kidnapping of Regina Hartman



Today, most people will admit that the family has broken down; that it is not at all what it used to be. There is no longer a strong tie between children and their parents or among the children themselves. We wish that this were not so. We like to think that our family is different, that we are the exception, and that we are a family in the old sense. We like to hear stories of family courage; here is one you may not have heard.

Henry Hartman and his bride left Wurtemberg, now a part of Germany, and came to America. They settled near Tulpehocken, which is western Berks County, Pennsylvania. They cleared the land, built a house and out-buildings, planted crops, and raised cattle. This happened during the 1740's, less than 250 years ago. They had four children, two boys and two girls. There were no schools, not even a church was near, so the education of the children depended upon the parents. They taught them to read the *Bible*,

to write, to pray, and to sing songs of praise to God. The mother had a favorite church hymn that she used as a lullaby to sing the children to sleep. Their life was simple; their needs were few; they were happy.

In 1754, a war began between England and France. In Europe, it was called the Seven Years' War; in America, it was called the French and Indian War, because the French had the Indians on their side. The French claimed Canada and Louisiana and convinced the Indians that the English were trying to drive them from their land. The Indians began raids on the isolated English settlements.

On October 16, 1755, while Mother Hartman and her younger son were at a gristmill several miles from home, the Indians raided their home. When she returned, Mother Hartman found the buildings burned, her daughters kidnapped, and her husband and older son scalped. She and her son went to live at a larger, more secure, settlement, Stouchsburg, Pennsylvania.

In 1763, the war ended. Colonel Bouquet, who was in charge of the British Army in America, included in the peace treaty the condition that all persons taken captive by the Indians had to be returned. It was a slow process, but the Indians did bring their prisoners to the English forts. The children were gathered from all out-lying sections and taken to Fort Duquesne, which is now Pittsburgh, Pennsylvania. After some were claimed by their parents, the rest of the children were moved to Carlisle and word was sent out to the people of this area. Mother Hartman, hearing about the children brought to Carlisle, travelled there. She was overjoyed, for she was certain that her daughters would be alive and waiting for her.



BY RICHARD C. GOUGLER

When she arrived at Carlisle, Mother Hartman was very disappointed, for she suddenly realized that time produces changes in people. Her daughters, if they were there at all, were not recognizable. When they were kidnapped, Barbara was twelve and Regina was ten. They had lived among the Indians for nine years; they were now Indians! She went back and forth among the girls and looked intently into each face. However, there was not a spark of recognition! She called them by their names — nothing! Then, she tried to think of something that they would possibly remember; she recalled how she used to sing them to sleep and so she sang:

Allein und doch nicht ganz alleine,
 Bin ich in meiner Einsamkeit;
 Dann wenn ich ganz verlassen scheine,
 Vertreibt mir Jesus selbst die zeit,
 Ich ben bei ihm und er bei mir,
 So kommt mir gar nichts einsam feur.

As she was singing, one of the young girls came forward and began to sing with her. It was Regina, her younger daughter! What a happy reunion! It was through a close family tie that the recognition

was possible. There was a bond that for most of us does not exist today.

Barbara was never heard from. She and Regina had been separated about two years after their capture, but Regina never learned where she was taken or what had happened to her.

Regina returned with her mother to Stouchsburg, Pennsylvania. She devoted her life to bringing friendship and understanding between the Indians and the Pennsylvania Dutch of Berks County. She died at the age of ninety-two and is buried at Christ Lutheran Church Cemetery at Stouchsburg, Pennsylvania.

Perhaps, when you feel alone and helpless, you would like to remember the comforting words of that old German hymn. Here is the English translation:

Alone, yet not alone am I,
 Though in this solitude so dear;
 I feel my Savior always nigh,
 He comes the weary hours to cheer,
 I am with Him and He with me,
 Even here alone I cannot be.



"They lived among the Indians for nine years; they were now Indians!"

His First Hundred Years

A GOOD FOUNDATION!



Professor Phares H. Hertzog - 100 years young.

