



Summer 1984

Pennsylvania Folklife Vol. 33, No. 4

Mark R. Eaby Jr.

Barbara Strawser


Eleanor Dudrear

Albert Dudrear Jr.

Edward Eirikis

See next page for additional authors

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Recommended Citation

Eaby, Mark R. Jr.; Strawser, Barbara; Dudrear, Eleanor; Dudrear, Albert Jr.; Eirikis, Edward; Sproesser, Gerri; Nagel, Carol; Aron, Vivian; George, Marie; Burrows, Ann S.; Kurr, Richard F.; Beard, James K.; Reifel, Jeanne; Kloss, Tom; Fiant, Jeffrey M.; and Hoyt, Ivan E., "Pennsylvania Folklife Vol. 33, No. 4" (1984). *Pennsylvania Folklife Magazine*. 105.
<https://digitalcommons.ursinus.edu/pafolklifemag/105>

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Authors

Mark R. Eaby Jr., Barbara Strawser, Eleanor Dudrear, Albert Dudrear Jr., Edward Eirikis, Gerri Sproesser, Carol Nagel, Vivian Aron, Marie George, Ann S. Burrows, Richard F. Kurr, James K. Beard, Jeanne Reifel, Tom Kloss, Jeffrey M. Fiant, and Ivan E. Hoyt

35th Anniversary Pennsylvania Dutch

KUTZTOWN Folk Festival



June 30 • July 1 • 2 • 3 • 4 • 5 • 6 • 7 • 8, 1984



SUMMER 1984

Pennsylvania
.....
Folklife



VIVIAN ARON, the willow basket maker at the Folk Festival, was born on a farm in New Jersey. However, her family moved to the Oley Valley, Berks County, Pennsylvania, when she was two. She has lived in that area ever since. She was graduated from Reading High School. She holds a B.A. in sociology from Albright College. She started making baskets in 1979; this year will be her fourth as part of the Kutztown Folk Festival.

JAMES K. BEARD was born and raised a Pennsylvania Dutchman in the village of Reinholds in Lancaster County, Pennsylvania. He was graduated from Denver (Pa.) High School and attended Franklin and Marshall College, Lancaster, Pennsylvania. Jim has been involved with music for more than 35 years and has been playing with the Heidelberg Polka Band since its organization in 1954. In 1979, he played with the Leroy Heffentrager Band on its two week concert tour of Europe.

ALBERT DUDREAR, JR. was born in Allentown, Pennsylvania, and was raised in York, Pennsylvania. He was graduated from Iowa State University in Ames, Iowa. He has been a consulting electrical engineer for the past 33 years. He is a genealogist and historian with a special interest in early Catholic Church records. He has assisted in the translation of the sacramental records of four churches. In the preparation of a family history, he re-discovered clear toy candy. He, his wife Eleanor, and their children, David, Mary, and Michael, will be returning to the Folk Festival for the third year.

MARK R. EABY, JR. was born and raised in Lancaster County, Pennsylvania. He was graduated from J.P. McCaskey High School, Lancaster, Pennsylvania. He received his B.A. from Franklin & Marshall College, Lancaster, Pennsylvania. He was graduated from the University of Pennsylvania Law School, Philadelphia, Pennsylvania, with an L.L.D. As a partner in the law firm of Eaby & Eaby, he has been practicing law in Lancaster City and County for 35 years. He was the treasurer and director of the Pennsylvania Folklife Society in 1962 and 1963. In 1964, he became the Director of the Kutztown Folk Festival and has continued as such since then. He now resides in Brownstown, Lancaster County, Pennsylvania, with his wife Joan, and his family.



Contributors

EDWARD EIRIKIS and his wife live in Morton, Pennsylvania where they design and fabricate their brass etchings. Ed was born in Philadelphia, Pennsylvania and raised at Girard College. He studied design and engineering at Pennsylvania State University and Drexel University. After working at Westinghouse Electric for twenty years, he left to do free-lance design. In 1974, after their three children had finished college, he and his wife Rosemarie, decided they were free to direct their full efforts to what had been a hobby. In the past ten years, they have exhibited their metal etchings throughout the East Coast. Their unique three dimension brass ornaments, based on the Pennsylvania Dutch hex symbols, were purchased for re-sale by the Philadelphia Museum of Art and the Library of Congress. They have been part of the Folk Festival for the past three years.

JEFFREY M. FIANT was born and raised in Berks County, Pennsylvania. He was graduated from Conrad Weiser High School, Robesonia Pennsylvania. He is a self-taught chair maker and makes chairs on a full-time basis. He has been with the Kutztown Folk Festival for the past three years.

MARIE GEORGE has been involved with the Folk Festival for over twenty-five years. The first few years, she played the organ in the Old Oley Union Church. Since then, she has been helping to make the apple butter. She lives on a farm with her husband, Angus, near Kempton, Pennsylvania. She is the organist for the Saint Paul Union Church, Serberlingsville, Pennsylvania, which is a very small country church. She enjoys traveling. Her hobby is making something from nothing: patchwork braided rugs, and homemade soup.

IVAN E. HOYT, his wife Dorothy, and son Ethan, are residents of rural Wapwallopen, Pennsylvania. Ivan attended the Crestwood School District schools and was graduated from Wilkes College, Wilkes-Barre, Pennsylvania, with a B.A. degree in fine arts. He teaches art at Fairview Elementary School, Mountaintop, Pennsylvania. Ivan has been painting hex signs in the Pennsylvania Dutch tradition for twelve years and has exhibited at the Kutztown Folk Festival since 1982. Ivan is a member of the Pennsylvania Guild of Craftsmen. He has also taught a Pennsylvania Department of Education approved course in Hexology, the folk art of the Pennsylvania Dutch, to teachers of Luzerne Intermediate Unit 18, in addition to speaking to civic groups on this topic.

TOM KLOSS was raised in Lancaster, Pennsylvania. He is a full-time folk artist and produces works in wood and metal. His works are handled by many museums, shops, and galleries throughout the United States. Tom now resides on a small farm near the village of Paradise, Lancaster County, Pennsylvania, with his family and a variety of animals. His studio and workshop are also located on his farm. He has been part of the Folk Festival for the past two years.

RICHARD F. KURR is a native of Reading, Pennsylvania, where he makes his home. After graduating from Reading High School, he served as an apprentice artist at Beaumont, Heller, and Spelling, Inc. Advertising Agency. Entering the service during World War II, he was graduated from Fort Belvoir Engineer Drafting School and Pennsylvania State University extension courses in drafting. After working in several agencies, he decided to become a free-lance artist in 1947. He has operated an art agency as Ad-Art Associates since that time. He has served as artist and art editor for the Kutztown Folk Festival since 1976.

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



CAROL NAGEL was born in Germantown and raised in Montgomery County, Pennsylvania. She was graduated from the Tyler School of Art with a major in painting. Before becoming involved in stenciling, she painted watercolors and pursued an interest in German decorative painting. She has been a resident of Doylestown, Bucks County, Pennsylvania, for the past fifteen years. She and Gerri Sproesser have been part of the Kutztown Folk Festival for the past four years.

JEANNE REIFEL was born and raised in Vicksburg, Mississippi. She was graduated from Northwest High School, in Senatobia, Mississippi. She started working with scratchboard seventeen years ago. Although she is self-taught, she has received several national awards for her work. She has lived in Lebanon, Pennsylvania, for the past nineteen years. She has been part of the Kutztown Folk Festival for the past fifteen years.

ANN SHOEMAKER BURROWS was born and raised in Eagleville, Pennsylvania. She was graduated from Norristown High School and received her health and physical education degree with honors from East Stroudsburg University. Later, she also received a certificate in elementary education. While at college, she met and married her husband, Bruce, who also works in the Quilt Building. For ten years, she has been working at the Folk Festival as a volunteer in the Hospitality Tent for the Women's Club of Kutztown. She has been designing and marking quilts for seven years and has won various ribbons at the Folk Festival. This is her second year as quilt supervisor. Ann, Bruce, and their son, Brad, live in Bowers, Pennsylvania.

GERRI SPROESSER was born and raised in Lancaster County, Pennsylvania. She now lives in Churchville, Bucks County, Pennsylvania. She was graduated from Kutztown University with a B.S. in library science. She taught for eleven years, as a librarian in public schools, before retiring to raise her family. She and Carol Nagel have been part of the Kutztown Folk Festival for the past four years.

BARBARA STRAWSER was born and raised in Reading, Pennsylvania. She now lives in Brownsville Berks County, Pennsylvania, where she has her studio. The latest exhibition of her paintings was at Lebanon Valley College, in Annville, Pennsylvania. She says that she is a student of life and a lover of the earth and all that grows upon it. From her studio, she can see the Pennsylvania Dutch Countryside that she loves so dearly and from which comes her inspiration.





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 Peg Zecher
 Gail M. Hartmann

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 Dr. Richard P. Richter

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Editorial Committee:
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Art Editor:
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Photographers:
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PENNSYLVANIA FOLKLIFE

Summer 1984—Vol. 33 No. 4
 Published four times a year by the
 Pennsylvania Folklife Society, Inc. \$2.50
 for single copies, Autumn, Winter and
 Spring, \$2.00 for Summer. Yearly
 subscription \$8.00. Back issues (Vol.
 21-32), \$3.00 each, other prices on
 request.

Folk Festival correspondence:
 461 Vine Lane
 Kutztown, Pennsylvania 19530.
 Phone 215-683-8707

Folk Festival Public Relations
 Zecher Associates
 461 Vine Lane
 Kutztown, Pennsylvania 19530

Subscriptions:
 P.O. Box 92, Collegeville, Pa. 19426

Entered as second class matter at Collegeville, Pa.
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 ISSN0031—4498

FRONT COVER—“*Die Frienschaft*,” Jigging at the Hoedown Stage.
INSIDE FRONT COVER—Contributors to this Issue
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NOTE: Small page numbers for continuous pagination within the volume.

The Festival and its Sponsorship

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



❖❖❖❖ I REMEMBER WELL

Thirty-Five Years of the ❖❖❖❖❖❖❖❖❖❖❖❖

Kutztown Folk Festival



by
**Mark R.
Eaby, Jr.**

In the year 1950, the first Kutztown Folk Festival was held for four days,—the first, second, third, and Fourth of July. The Folk Festival has always been oriented to the Pennsylvania Dutch (German) of the surrounding counties in which it is held. This year marks its 35th anniversary. It was founded by three college professors, Alfred L. Shoemaker, J. William Frey, and Don Yoder, and the late Don Mylin, who was Treasurer of Franklin & Marshall College, in Lancaster, Pennsylvania.

Two previous articles about the Folk Festival have been written. The first appearing in Volume 14, Number 4, Summer, 1965, of *Pennsylvania Folklife*, was titled "Sixteen Years of the Folk Festival," and was written by Alliene Saeger DeChant. The second article appearing in Volume 23, Folk Festival Supplement, 1974, of *Pennsylvania Folklife*, was titled "Twenty-Five Years of the Folk Festival," and was written by Don Yoder. Both of these articles depict the early years of the Folk Festival, mainly the first twelve years, and comment very little on what happened thereafter. Don Yoder's article traced the Folk Festival's importance as a forerunner of similar events and cited it as an "experiment in adult education; an adjunct museum program . . . an adventure in discovering Americana."

During those early years, Don Mylin, who was Treasurer of Franklin & Marshall College, served as Treasurer of the Pennsylvania Folklife Society; he was very instrumental in its financial integrity. Also during those years, William Schnader, Esquire, who was a Trustee and Chancellor of Franklin & Marshall College and a practicing attorney from Philadelphia, Pennsylvania, was most supportive of the Pennsylvania Folklife Society.

Commencing in the late 1950's, the Pennsylvania Folklife Society attempted to branch out and acquired land in Lancaster County, Pennsylvania, to house an open air folk museum patterned after the Northern European concept. In Autumn, 1961, the First Harvest Frolic was held at the Society's Lancaster site. This

Walter Shunk-Potter



*L to R-Anna Adam, Elda Trexler and Clara Ravenzahn
Washing & Chaffing Lore*



event was a financial disaster, which resulted in an enormous debt. As a result, the Pennsylvania Folklife Society was forced into bankruptcy. At the same time, Don Mylin, the Treasurer, died. The law firm of Eaby & Eaby, of which I am a partner, represented a number of the major creditors. When the Bankruptcy Court appointed a Creditors' Committee, I was appointed a member. Then, I was also appointed a Director in Don Mylin's place and named Treasurer of the Pennsylvania Folklife Society, in order to monitor its financial affairs.

We treated the situation the same as a Chapter Eleven Bankruptcy would be handled today, which is to reorganize the finances and prevent a complete shutdown of the operation.

Meanwhile, the Pennsylvania Folklife Society prepared to hold its 13th Annual Kutztown Folk Festival. We received considerable help from the then Secretary of the Department of Commerce, Thomas Monaghan, and the Commonwealth of Pennsylvania's Travel Bureau. The 13th Annual Kutztown Folk Festival was a great success and we were able to pay our creditors about one-third of the obligations owed. The Society's intention was to pay the balance of those bankruptcy debts from the proceeds of the next two years' Festivals.

During and shortly after that Folk Festival, unknown at that time to me, Alfred L. Shoemaker, with the knowledge of the rest of the Board of Directors, other than myself, planned to run a Second Harvest Frolic at Lancaster, Pennsylvania. At that point, all the major creditors were in favor of this action. In hindsight, the Frolic should not have been held.

This Second Harvest Frolic resulted in a second bankruptcy in which the Pennsylvania Folklife Society lost all that it had made at the Kutztown Folk Festival earlier that year. Therefore, the Society was in the same financial position as it had been at the conclusion of the First Harvest Frolic.

Now, a number of the major creditors thought that I should have stopped this Second Harvest Frolic, although they had originally been in favor of holding

it. In order to appease these creditors, my law partner and I personally endorsed a number of the bankruptcy obligations owed by the Pennsylvania Folklife Society. During both the 13th Annual Kutztown Folk Festival and the Second Harvest Frolic, I handled only the finances and Alfred Shoemaker directed the other operations.



*Theodore L.
Rickenback,
"Prof. Schnitzel"
Pennsylvania
Dutch Comedian*



*Bertha Rehrig,
"Maybelle"
Pennsylvania
Dutch Comedienne*

Phares Hertzog- Snake Man



*Earl and Ada Robacker-
Pennsylvania Dutch Antique Authorities*



*Freddie Bieber-Split
Oak Basket Maker*





Charles Wagenhurst-Tinsmith



Catherine Barley-Spinner

The following year, the 14th Annual Kutztown Folk Festival was a moderate success. As a result, the Pennsylvania Folklife Society was able to pay about one-fifth of its bankruptcy obligations. At the end of that year, both Dr. Shoemaker, for health reasons, and Dr. Frey resigned as Directors of the Pennsylvania Folklife Society.

I now faced running the 15th Annual Kutztown Folk Festival as the sole Director in charge. I had no choice but to operate a financially successful Folk Festival or pay off a number of bankruptcy obligations personally. We had four days of rain during the nine days of that Folk Festival and we just barely paid expenses. For me, the remainder of the 1960's was a surviving and learning experience in running the Folk Festival. However, through the Festival's operation and re-financing, the bankruptcy debts were finally paid off in the early 1970's. I must mention here that although it took seven years to pay off all the bankruptcy debts, all creditors were paid in full.

In its early years of association with Franklin & Marshall College, the Pennsylvania Folklife Society was helped and financed by that college. Due to the financial failures of operations at Bethel, Pennsylvania, and Selinsgrove, Pennsylvania, Franklin & Marshall College terminated its active association with

Maggie Oberholtzer-Strawmobiles

the Pennsylvania Folklife Society.

From 1958 through 1968, the Pennsylvania Folklife Society was basically on its own. Then, in 1969, Ursinus College, which is the present owner, began its affiliation with the Pennsylvania Folklife Society. Much of the credit for this affiliation must go to Thomas P. Glassmoyer, Esquire, an attorney and Trustee of Ursinus College, and to Richard P. Richter, President of Ursinus College. From 1969 until today, both Mr. Richter and Mr. Glassmoyer have been members of the Board of Directors of the Pennsylvania Folklife Society. My association with them has been and still is mutually beneficial and has contributed to the present success of the Kutztown Folk Festival.

The cost of putting the Kutztown Folk Festival together has more than quadrupled since my early years. After all expenses are paid each year, if any surplus exists, it goes to Ursinus College for its general educational purposes, with an emphasis on folklife studies.

I believe that one of the major reasons for the success of the Folk Festival has been the many people behind the scenes. These folks have never been given adequate credit, but they work hard to make the Folk Festival successful. Therefore, I would like to give credit to some of them now.

Daniel Boyer-Rug Maker





George Koch-Director of the Heidelberg Polka Band



Carrie Lambert-Mush Lady

First, I would like to acknowledge the carpenters. My first carpenter was the late Charles Arndt, who was succeeded by his son, Norman, now deceased. Today, Terry Hartman handles this operation. I also want to thank the electricians, starting with George Erb and his helper, Howard Geisinger. George's son-in-law, John Schaeffer, now supervises these duties. Next, I want to acknowledge George Adam and his assistant, George Kline, and their crew. These people make the setting-up and the tearing-down of the Folk Festival possible. They are also general handymen during its run. Jim White supervises the raising, maintaining, and removing of the tents which provide shelter for many of the Folk Festival's craftsmen and activities. Next, Luther Moyer has always handled all the plumbing work. Finally, throughout my tenure, Dr. Kenneth Lambert and his staff of highly qualified nurses have handled the First-Aid Station most admirably.