There is more truth than fiction in the statement of Professor Phares H. Hertzog, "I haven't the time to get old!" Now, ninety-nine years, approaching his century mark on September 9, 1980, the Professor, a trifle slower in his legs, but not in his mind, still puts in a full day.

A former teacher of botany at Elizabethtown College, he admits that he was more than a little annoyed, when, at age seventy, he was forced into so-called retirement. The Professor turned his hobbies into full-time work.

Back in the mid-1950's, he became the "snake-lore man" at the Kutztown Folk Festival. Along with expounding on the importance of snakes in the Pennsylvania Dutch culture, he ties them in knots or drapes them around the necks of willing listeners, who, if they are females and slightly squirmish, get a kiss planted on their cheek "to distract from the snake's wet skin!"

The Professor's favorite straw hat, banded with rattlesnake skin, is the center of his brief lecture. "See these two rattles in front of my hat?" he asks his audience and takes off the hat so his mop of white hair can blow in the breeze. "Well, they prevent headaches. The yellow rattlesnake skin prevents sun-stroke," he explains, "the rattle necktie," and he points to his neckpiece, "prevents heart attacks." He mentions, too, that the rabbit foot and miniature horseshoe on his hat bring good luck and longevity!

If the audience requests it, and even if they do not, the Professor will frequently talk to his snakes in the Pennsylvania Dutch dialect. "Few people know," he says in an aside, "that snakes can't hear! Pretending to talk to them in Pennsylvania Dutch, makes for good fun!" he comments with a twinkle.

He admits to performing snake tricks since a young man of twenty, and in the intervening seventy-nine years or so, has never been bitten! Not conceding to



Prof. Hertzog does a rope trick for the author.



being slower in his reflexes, he merely says that recently he works mostly with black snakes, so his *audience* is more relaxed! "Rattlers and copperheads make people nervous," he acknowledges.

Recognized as the oldest Boy Scout in America, the Professor is an expert at rope tricks. When snakes are not available, he will spend hours tying up folks. Then, with a flick of his wrist, he will set them free.

His collection of butterflies is the *most* complete in the world. That collection and other prized ones he presented to Elizabethtown College, which has named a new science building in his honor.

Professor Hertzog is a natural for television talk shows. Last year, when requested to go on a Lancaster, Pennsylvania, station, he wrote the Festival's Director a short note: "If you expect me to do an adequate job in representing the Folk Festival," it said in part, "please give me a few facts, so I can talk intelli-

gently," and he outlined the points he wanted to make!

In July, 1979, when Eleanor Black, the newly crowned Miss Pennsylvania who comes from his home town, visited the Folk Festival, the Professor posed with her, planted a kiss on her cheek, and said, "Come back next year as Miss America, and I'll give you a hug, too!"

Professor Hertzog lives each day to the hilt and, in his philosophical scheme of things, the tomorrows take care of themselves!



by Peg
Zecher



The Professor poses with the 1979 Miss Pennsylvania.

"How Far That Little Candle Throws..."



Crimped tin,
3-inch chamber
stick.

Little candles had been throwing beams for many centuries before Shakespeare put into Portia's mouth the words quoted above. And, with recognition of the fact that the candles *were* little, candle-makers from the very beginning exerted their ingenuity in finding ways of making the most of what light there was to project.

In terms of candles and candlelight, together with the devices which lent them importance, we now stand somewhere near the end of an era, looking back nostalgically; for practical purposes other than as emergency measures in times of crisis, an open, unprotected flame as a means of illumination can hardly be tolerated in today's society. In terms of esthetics, though, many would agree that man has made surprisingly few advances from the time the first bit of oil-soaked fiber was set ablaze to lighten a dark spot; a bit of open, flickering flame would still come out ahead in a good many popularity polls if beauty were the only criterion under consideration — as witness well known museums in which electric lights simulating candle flames are consistently used for illumination . . . even though an occasional visitor has been known to grumble that the place is dark. Denied the use of dinner candles, many a hostess would feel hard pressed to contrive a special party table setting — and what would Christmas be like without candles?