In publicity, for the past twenty-one years, I have been blessed to have Peg Zecher, of Zecher Associates, who, in my opinion, is the best in the business. She contends that she has grown to appreciate her ancestry more fully, since working at the Folk Festival.

For art work, I was very fortunate to have had the late Leroy Gensler as both an art editor and a warm personal friend. For the last nine years, Richard F.

Newton Bachman-Butcher



Kurr and I have shared that same warm relationship.

Over the years, I have used a number of fine photographers. In my early years, John Gates filled this position. For more than ten years, James R. Dissinger has taken most of the magazine, brochure, and publicity pictures. For more than two decades on a free-lance basis, George Harvan has visited the Folk Festival and submitted many excellent photographs. Lately, Theodore Schneider has joined our photographic staff.

For my first twelve years, Anne Denney handled the office at Kutztown. Since then, my daughter, Gail, has handled those duties. In addition, Gail was instrumental in the development of the Annual Quilting Contest. Now, she is working with Zecher Associates in the publicity field, as well as working in the Folk Festival Office.

The ticket sellers, ticket takers, parkers, clean-up crews, painters, rest-room personnel, and Quilting Building personnel are too numerous to mention by name. However, all have served long and faithfully and are deeply appreciated.

For me, Simon Lever is a very important personal and business associate. He is the head of a certified public accounting firm, which provides the magnificent staff that comes to the Folk Festival to handle our financial matters. From my shoulders, he has removed

Jacob Brubaker-Woodturner





*Mabel Snyder-
Soap Lady*



Claude Oldt-Spinning and Dog Power



*Harry Stauffer-
Printer*



James Younkin-Cooper

the complete responsibility for the handling of money and all other financial activities of the Pennsylvania Folklife Society. His never failing good advise, which I have not always heeded, has been a constant source of help. Without the excellent financial structure which he developed, I am certain that the Kutztown Folk Festival would not have survived.

I must also give credit to my law partner, David R. Eaby, for his forbearance in our law practice. While I spend approximately one thousand hours a year working on the Folk Festival and its operation, he has always adequately covered our law practice, so that it has never suffered as a result of my Folk Festival participation.

Finally, and most importantly, my wife and family have always supported me. My younger daughter, Thelia, has literally grown up, while working summers at the Folk Festival in many different capacities. Over the last nineteen years, my wife, Joan, has changed the entire look of the Folk Festival. Her artistic flair and appreciation of arrangement and design have accomplished this difficult task. We now have planning, organization, and allocation of space. All of these things were, at the beginning, done in a hit-and-miss, haphazard fashion. During her first few years, I remember Joan stapling oil cloth onto the tables in the tents on the Commons in the pouring rain at 5:00 A.M. on opening day, after having helped to hang quilts until 1:00 A.M. and 2:00 A.M. the night before. During all the years, she has often worked twelve and sixteen hour days to insure the Folk Festival's proper set-up. She also helps me to plan the Folk Festival's *Pennsylvania Folklife* issue, which you are reading now, and our brochure. For both, she supervises all the photography. She also oversees the dismantling of the Folk Festival Grounds, In general, Joan is most understanding and supportive of all the time that I spend on Folk Festival matters. The original Director, Alfred L. Shoemaker, was a bachelor and could devote unlimited time to this project. I am convinced that no married man could run this Folk Festival without the total and complete involvement and support of his wife and family.

The Kutztown Folk Festival does not have what Williamsburg, Sturbridge Village, and other similar complexes have, which is great buildings of museum quality. Our strength is our plain, down-to-earth, Pennsylvania Dutch participants. They make the Folk Festival what it is!

Joining the important behind-the-scenes workers, whom I have mentioned, are our talented and unique craftsmen, who received attention in the two previous articles on the Folk Festival's history.

Along with them, as "limelight" participants, are the musicians and the dancers, those portraying Amish pageantry, and the demonstrators, who illustrate the many facets of early Pennsylvania Dutch life: such as soap-boiling, apple-butter making, weaving, lace making,

beelore, snake lore, and bread baking in an outdoor oven. Speaking of bread, we would be unable to have a successful Pennsylvania Dutch Festival without our expert cooks from near-by churches, service clubs, and granges, for FOOD is a main attraction.

It takes all of us, working together as a team, to produce a Folk Festival, of the scope and importance of the Kutztown event. I do not believe that anyone can attend this event and not get to like these warm-hearted, down-to-earth, hard-working, Pennsylvania Dutch people. After an eight-day visit, *National Geographic Magazine*, Volume 143, Number 4, April, 1973, referred to the Folk Festival as, "actually more than 'just for nice,' the Kutztown Festival in July is education gaily packaged as a celebration."

And that is true, for the Kutztown Folk Festival is to educate as well as entertain. On the Seminar Stage are programs delving into our history, life-styles, religion, and crafts. The Hoedown Stage features our expert dancers; on the Main Stage is the fun-loving side of the Pennsylvania Dutch,—their humor and their dialect songs. Authentic replicas of the country church, a one-room school, a country butcher shop, an herb garden, and an old-book shop add to the educational aspect.

Because we are a closely knit people, we remember many of those who were important to past Folk Festivals, but who are no longer a part of our celebration. Some of them are pictured throughout this article, all of whom "I remember well!"

Thirty-five years is a goodly number of years to have existed and the Kutztown Folk Festival is proud of its history.

What is ahead? As long as there are Pennsylvania Dutch folks, who are dedicated to the lore and folkways of their ancestors, and a way of life that has contributed much to our America, there will be a Kutztown Folk Festival. With the help and guidance of Ursinus College, I believe that the Pennsylvania Folklife Society will continue to offer the Folk Festival to all Americans, will continue to educate and entertain, and will continue to perpetuate the life and customs of a proud people, the Pennsylvania Dutch.

John Brendel-Hangman



John Kline-Williow Basket Maker



Anna Henry Mertz-Funnel Cake Lady



FURNITURE GRAINING



By
Barbara
Strawser



My earliest memories of painted, grained furniture are renewed each time I pick up a brush, a feather, or corncob to work on a piece of furniture. Sunday dinner was always spent at my father's parents and my grandparents, Reinholds, Lancaster County, home. As the sun sang through wavy-pane windows, there was color everywhere. Blooming plants, begonias on one

window sill, crown of thorn on the other were in a room where we sat on smoke decorated chairs of green at a red table looking at two painted, grained corner cupboards, brown in the one corner and red-grained in the other corner. The red one was from my Grandfather Gottshall's family. The brown one was from my Grandmother Klapp's family. My interest in

painted, grained furniture has continued over the years. In my own home I have collected and now live with painted furniture throughout the rooms. On several occasions, I have been fortunate to see early houses in Berks County that contain original painted grained woodwork.

For those who are not familiar with what is meant by graining, Webster defines it as "painting in imitation of the grain in wood or marble." However, we use the term graining quite loosely in that we use the same procedures but not to always give a wood grain or marbleization. We have learned we can be more decorative by using a sponging design, which is not really graining; or we can use a feather, but not to imitate a wood grain as much as swirling the feather to give graceful, flowing lines.

Painted graining could be strictly imitative or it could be highly fanciful thus creating an illusive air in its decoration. Some painted grained furniture suggests the burlled veneers and inlays of finer furniture. This suggestion is typical of Eighteenth Century graining, which was more indicative than exact. Cedar graining, which was lighter than mahogany, and mahogany graining were the two popular types in the 1700's, as was marbleizing. It was not until early in the Nineteenth Century that exact copies of numerous woods became widespread. Even lowly knots progressed from swirling abstraction to literal simulations.



Barbara grains large or small pieces with equal skill.



Graining adds an interesting finish to an old piece of furniture.

Graining was done by several types of people in New England as well as in the Pennsylvania Dutch area. Probably one of the best known areas is the Mahantango Valley of Pennsylvania. The vibrant colors of red, orange, blue, blue-green, and ivory seems to always sing out, "Mahantango Valley." Even though a lot of "regular" decorating, using several different colors came from this area, there are many pieces that incorporate the art of graining.

Furniture-maker Rupp, from Lancaster County, Pennsylvania, used graining extensively on his cupboards. The large "stand-outish" swirls which he used were a dead give-away for spotting his furniture from a distance, even though a lot of his work was signed. We could list a few other makers who used graining. Then again, there are several who have not been identified as yet. It is always fun to look at old pieces to try to decide what locale they came from and whose hand grained it.