From early Colonial times, the size of the candle was a significant consideration, size being equated with the amount of fat or wax the pioneer could get together, the amount of work involved, and the degree of light actually needed or wanted. In a present-day consideration of candles, we give only a passing reminiscent thought to the mammoth candles which in medieval times were mounted on heavy metal spikes and used for illuminating large areas — the pricket candles and candleholders found oftenest in churches or other holy places. For a day in which smoke and pollution were less portentous matters than they are now, they are fine — but it would be a hardy collector today who would actually *light* a two-foot tall candle impaled on his best pricket stick. (There is little



by

Earl F. and Ada F. Robacker



George W. Arold Jr., using the old slower dipping method to make his candles at the Festival.



Abe Stauffer pours tallow into tin candle moulds, demonstrating another method of candle making.

doubt as to what the doughty Colonist would have done, faced with a candle of pricket dimensions: scorning the idea of such waste, he would have melted it down, using the wax to make a dozen or more objects of practical size!)

What could be done in making the most of candle-light depended in considerable measure on the nature and quality of the substance to be burned. Illumination worthy of the name presupposed a flame which could be at least partly controlled, and throughout recorded history there was just one substance which would produce it: fat — usually generically termed oil. This fat might be animal or vegetable, liquid or solid. Obviously the more nearly solid it was, the more satisfactory it was to handle, and thus it was that grease-burning vessels went out of favor as soon as practicable ways of handling firm grease — wax — were developed.

At the Festival, candlemakers like George W. Arold,

Web Lauter makes beautiful and rare type lamps and candle holders.



Jr., of Hatfield, Pa., are no longer faced with one of the major problems encountered in pioneer days and in times earlier — that of creating a wax so free from impurities and extraneous matter that it would remain liquid as long as it was heated but would become solid (well, *reasonably* solid!) as soon as the heat was removed. Candle wax for today's entrepreneurs is usually bought as wax already refined, not chunks of raw animal fat like those which faced the pioneer for processing.

Candles achieve a characteristic tapered shape in one of two ways, both started with melted wax — by being poured into a mold, or by means of a string dipped repeatedly into the wax until the desired thickness is achieved. In either case, the string — candle-wicking, commercially bought, nowadays — is the starting point. Candle molds, made by professional tinsmiths like Charlie Messner, of Denver, Pa., and

Joseph Messersmith the lampmaker, also restores museum pieces.





Authentic copies of the lampmakers craft.

Horman Foose, Fleetwood, Pa., here at the Festival, had to be threaded so that a piece of wicking was stretched taut in each of the units of the metal molds. Once the wicks were properly centered and securely tied, the liquid was poured into the units and left to harden. To get the candles out, afterwards, the loaded mold was immersed in hot water for a second or two — just long enough to loosen the wax from the metal. Some operators plunged the mold into cold water immediately after the hot bath.

In old candle molds there is considerable variation in the number of units soldered together to serve as a working object. If there was a favorite for household use, it may have been the 8-candle unit — a double arrangement with four tubes on each of two sides. These were easy to fill, as were the 6-candle and 12-candle specimens. (It was the womenfolk of the family who usually got the pouring job to do.) There obviously were instances in which fewer than six candles were made at one time, as a matter of course — and so the “rarities” sought by today’s collectors came into being: 1-unit through 5-unit molds. The collector may expect to pay considerably more for the 1-unit or 2-unit mold than he would for the larger sizes; in fact, he will be lucky even to see one of them except as part of a long-established collection or museum display.

Mold-made candles to be sold commercially — at the country store, in days gone by — were made in molds in larger sizes, often by dozens. Heavy stationary frames were used to hold these. The largest the writers have seen was made for 144 candles — the 12-dozen or gross size. The making of candles by molds is seldom demonstrated nowadays except

Charles Messner is also a skilled maker of authentic lamps.



where permanent equipment and controlled conditions make it feasible. The man to watch at the Folk Festival is Abram Stauffer, who comes from Ephrata, Pa.

One of the questions which has never been answered satisfactorily for antiques collectors has to do with wooden candle boxes, so called. Usually carefully made, with sliding covers, 12 to 15 inches long and six to eight deep, and in some instances paint-decorated with all the detail given to dowel chests, they may be dusty on the inside when found, but they have no odor of tallow or wax about them, and no discoloration from grease. Ancient, rancid tallow has a particularly offensive odor, as anyone who has handled old candles or old cylindrical metal candle storage boxes knows. Have we not perhaps been perpetuating some wrong terminology here — applying an early misnomer to boxes used for a completely different purpose? (If the supposition should be correct, the mystery of course, would still remain: if the boxes were not used for candles, what *were* they used for — and in what were candles stored? The metal cylinders mentioned above in some cases are comparative newcomers by comparison with the traditional wooden candle boxes.)

Hand-dipped candles, each hanging by its own wick-end on a horizontally placed rack which in its shape suggests the rim and spokes of the wheel of a baby buggy, are usually a popular attraction at craft demonstrations. The operation of dipping, which often starts as a hobby, occasionally becomes a professional one. Ned Foltz, of Reinholds, Pa., a basket-maker demonstrator at the Festival, is also expert at candle-dipping; he figures his yearly production in terms of thousands of dozens. Ned, incidentally, is

Horman Foose is a modern tinsmith producing reproductions of antique lamps and candle sticks.



Accurate copies of old time oil lamps.



Vic Erwin, the Festival coppersmith works with copper to produce these lovely lamps.

a potter of extraordinary skill, and his redware candlesticks are as popular as they are attractive.

One of the luxuries in the world of candles is the slender dipped taper made of bayberry wax. Bayberry is a low, woody shrub, the tiny blue-gray berries of which are rich in fat. Like its equally fragrant relative, the mountain sweet fern, it flourishes only where it chooses, requiring plenty of hot summer sunshine and a surprisingly small amount of moisture. When the ripe berries are harvested, they are heated in water in a large pot. Heating releases a fragrant oil which floats to the top of the water, where it forms the wax used in candle-making. Considering the tiny size of the berries, one wonders how there could possibly be enough in the world for the commercial manufacture of bayberry candles. The fortunate land-owner who discovers a stand of stubby-looking, gnarled bayberry on some remote portion of his property is at liberty to harvest his berries — but he would do well to think twice before attempting to remove the bushes to a more convenient location. Neither bayberry nor sweet fern will tolerate transplant-

ing. The person who finds a stand somewhere along a back-country road and thinks of moving them faces another hazard: they are a legally protected species . . . and the fine is a stiff one. Somewhere in the world, though, bayberries must be more plentiful than they are in Pennsylvania and in New England. Bayberry candles — not all of them hand-dipped, at that — are usually available commercially.

The height at which a candle is placed has much to do with how far it throws its beam. Painters of historical scenes were once fond of showing Abe Lincoln reading by the light of his candle-substitute — a pine knot, which after all is really a primitive kind of candle — but sometimes they weakened the point by depicting Lincoln prone, before a fireplace, with the knot stashed in a holder near by. The light would have been lost in the glow from the fireplace. In the big fireplace in the cabin at the Quiet Valley farm restoration west of Stroudsburg, Pa., the niche to hold the pine knot was built into the wall at eye level — a point calculated to make the most of illumination for the entire room.

Tall “floor size” stands holding one or two candles did a better job of lighting than pine knots, but were something of a nuisance to move from one place to another. The earliest ones, with heavy wooden bases or with hollow metal bases filled with sand, were usually simpler in form than the wrought iron specimens which succeeded them, but had the virtue of comparative stability. “Push-up” hand sticks and chamber sticks (to be carried from the fireplace to a distant sleeping chamber) outnumbered other types and have remained in use, albeit more for ornamental or sentimental purposes than for practical considerations, down to the present time.