Examining old grained-ware and trying to decide what objects were used to give the designs is also a big challenge. As you may know, the most popular items used were corncobs, feathers, putty, sponges, or material used in sponging. Sometimes, one can tell that two or three different items were used on the same piece. It appears that many times the decorator used what was easily accessible to him.

At the Folk Festival I will be demonstrating the Art of Furniture Graining. I will be showing the different colors which can be used and how to apply them for the best results. The base color is the decorator's choice while the graining coat is usually a darker, umber color. Other variations are possible.

Please stop in to see me where I will be glad to discuss the procedures and variations in more detail. With materials at hand, a better understanding can be had by the novice.



Old Fashioned Clear Toy Candy



Prior to World War II, every town in the Pennsylvania Dutch Country had a confectioner who would make and sell clear toy candy. During the war, many of their molds were collected for metal during the scrap metal drives. Thus were lost many hundreds of different shapes such as trains, irons, baby buggies, cats, mice, birds, grasshoppers, dogs, and squirrels.

With the advent of the Bicentennial, I started a research project from which I hoped to produce a family history for our children, David, Mary, and Michael. During my research, I found that George Philip Dotterer, my immigrant ancestor, purchased land in 1722, in Montgomery County, Pennsylvania. In the same publication where I found that information, I found a recipe for clear toy candy. This article jogged my memory.

In the 1930's, the Sauppe Candy Company sold their original plant to the Mrs. Smith's Pie Company. Then, they moved into an old blacksmith's shop, which was located near my boyhood home in York, Pennsylvania. At Christmas time, my sister, Joan, and I would visit this sweet shop, where my cousin, Bill Steckler, showed us how to make clear toy candy.

When I saw that recipe, I knew I had to show my wife, Eleanor, and our children clear toy candy. We bought some of the production made candy; it was not the taste I remembered. After finding seven molds, we made some candy. At the Folk Festival as one lady said, after tasting some candy we had just made during a demonstration, "Mr. Dudrear, that is the taste I remember!"

by **Eleanor & Albert
Dudrear, Jr.**

In the autumn, after Thanksgiving, on clear, cold days, we start to make our clear toys. The cold weather, during the Christmas season, is critical to the production of clear toy candy. It is most important to remove your cooling candy from the warm kitchen. Heat and humidity are natural enemies of clear toy candy; they cause crystallization of the sugar and turn the candy cloudy and sticky.

The early makers of clear toy candy used cream of tartar to retard crystallization. However, we found that when we used cream of tartar, the candy hardened too quickly. The candy must remain soft for a time, so that we can get the intricate pieces of candy out of their molds.

Today, clear toys are made from sugar, cornsyrup, water, and some natural food coloring. In New England, some manufacturers use barley sugar, with which it is easier to work. However, barley sugar does not provide as clear a texture as does regular sugar. In New England, clear toys are called "barley pops" and have flavors added.

When making yellow colored candy, you do not need to add yellow food coloring. The syrup turns a golden yellow in the cooking process. In the Pennsylvania Dutch Country, clear toys are not flavored; however, everyone seems to think that red tastes best!

At first,, we greased our molds with Crisco, lard, corn oil, and butter, but we had nothing but trouble. Then, we tried mineral oil, but we broke about ten percent of the pieces. Finally, in an old book, we found a solution, sweet oil. Without success, we tried to find sweet oil. Finally, we asked a pharmacist friend and he told us that sweet oil was olive oil, which did the trick. We now have no trouble getting our candy out of the molds. Without leaving a taste, it also puts a finish





David carefully pours the hot candy liquid into the molds, while Michael places the sticks.

on the candy. We use only the finest olive oil from just the first pressing.

On new molds and cast iron molds which have been washed clean, we have to oil the molds until they acquire a patina. We must also be sure that the molds fit tightly, so that no flashing will occur. Flashing is the candy that flows between the parts of the mold.

As far as we can determine, molds were first made of a composition metal. Later molds, made of cast iron, usually are not as sharp and detailed, as molds made from the composition metal. The composition metal molds were easily reproduced in local foundries in cast iron. Therefore, we think cast iron molds are reproductions of the composition metal molds, although they are old. We also think molds made from aluminum are also reproductions.

One company, which produced molds in Philadelphia, Pennsylvania was T. Mills & Brothers. This company made about three hundred different small molds and about one hundred and twenty different large molds. Because composition metal molds were made in Philadelphia, Pennsylvania, we have noticed that confectioners in and near that city use only composition metal molds, which were easy to obtain in that area. The farther you travel from Philadelphia, Pennsylvania, the more you find confectioners using cast iron or aluminum molds.

Clear toys were often given as gifts to good children at Christmas time. The candy, and other small gifts of nuts and fruit, were supposed to be delivered by the Christ Child, or *Christ-Kindel* in the Pennsylvania Dutch dialect. Clear toy candy was known as *Dierich orde glass*, or animals of glass in the Pennsylvania Dutch dialect. After a time, *Christ-Kindel* came to mean not only the gift giver, but the gift as well. Therefore, clear toy candy also became known as *Christ-Kindel* in the Pennsylvania Dutch dialect.

Our family has become collectors of clear toy candy molds and makers of clear toy candy. Since 1979, we have used our molds to demonstrate the art of clear toy candy making. We have been part of the Kutztown Folk Festival for the past three years. If you would like to ask any questions, or would like to watch us make clear toy candy, or would like to sample the finished product, please stop at our tent which is located on the Commons. We will be glad to see you and to talk with you.



Clear toy candy is available in many shapes and sizes at the Festival.

In the following recipe, you may use cream of tartar or corn syrup. If you use cream of tartar, you must cook the candy to 320° Fahrenheit on a candy thermometer. If you use corn syrup, you must cook the candy to 280° Fahrenheit on a candy thermometer.

CLEAR TOY CANDY

2 Cups sugar $\frac{2}{3}$ Cup water
 $\frac{1}{2}$ Teaspoon cream of tartar OR $\frac{1}{3}$ Cup corn syrup

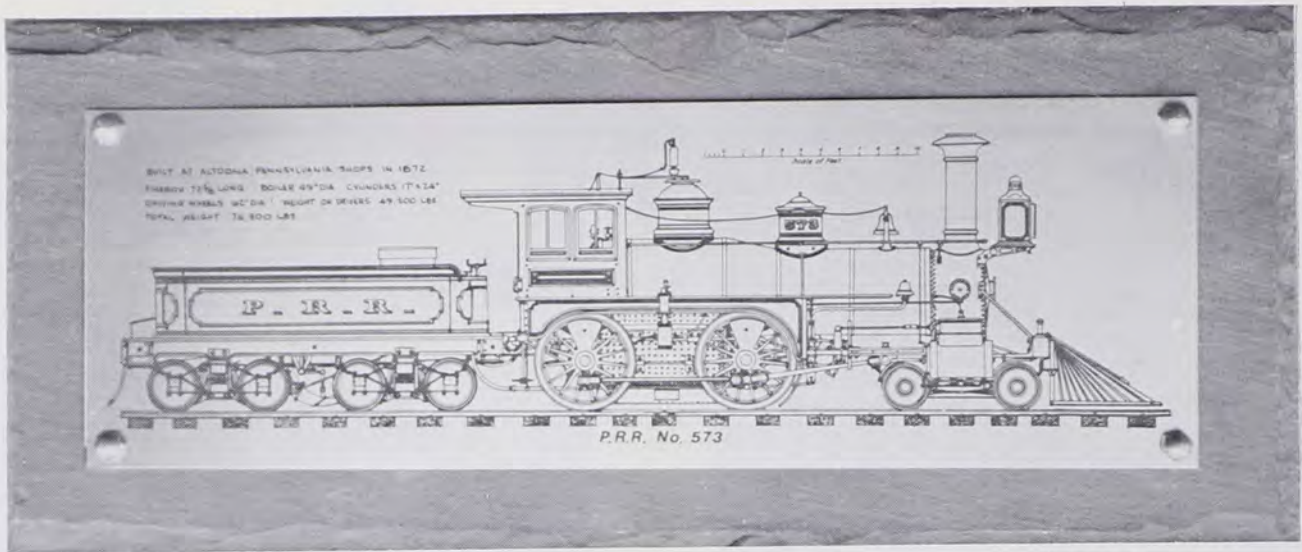
Combine all the ingredients in a heavy copper saucepan. Stirring constantly, heat over a low heat, until the sugar is completely dissolved. Then, increase heat and cook to 10° Fahrenheit below recommended temperature. Add a few drops of any color of food coloring; it will mix itself. When mixture reaches recommended temperature on a candy thermometer (see above), pour it into molds which have been well-greased with olive oil. Allow the molds to cool before removing the candy from them. You may also pour the cooked syrup into a well-oiled muffin pan or onto a cookie sheet. Once cool, you can break the large piece, from the cookie sheet, into bite-size pieces.