Short “hog-scraper” candlesticks were a usual type in many households. As one might suppose, they took their less than euphonious name from their resemblance to the sharp-edged, circular-bottomed implements used in removing the bristles from scalded hogs at butchering time. It may or may not be true that

These are examples of antique candle holders and lamps from the authors collection. [Photos by Karas] 1. Combination rush light and candle holder. 2. Pair 8½” popular shaped brass candlesticks. 3. Pair of 11” copper candlesticks. 4. Pair of 11” copper candlesticks. 5. Pair of 11” copper candlesticks.



some of these sturdy specimens were actually constructed with hollow candles so that they could do double duty — hold a candle or be put into service at slaughtering time, as the occasion demanded.

Candles which did not need to be moved from one place to another were frequently set into hanging wall sconces made for the purpose. Many of these were tin, frequently painted or occasionally japanned, but tin specimens received less attention in terms of ornamentation than did those of pewter. Pewter, of course, was used for free-standing sticks as well as for sconces, and not dissimilar brass sticks have been used from ancient times. Two Festival pewterers who work according to the traditional ways of doing things, and turn out objects according to early designs, are Wib Lauter, Wyomissing Hills, Pa., and Jay Stauffer, Lititz, Pa. Both of these men have specimens of their work on display, and show a number of the processes involved in pewter casting. Jay's hobby is also a vocation; he is a nationally known professional pewterer.

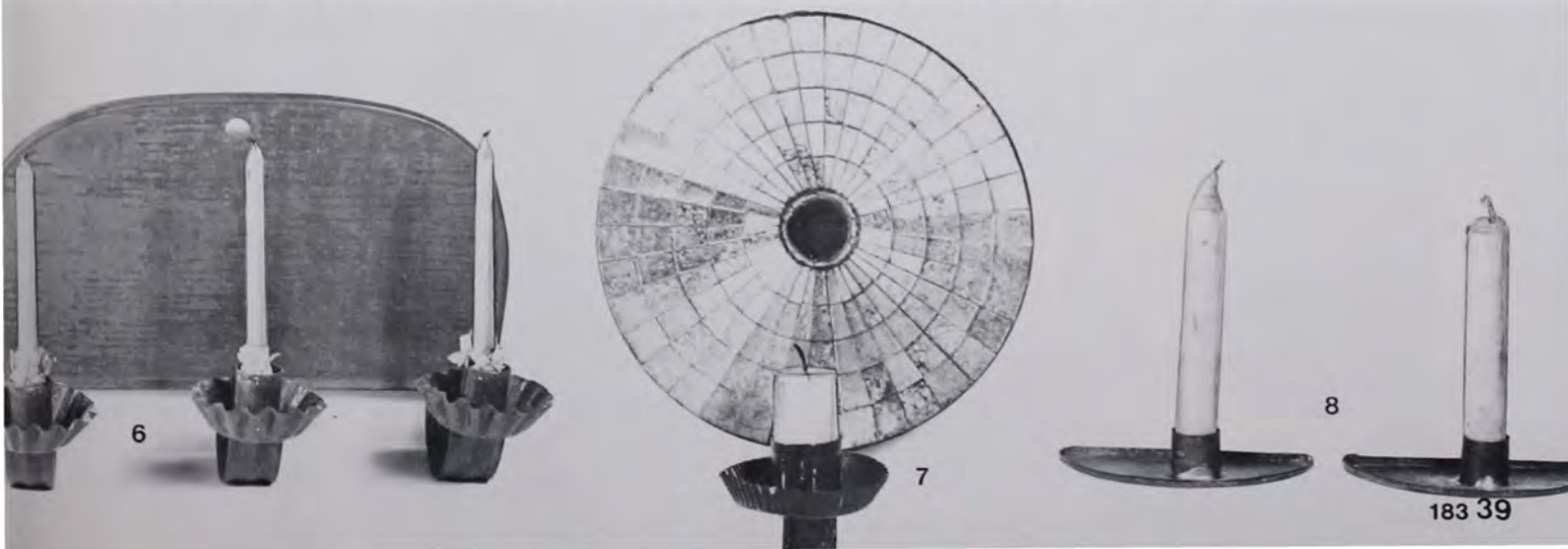
The efficiency of wall sconces was greatly increased when someone discovered that bits of mirror glass could be set into a concave frame behind the flame of the candle, so that in toto they would serve as a reflector. (Single pieces of mirror in such close proximity to the flame would sooner or later be shattered by the heat.) The tiny bits of mirror were cut with geometrical precision and carefully cemented in place, mosaic-style, in a pre-planned pattern. When the candle was lighted, the effect was one of light raying out from a surface appearing to be much larger than was actually the case. Mirror sconces, always too expensive for any but the comparatively well-to-do or the wealthy, persisted from the 1700's into the mid-19th century. From the fact that some of them apparently originated in Bethlehem, Pa., they have sometimes been termed "Moravian" sconces. Sconces of later vintage rather closely follow the patterns or styles set by those made in earlier days; collectors should be aware that a given sconce is not automatically antique by virtue of its having been