A distant relative of clear toy candy and another winter favorite is moshey, or *mojhy* in the Pennsylvania Dutch dialect. Here is the recipe that we have for it.

MOSHEY OR MOJHY

2 Cups dark corn syrup (Karo in the blue bottle)
 1 Cup granulated sugar 1 Tablespoon butter
 1 Tablespoon vinegar $\frac{1}{2}$ Cup broken walnuts

In a large, iron skillet, cook the combined ingredients slowly to 280° Fahrenheit on a candy thermometer, without stirring. When mixture reaches that temperature, pour it into small, well-greased moshey pans or a cookie sheet. Be sure to use olive oil, for the best results. After cooling, candy on the cookie sheet can be broken into bite-size pieces.



Etched brass, mounted on slate, makes a great wall hanging.

METAL ETCHING

by EDWARD EIRIKIS

The word "Etching" is derived from a Dutch word which means "to eat." Etching is a method of cutting lines into metal using chemicals to bite into and eat away the metal in selected areas. Engraving is somewhat similar in that metal is also removed. However, the lines are cut into the metal physically with a tool that scoops out and shaves away the metal.

Etching, in one form or another, was practised at least as early as the Fifteenth Century. Decorated metal pieces, particularly armor, are excellent examples of chemical etchings by craftsmen of that era. Iron, the metal initially used in the early stages of etching, and the primitive protective coatings used, did not allow for fine detail. But the results were dramatic and exciting never the less.

By the Seventeenth Century, as techniques and metals improved, artists saw the possibility of producing prints from their works. They started to experiment with etching. They would clean a flat, metal plate. Then, using a dabber, apply a thin layer of an acid-resistant coating. The coating ranged from the pitch of pine trees to a more sophisticated mixture of waxes, resins, and varnishes. Often, the coating was blackened with smoke, in order to make the artist's lines more visible, as the plate was being scribed for etching. The prepared plate was now ready for the artist or craftsman to remove the protective coating in areas where the metal was to be etched. Using a needle or stylus, they would have scratched their designs just through the coating, exposing the bare metal. The plate was then placed into an acid bath, which would attack and bite into the exposed metal that was no longer protected by the coating.

The depth of the etch does not depend on the pressure applied, when the design is scratched through the coating. Rather, it depends upon the length of time the bare metal is exposed to the chemical bath. Therefore, even the most delicately scribed lines can be etched into a hard metal with no more force or effort than is required to make a pen and ink drawing.



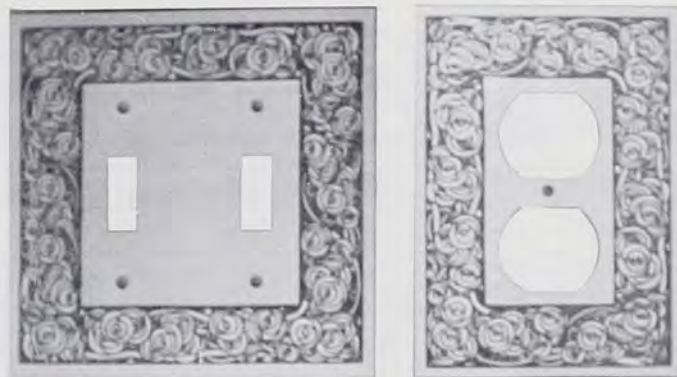
The author demonstrates the unusual craft of metal etching at the Festival.

Both artists and craftsmen have discovered and used chemical etching to add a new dimension to their work. The artist designs and makes his etching to produce prints from his etched plates. These prints are also referred to as "Etchings." The craftsman designs his etching to decorate the metal which is finished and fabricated into a piece of art itself, and not used as a tool for other purposes. We refer to these decorative, chemically etched pieces as "Metal Etchings."

Although working with brass almost exclusively, we run into enough variables to make it a constant challenge to produce a flawless, etched piece. The most critical part is in the application of the chemical resistant coating and the finishing of the etched piece. The actual etching is nothing more than placing the prepared piece into a chemical bath and allowing the acid to eat away.

The acid-resistant coatings are available in a number of compounds. The more popular have an asphaltum base and are relatively comfortable to work with. These can be applied selectively by stenciling, screening, and dabbing. Also, a specially formulated, light-sensitive emulsion can be used. We use all these methods and, occasionally, a combination of them. It depends upon the type and use of the etching.

For those who might be interested in trying their hand at etching, I would suggest starting at a good art or craft supply store. There are a number of coatings and etching solutions available; they are relatively easy to apply. However, make sure you follow directions carefully, especially when working with the etchant, or acid, and its disposal.

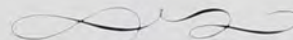
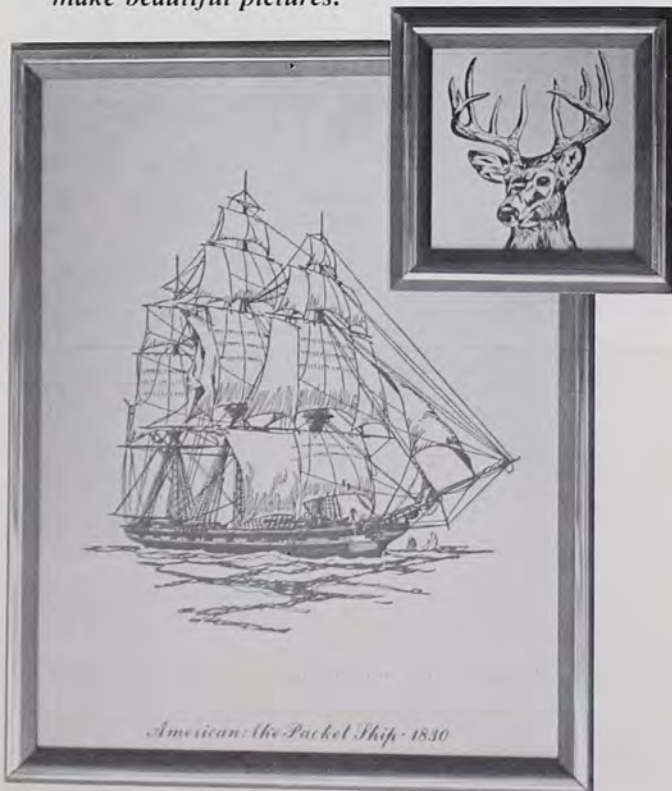


Etched brass switch and outlet plates will brighten up any room.

When designing an image for etching, it should be kept in mind that when the chemical bites into the metal, it eats in all directions. Therefore, an etched line will not only get deeper, but will also become wider. This undercutting can cause two or more adjacent fine lines to become one wide line and, thus, can ruin the intended design. However, this only happens on deep etching. On a shallow etch, undercutting is not a problem.

In theory, any material can be etched: metal, glass, plastic or even say, stone. The key is to find the proper combination of a chemical that will eat into the material and a coating which can be applied to protect that material from the chemical in areas not to be etched. Finally, the protective coating must be removed, without damaging either the material or the etch. Not all combinations of chemicals and coatings are known for all materials, but the possibilities are definitely there.

Framed brass etchings make beautiful pictures.



On the Festival Common, Malcolm Jones, demonstrates hand engraving of brass and German silver. He hand crafts buckles, doorplates, medals and etc. Be sure to see the traditional glass suncatchers made from Malcolm's handmade moulds.

STENCILING



by GERRI SPROESSER & CAROL NAGEL

The process of stenciling is as ancient as it is elementary a means of reproducing design by applying paint through shapes cut in an impermeable material. This same process is the means for designing textiles in the South Sea Islands, creating exquisitely complex Japanese textiles, applying warning words on macadam roads, and simulating wallpaper on the plaster walls of early American homes.

The earliest settlers in America lived a life of hardship, wherein all their energies had to be directed toward survival. Their homes were rough-hewn and their households functional. As time passed and this land became more settled with towns, villages, and roads, the harshness of life moderated. By the time the Americans had won their war of independence against Great Britain, many people in the towns and countryside were interested in decorating their homes. The urge to decorate was partly a continuation of European folk art tradition and partly a desire to be fashionable and impress one's neighbors with one's prosperity and style.

The Americans looked to England and Napoleon's France for the current fashions and saw that wallpaper using classic motifs was the height of style. Wallpaper was produced by use of stencils, and was produced in rolls as we do today. Unfortunately, when the cost of a six-month ocean voyage and transportation of the heavy rolls of paper in this country was added to the original cost, the wallpaper became exorbitant. Even when American companies began to produce wallpaper, it was out of reach to all but the city dwellers, because of the expense and weight of shipping.