created a sconce. Incidentally, candles of the usual present-day commercial diameter will not ordinarily fit in old sconces; a candle of about the thickness of votive or shrine candles is called for.

Not to be found at the Festival but demanding mention in any discussion of candles is the special beeswax candle which plays a part in traditional Christmas services conducted by Moravian churches. Beeswax, like bayberry, is delightfully fragrant, but it is almost too soft to be used in candle-making without the addition of a stiffening agent. In consequence, since the ritual calls for candles to be passed from hand to hand, cut-paper "frills" are placed at the base of each one. These ritual candles are hand-made by members of the congregation, and are now no longer created except for use at Christmas. The paper frills are kept in place whenever the candles are used. Moravian beeswax candles are actually tapers, and are too slender for most conventional holders.

Outdoing most candle holders in sheer elaborateness of construction are the graceful, curving many-branched candelabra, made to hang from the ceiling in such large rooms as church auditoriums or public halls. Whether or not they were really practical (it must have taken considerable practice to learn to light the candles in the inner mazes of some of them) they were an excellent medium for demonstrating the virtuosity of the tinsmith, who in many cases could hardly be surpassed by other artisans in sheer inventiveness. A good place to acquire immediate respect for the work of the tinker, and to lose any feeling of the opprobrium once conveyed by the word, is to visit a good Dutch Country antique show, like those at Ephrata, New Holland, Gap, Elverson, or Leola, and count the number of kinds of metal objects made to hold candles. The tinker ("tinsmith" is a newcomer in terminology) obviously felt impelled to do his own thing — and equally obviously to do it differently from the way other tinkers did it . . . and not to repeat himself more than necessary!

4. Tin hogsraper push-up candlestick. 5. Tin candle molds. 6. Tin 19th Century wall sconces for slender tapers. 7. Mirror sconce with 180 pieces of mirror in reflector. 8. One inch high lunette-shaped candle stub holders.



When candles were enclosed in a metal or metal-and-glass housing, with resultant stabilizing of the flame, they were termed lamps or lanterns; what they lost in efficiency (but not all of them *lost*; some of them actually gained) they made up in attractiveness. Joseph Messersmith of Chadds Ford terms himself a lampmaker; the choice of words is an apt one — although we should be tempted to add “par excellence.” Away from the Festival he is a highly regarded restorer and repairer for museums.

Candle lanterns (or lamps; the terms are used interchangeably, but with the notation that most lanterns are intended to provide light while they are being carried from one place to another) may be either of all-metal construction or of metal and glass — metal frame and glass panels. Most attractive among the all-metal objects may well be those which have been pierced in rhythmic designs, after the fashion of pie cupboards but with even greater attention to detail. Cylindrical candle-lighted vessels with conical tops have sometimes, for no very good reason, been termed “Paul Revere” lanterns; undeniably attractive, they shed at best no more than a feeble glimmer of light. The ornamental piercing takes place according to a superimposed pattern on the separate component parts in advance of assembling, after which the parts are soldered together. Authentic copies of old lanterns by tinsmiths mentioned in this article are sometimes available at the Festival or may be ordered for home delivery.