Yankee ingenuity not to be underestimated, some unrecorded artisan or decorator had the inspiration to eliminate the paper and stencil the wallpaper designs directly onto the wall. Thus, an artisan could travel to even the most remote farmhouses with a light pack of stencils, which were made of leather or oiled paper, packets of dry pigments, which he would mix with milk from his client's cow to make paint, and a few brushes. The idea caught on quickly and soon there were many stencilers traveling through the countryside. They would stop at villages and do stenciling for as many



customers as they could find. They often worked for only food and lodging and brought the news and gossip from their previous stops. Generally, the names of the itinerant stencilers are unknown, but certain ones have been identified by characteristic designs and their travels can be mapped sketchily. Some of these men were skilled designers, others were very clumsy and had little artistic sense, but all left rooms that were cheerfully decorated.

Some of the designs followed the European style of the Federal period: swags, tassels, and formal urns. The majority of American walls were stenciled with designs of vines and leaves, trees and flowers from the local environment, or geometric designs. Certain designs enjoyed popularity for their meaning as well as their form. One example is the pineapple, which is a symbol of hospitality, is based on the New England custom of placing this fruit from the Pacific Isles at the front door to indicate that the seafaring head of the household was home and receiving guests. The weeping willow tree, used as a symbol of sadness in mourning pictures, was transformed into a symbol of immortality. The American eagle, often with stars corresponding to the number of states in the Union, was extremely popular with the proud patriots of the new land. Similarly, the bell, which was traditionally representative of a joyous occasion like a wedding and, in this context, often used in stenciling bedrooms, became popular as a symbol of liberty.

When the Americans decorated, they went all out. They used strong colors; the colors we now consider to be "colonial" are really faded versions of rather intense hues. Also, when they stenciled a wall, they often covered the entire wall with broad and narrow borders. The walls were divided into panels and filled with individual spot designs. In so doing, they were following, and probably exaggerating, the placement of designs in European Wallpaper. They would place a broad, 6-inch, band of design around the top of the wall; this is called the frieze. Smaller borders, 2-3 inches wide, were used to outline the architectural features of the room, around the doors and windows and above the wainscoting. Vertical borders accented the corners and divided the wall into sections. Special attention was given to the area above the fireplace, called the overmantle. When possible, densely placed designs were used in the dado, beneath the chairrail. Many different designs were used in one room and all were the same color combination. Thus, a sparsely furnished room came alive with color and design.

Not only were walls stenciled by early American artisans and housewives, but floors and floorcloths, bedspreads, boxes, table mats, and chests as well. Because stenciling was a quick technique, a lot of decoration could be enjoyed with minimal effort. Wooden floors were stenciled with borders and repeat designs, reminiscent of carpeting. These could be touched up as they became worn from use, as long as the original stencil was available. Floorcloths were an inexpensive, but beautiful, floor treatment. These very durable cloths are considered the forerunners of linoleum; heavy canvas was prepared, painted, and decorated, then protected with several coats of varnish. An advantage they had over the stenciled floor was that they could be moved to a different room or even rolled up and moved to a different house. Originally imported from England, floorcloths were soon being produced by local craftsmen and by ambitious housewives. There is even mention of a floorcloth in George Washington's household expenses in 1796.

Decorating the home with stenciling is enjoying a great rebirth in modern times. We value our heritage and are constantly learning more about the daily lives of our forebears. We also, in this post-machine age, value hand-made things more than ever before. We also appreciate the versatility of hand stenciling that can be adjusted to the particular needs of any room, in a way that standardized carpeting and wallpaper cannot.

About five years ago, Carol and Gerri became interested in stenciling. We had both always been interested in antiques and history, so it was a short step to becoming involved in an historical art process. For 20 years, our husbands have worked together teaching art in a public high school, so the friendship was a long-standing one. One February evening, the Nagels went to the Sproessers house for dinner and stayed for three days, thanks to an unforecasted blizzard. During those leisure locked-in hours, Carol and Gerri decided

to try their hands at stenciling the walls of Gerri's laundry room. It looked great, it was intriguing and fun, and the possibilities opened before us. Before long, we had developed a craft line of stenciled wooden boxes and trays, pillows and placecloths, as well as our own collection of wall stencil designs.

Besides borrowing designs from various folk art sources (woodcarvings, chalkware, weathervanes, toys), we enjoy being part of a tradition that decorates for the pure pleasure of it. We both love our homes as the center of family life and lavish much decoration on them. Everything we make comes from Gerri's basement workshop or Carol's kitchen. These things are meant to be used and to delight the eye. Consistent with the spirit of folk artists, we work within limitations while contributing our special variation to the body of tradition.



A stenciled frieze decorates an old room.



A stenciled floor brightens a hallway.

Carol and Gerri have developed a catalogue of 104 stencils, pre-cut from mylar, which they sell to people who wish to try their own hand at stenciling. They offer you these 10 tips for successfully stenciling a room:

1. Prepare the walls with a flat latex paint.
2. Determine the stencil pattern and areas of the room to be stenciled. Consider a stencil made of mylar; it is easiest to use. Examine the architecture of the room; emphasize its positive features such as a lovely fireplace or beautiful windows.
3. Choose colors which coordinate with your color scheme. Acrylic paints work well because they dry quickly and are available in a lovely selection of colors.
4. Use a good quality stencil brush, preferably a natural bristle brush of sufficient size, to save time and energy.
5. Use very little paint. Tap off the excess onto a paper plate or paper towel.
6. Work first on paper to become familiar with the stencil and to judge your choice of colors.
7. Tape the stencil to the wall with masking tape. Apply the paint with a tapping or swirling motion. Continue with the first stencil before beginning with additional overlays.
8. Clean the stencil as frequently as necessary so that guide lines and register marks are visible.
9. Thoroughly wash the brush between colors. Squeeze excess water from the brush with paper towel.
10. Remember any errors can be wiped off with a wet paper towel if acrylic or latex paint is used. Serious errors may be touched-up with background paint.

BASKETS

& BASKET WEAVERS



Basketry is the oldest craft practiced by man. The weaving of modern baskets was first done by primitive man and, to this day, no machine can duplicate a man-made basket.

Basketry is a form of textile art and differs from textile weaving in that weaving has been mechanized, while basketry has remained a hand process. Each basket, then, is as different as the person who weaves it and, thus, has a personality of its own.

The men of the eastern basket-making tribes found or produced the raw materials and assembled coarse baskets. The women from these same tribes were the weavers and designers of the fine baskets. However, now at the Kutztown Folk Festival, we have men and women working together on all aspects of basket-making.

Arline and Clifford Althouse, the rye-straw basket makers at the Festival, are from Lancaster County, Pennsylvania. They first learned to make rye-straw baskets by attending classes conducted by Carl Ned Foltz, who was the rye-straw basket maker at the Kutz-

by **VIVIAN ARON**

town Folk Festival for a number of years. As they improved, Arline and Clifford assisted Ned at the Folk Festival in demonstrating the artistry of rye-straw basketry. Then, in 1982, Ned relinquished his position as rye-straw basket maker for other crafts. Arline and Clifford receive help from their son, Jay, who lives in Allentown, Pennsylvania, and from Betty Buckey of Oley, Pennsylvania.

They are interested in any type of basket making and make baskets using one-quarter inch flat and round reed. In addition to baskets, they are interested in a number of other crafts and are followers of a number of craft shows.

Rye-straw was once used almost exclusively in Pennsylvania; it is believed to have good resistance to rot as well as an ability to repel rats. This type of basket was used primarily for storage hampers, beeskips, and bread-raising baskets.

Darryl and Karen Arawjo, the white-oak basket makers at the Kutztown Folk Festival, reside in the Pocono Mountains of Pennsylvania.

Darryl always enjoyed working with wood. One day, after he read a Fox Fire book on how to make white-oak baskets, he went out for a log, tore it apart, and, by the middle of the night, had a little egg basket.

The Arawjo's make traditional and original baskets in over fifty styles from miniature to large baskets. Karen specializes in rib styles; Darryl has his own version of the Nantucket Lightsch basket. Other baskets which they make include: melon, egg or buttocks, lidded sewing, and trapper's packs. They collect the logs and Darryl splits all the white oak, which they use to weave their beautiful baskets.



The author demonstrates the weaving of her unique baskets on the Festival common.



Vivian Aron, who creates willow and vine baskets at the Folk Festival, lives in the Oley Valley of Berks County, Pennsylvania.

Vivian first learned basket weaving as an exchange; she taught Diane Kennedy of Boyertown, Pennsylvania, how to knit in exchange for instructions in round reed weaving. Since that August of 1979, her interest has become overwhelming.

Vivian went to the local library and researched basket making. After extensive research of materials, uses, natural dyes, and fibers, Vivian set off to gather and to grow the materials she needed for her basketry. In her reading, she learned that Pennsylvania and Europe were known for their willow basketry; the local Indians were known for their grasses and dyes, so she decided to concentrate on those things.

All of Vivian's baskets are original designs and combinations of materials. A few are: Spoon, lidded, market, laundry, table top, and miniatures. The materials she uses include wisteria, sea grass, rattan, and willow. With the exception of sea grass and rattan, everything is picked locally. Rattan, which grows in the tropical forests of the East Indies, is a climbing palm with long, tough stems and long thorns, which are stripped, when it is harvested.

Willow is the main fiber of Vivian's baskets. Willow must be planted in a moist patch of ground and pruned back each spring to a foot above the ground. A mature, five-year stump should yield up to twenty osiers, which should be from two and one-half to twelve feet long. When ready to use, the willow is harvested, stripped, and soaked for twenty-four hours.

The pond, by which Vivian weaves, has been used by basket weavers since the mid-Nineteenth Century. As a result, the road which passes this pond is known as

Basket Road. Living near to and working by Basket Road has enriched Vivian's knowledge of growing and using willows. Weather permitting, Vivian works here from sun up to sun down. Her materials must be kept wet, so that they can be easily worked into the desired basket shapes. Dry willow or vines would break rather than bend into the proper shape. While working at the pond, Vivian has no electricity and is not bothered by a telephone. Once the basket is woven, Vivian usually adds a few finishing touches.

Baskets may be dyed with tumeric, roots of a barberry bush, pokeberries, red beets, cranberries, cochineal, log wood, purple cabbage, grape concentrate, and procion, which is a dye made for natural fibers. Upon completion, all baskets are dipped into a solution made from cooked walnut hulls; then, with a wood burner, they are signed and dated.

Various guilds and organizations promote and sell hand-worked products, but there is little emphasis on basketry. The reason for this is that craftsmen can not weave as many baskets as people want to buy, so the supply falls short of demand. They do not have to promote baskets, which already have a tremendous following.

Assisting and demonstrating with Vivian at the Folk Festival is Jerry Evans, who owns the land and cultivates the new willows which grow near the pond. Jerry has designed several of Vivian's baskets; the most popular design is his fruit basket. During the Kutztown Folk Festival, Christine Moore and apprentice, Aaron Ray, whose speciality is round reed basketry, also assist Vivian.

If you have any questions to ask any of the basket makers at the Kutztown Folk Festival, just stop and talk with them. They are all located on the Commons.

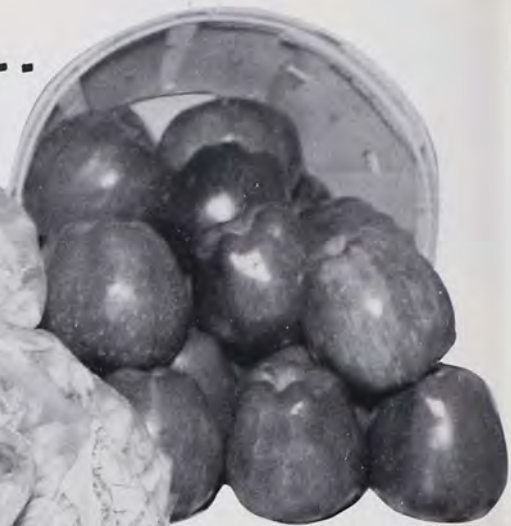
Clifford, Arline, Jay, and Betty form a busy quartet of rye straw basket weavers.



Darryl and Karen Arawajo weave unusual split oak baskets.



Apple Butter... then & now



Apples, schnitz (dried apples) and apple butter available at the Festival.

In the fall of the year, "When the potatoes are all picked, and the corn is all husked, it is time to make apple butter." That was my grandmother's way of saying it was time to get the job done. It was not really a job to the old timers, because they made a labor of love out of the project and usually had an apple butter party.

When the apples were ready to be harvested, they were picked and brought to the house to be sorted and stored. The pickouts were used for cider and the next best ones for apple butter. The good apples were stored for winter use. Some farmers had a ground cellar, also called a cool cellar, for storage. Some had enough animals in their barns for warmth, so the apples would not freeze; therefore they would store them in a corner of the barn. Some people just kept them in the house cellar. Usually, there was no furnace in the cellar, so it had a cool temperature for storage.

Just as now, they found many uses for apples: pies and other baked goods; apple dumplings, which are a complete meal; dried apples, which I will tell you about later; apple sauce; as part of fruit salad; and of course, apple butter. I guess I should mention apple jack, although it has always been illegal to make. There was a time when that product was made in isolated places.

My grandmother would designate the day for making apple butter and would invite friends and neighbors to come to the apple butter party. The women would peel, core, and cut the apples. Once the sliced fruit

was ready for cooking, it was placed in containers filled with cool water overnight. The water kept the sliced fruit from turning brown. Early the next morning, at four or five o'clock, the men filled a large copper kettle with cider and boiled it down to about one-half. It must be emphasized that a copper kettle, not an iron kettle, must be used. The chemical reaction between the acid content of the apples and the iron would make the food inedible.

After the cider was boiled down to one-half its volume, which takes several hours, the sliced apples were added to fill the copper kettle. This mixture was boiled a long time, as long as six to eight hours, and had to be stirred all the time, as it scorches very easily. It takes very little sugar to make it sweet enough, because of the natural sugar content from the large amount of cider. Some people like cinnamon and cloves added

by
**Marie
George**



for a spice flavor. Another delicious touch of flavor is sassafras. It is a tree which grows along fence rows; the root is dug, cleaned, and brushed. My grandmother put a piece of this root right into the mixture, while it was cooking. Care must be taken, so as not to get too strong a sassafras flavor. When the apple butter is thick and dark and does not show any sign of fluid when tested on a saucer, it is finished. My grandmother would ladle the finished apple butter into gallon crocks and tie a newspaper over the top of the crock for a lid, in order to keep out insects. She would store these crocks in the attic. The apple butter would not spoil; it would keep until spring, even if it froze. By spring, last fall's apple butter would be somewhat dried out. However, the left over apple butter could be reconstituted by adding a small amount of water and heating it slightly on the stove. However, it had to be used before the summer heat arrived.

To make apple butter at the Kutztown Folk Festival, we try to do it as closely to the way our ancestors did, as we can. However, to show the complete demon-

stration every day, we must do the job slightly differently.

To begin, we must have a tart apple, such as a wine-sap, MacIntosh, or Rome, just to name a few. A sweet apple, like a red delicious, does not cook into a sauce; it remains a piece of apple even after cooking it a long time. We have a paddle stirrer with a ten-foot long handle, so that the person stirring the pot is far away from the heat of the fire. The fire under the kettle must be watched continuously. It must not be too hot or too low, but just hot enough so that the contents will boil all the time. Wood is used to keep the fire going.

Every day, six to eight people peel, core, and cut two bushels of tart apples. We boil them in six gallons of cider for about five hours. At the third or fourth hour, we add cinnamon and cloves, two pound of brown sugar, and two teaspoons of sassafras oil. The apple butter we make must be canned and sealed to keep over the winter; it is not quite as dark as my grandmother's, but we are close to the delicious flavor and texture that she had.



The ladies of Belleman's Church start the apple butter making by peeling, coring, and cutting the apples into small pieces.



The apples are added to boiling cider, sugar and spice, and constantly stirred in a large copper kettle, suspended over a constant heat wood fire.

The Dry House, Too

Opposite the apple butter demonstration is the "Dry House," which is a very small building, about four or five feet square, with a small wood stove in the center. Wire screen shelves which slide in and out are used to dry foods. To dry apples, each apple is cut into eight pieces, called schnitz. There is a story that goes like this:

Cut the apple in half, then cut the halves in two, then you have quarters, cut these in half and you have "schnitz."

Tart apples are dried with their peels and sweet apples are dried without them. My grandmother had a drier to put on top of the stove, which she used for drying her foods. Foods can also be dried in a very low oven. Other foods which can be dried are string beans and corn; they must be cooked slightly first, drained, and then dried. Cherries, apricots, peaches, and parsley are dried raw. When drying fruits, the pits must be removed; then, the fruit is cut in half, but not peeled. Cherries are dried whole. All dried fruit can be eaten as a snack or soaked in water and brought to a boil for pies and desserts. We demonstrate some of these drying techniques daily.

The apple butter and the dry house demonstrations at the Kutztown Folk Festival are manned by the members of Bellemen's United Church of Christ. About ten years ago, the congregation decided that they would like to get involved in the Folk Festival. However, the Folk Festival had no openings for them. Eventually, Pastor Sutliff was instrumental in getting information and learned that the apple butter and dry house demonstrations were available. After their first year, the congregation fell in love with the project and now look forward to future years. This type of folklore is inspiring to the older church members; some history is

Bellemen's United Church of Christ, Mohrsville, Pa.



One of the ladies from Bellemen's Church checks the drying process in the Festival dry house.

reborn in many of them. They want to continue as long as they enjoy it.