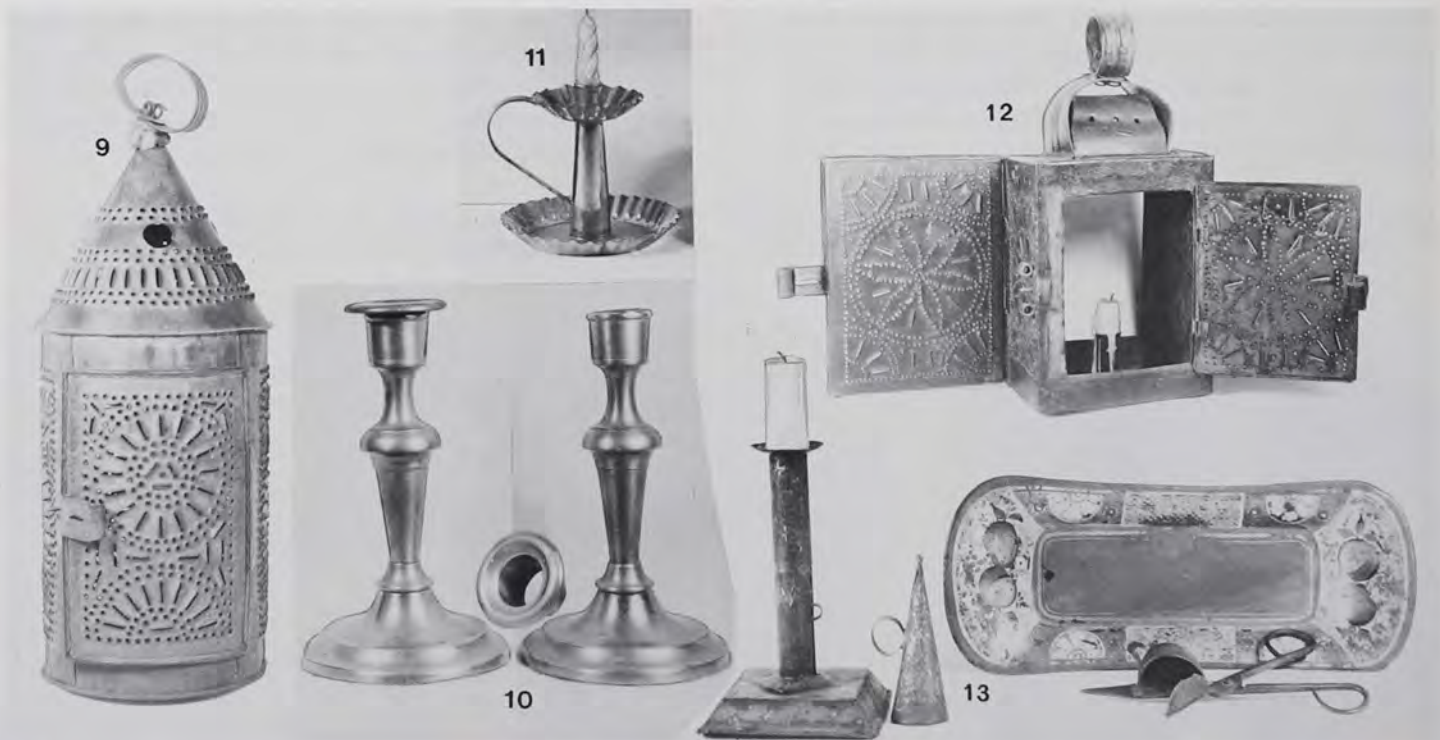
Metal and glass lanterns, especially the rectangular-sided ones and those with beveled glass panes, call

for skill of superior order and may command fine-art prices. With the increasing use of thin oils, including kerosene, after the mid-19th century, candle lanterns of all kinds gradually disappeared. The ubiquitous Dietz, Stevens, and other lanterns which replaced them were undoubtedly more efficient, but were hardly considered picturesque . . . that is, until they in turn were eased out of the picture by creations operating on an electric switch.

The making of candles and of the gear which renders them convenient to use has come to be a part of craft demonstrations in many places, and hobbyists have added many ingenious touches to the objects produced by our forefathers out of actual necessity. The merely casual visitor to a fair or festival or craft show anywhere can ordinarily make at least two acquisitions: objects he will enjoy having, and information on how the hobbyist personally made those objects.

The fundamental intent at the Folk Festival is somewhat different. The visitor may acquire objects he will enjoy owning, but they will be objects made in the original, traditional way by experts — and we mean experts — who have taken the trouble first to find out what the original way was, and next to make the reproduction as faithful to the original as possible, without vagaries or overtones of personal interpretation. Festival craftsmen may be and often are innovative artists in their chosen media at other times and places, but they have been selected for the Festival because of their unusual ability to reproduce authentically a segment of the past — a clone, so to speak — and, after all, isn't that the purpose of the Festival?

9. “Paul Revere” candle lantern. 10. Pair of 6¾” two-part pewter sticks. 11. Crimped tin 3 inch candle stick [copy] 12. Rare square two door candle lantern. 13. Painted tole push up stick and snuffer [rare], stenciled tin snuffer tray and wrought iron candel snuffer.



I'll be looking for you next year at the—
32nd Annual Pennsylvania Dutch



KUTZTOWN

BETWEEN ALLENTOWN & READING, PA.

FOLK FESTIVAL

June 27~28~29~30
July 1~2~3~4~5, 1981

DAYTIME **GATHERINGS**
STARTING AT 9 a.m. TO 6 p.m.

GATE ADMISSION is \$4.00;
children under twelve, \$2.00; parking
on Festival Grounds is \$1.00 per car.
All Entertainment, Demonstrations,
Exhibits and Special Events are
included in Admission Price.

Map of the Kutztown Folk Festival Grounds

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.

CHILDREN'S FESTIVAL AREA

Featuring activities of interest to children (and adults!).

SCHEDULED ACTIVITIES

- 1 MAIN STAGE
- 2 SEMINAR STAGE
- 3 URSINUS COLLEGE STUDIES & FESTIVAL PROGRAMS
- 4 HOEDOWNING
- 5 THE KIDNAPPING
- 6 PUPPET SHOW
- 7 QUILTING
- 8 HORSESHOEING
- 9 GLASS BLOWING
- 10 METAL CASTING IN SAND
- 11 GARDEN TOURS
- 12 SCHOOL
- 13 CHILDREN'S GAMES
- 14 AMISH WEDDING
- 15 HANGING
- 16 COUNTRY KITCHEN
- 17 COUNTRY CHURCH
- 18 BUTCHERING
- 19 AMISH BARN-RAISING

[See Pages 19, 20, 21 & 22]

BUILDINGS

- 20 ARTS and CRAFTS
 - Fifty demonstrations including:
 - Hex Sign Painting • Weaving • Potter • Chair Caning • Decorating Eggs • Silversmith • Corn Husk Dolls • Tinsmith • Strawmobs • Brass Lamp Maker • Scatterware • Furniture Painting • Rug Making • Dried Flowers • Faktur • Bonnets • Scrimshaw • Leather • Tinsel Painting • Jewelry • Embroidery • Wood Turning • Creweil • Antiques • Lighting • Schreenschnitte • Illuminated Writing • Scratchboard Painting • Springle • Cookie Moulds and Butter Moulds.
- 21 COUNTRY STORE
- 22 ANTIQUES
- 23 FARMERS MARKET
- 24 CRAFT STALLS
 - 46 Stalls with different craftsmen from the Pennsylvania Dutch are displaying, demonstrating, and selling their unique wares.

FOOD AND DRINK

- FAMILY STYLE DINNERS
- FOOD PLATTERS
- ★ FOOD SPECIALTIES OF THE PA. DUTCH
- ▲ EATING & DRINKING BLDGS.
- “COOL” WATER FOUNTAINS

SERVICES

- 25 REST ROOMS
- 26 OFFICE
- 27 TELEPHONES
- 28 HOSPITALITY TENT
- 29 POLICE
- 30 FIRST AID
- 31 PRESS