Bellemen's Church is a beautiful, large, country, union church, which is located in the hills near Centerport, Pennsylvania. Their membership is very active; their choir presents cantatas and other musical works. They own their bus, which is driven by Pastor Sutliff. The Boy Scouts, the choir, the participants at the Folk Festival, and other church related groups use it. The congregation holds picnics, suppers, and an annual bazaar; they have good cooperation and participation. Daniel Spatz and Norman Boltz are two of the key people that keep things running smoothly at the Kutztown Folk Festival. Please stop at the apple butter or dry house demonstrations. The members of Bellemen's United Church of Christ will be glad to answer your questions.

Here is an easy recipe for you to try at home. Since it uses only small amounts of each ingredient, you will need only a four quart saucepan.

Crock Pot Apple Butter

- 2 Quarts apple sauce
- 1 Cup cider or apple juice
- ¼ Cup brown sugar
- 1 Teaspoon cinnamon
- 1 Teaspoon cloves
- 1 Drop saffras oil (optional)

Bring the apple sauce and juice to a boil and remove lid. Continue boiling until the contents are thick and brown. It may take up to 10 or 12 hours, so I recommend a crock pot. Stir occasionally. When about three-quarters finished, add spices and sugar. To see whether the mixture is finished, put a small amount on a saucer. When no liquid shows after cooling, it is finished.



Festival Focus

ANTIQUE CLOTHING

TINSMITH



WOOL SPINNING



ONE ROOM SCHOOLHOUSE

WEAVING LORE

JULY 4TH PARADE



THRASHING RYE



CALICO CORNER



SAW PIERCED JEWELRY

QUILTING



WHEAT WEAVING



STAINED GLASS LORE



HORN LORE



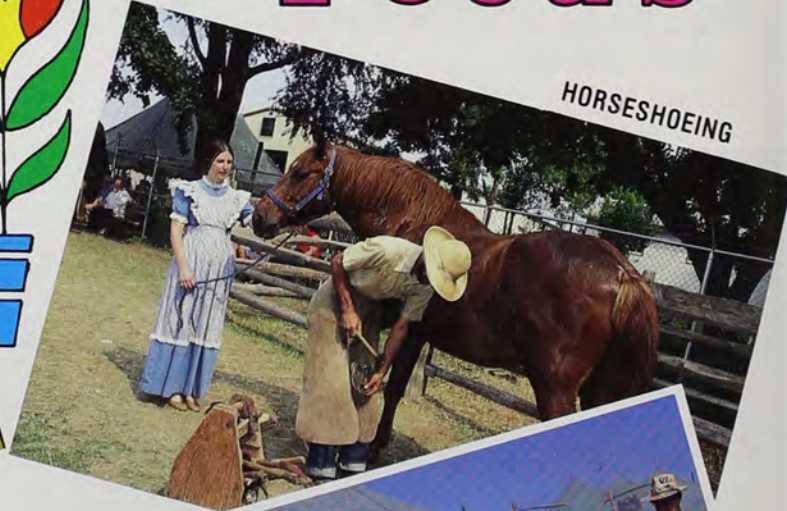
Festival

Focus

STUFFED DOLL LORE



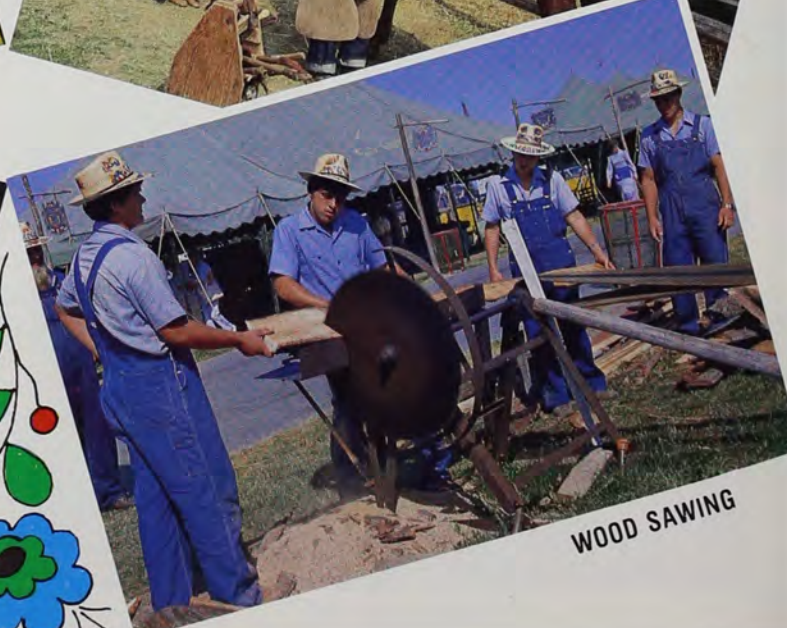
HORSESHOEING



FARMERS MARKET



WOOD SAWING



SEMINAR STAGE

FOLK LIFE 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: — METAL CRAFTSMEN

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

12:30 P.M. — DECORATIVE PENNSYLVANIA DUTCH FOLK ART

Displays and explanations of fraktur, schreneschnitte, and other decorative arts are presented by John E. Stinsmen.

1:00 P.M. — THE SKILLS OF WOOD-WORKING

Experts in whittling, carving, and turning of wood discuss their different techniques in this program which is hosted by Barry McFarland.

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

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

2:00 P.M. — QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY

An explanation of the quilter's art and examples of traditional Pennsylvania Dutch motifs are presented by Anna E. Burrows.

2:30 P.M. — "PLAIN" PENNSYLVANIA

A scholarly review and comparison of the "Plain Dutch:" the Amish, Mennonite, and Dunkard, is presented by Theodore W. Jentsch.

3:00 P.M. — FOLK MUSIC

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

3:30 P.M. — FARM AND HOME HANDICRAFTS

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

4:00 P.M. — SNAKE LORE

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

4:30 P.M. — HEIDELBERG POLKA BAND

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



THE **35TH**
ANNIVERSARY
Pennsylvania Dutch

KUTZTOWN

BETWEEN ALLENTOWN and READING, PA.

Folk Festival

JUNE 30 · JULY 1 · 2 · 3 · 4 · 5 · 6 · 7 · 8, 1984

20TH ANNUAL
QUILT
CONTEST

ON THE MAIN STAGE **1**

- ★ 12:00 NOON
 - HEIDELBERG POLKA BAND
Directed by James K. Beard.
- ★ 12:30 P.M.
 - FOOD SPECIALTIES AT THE
KUTZTOWN FOLK FESTIVAL
Hosted by Jane Stinsmen.
- ★ 1:00 to 2:30 P.M.
 - MUSIC AND SONGS
Played by Leroy Heffentrager and his Dutch Band.
 - PENNSYLVANIA DUTCH HUMOR
Presented by Mel Horst.
- ★ 2:30 to 4:00 P.M.
 - COUNTRY AUCTION
Veteran auctioneer, Carl C. Groff, sells a variety of
articles from the Pennsylvania Dutch Country.
- ★ 4:00 to 5:00 P.M.
 - PENNSYLVANIA DUTCH
FOLK MUSIC and SONGS
Played by Leroy Heffentrager and his Dutch Band
with Keith and Karlene Brintzenhoff.



SEMINAR STATION

Place: Seminar Tent
Time: 11:30 A.M.
to 4:30 P.M.

See page 23 for
Seminar on the Pennsylvanian
Dutch Culture.

Welcome

A CELEBRATION



7

CHILDREN'S PUPPET SHOW

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

Pennsylvania Dutch puppets
perform for young and old.

8 PENNSYLVANIA RIFLE SHOOTING

Place: Rear of
Gunsmith's Tent
Time: On the Hour

Gunsmith demonstrates
loading and firing of a
Pennsylvania (Kentucky) rifle.



14

BEEHIVE GAMES

Place: Behind Beeswax Lore
Time 11:00 A.M.,
1:30 P.M., 5:00 P.M.

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



15

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 playing of traditional
Pennsylvania Dutch
games.



3

KUTZTOWN FOLK FESTIVAL PUBLICATIONS

Place: Publication Tent
 Time: 9:00 A.M. to 5:00 P.M.
 Festival Information (see card insert for subscription information on the 1985 issues of the Pennsylvania Folklife Magazine.



(Programs)

4



SHEEP SHEARING

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

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

5

SQUARE DANCING JIGGING AND HOEDOWNING

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



Everyone is invited to dance! Demonstrations and instructions are furnished by championship hoedown and jigging teams.
 Free For all: 6:00 P.M. to 7:00 P.M. (come and learn.)

6

HORSESHOEING

Place: Horseshoeing Stage
 Time: 11:30 A.M. & 3:30 P.M.

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



The 35th Anniversary Kutztown Folk Festival
 EDUCATIONAL PROGRAMS, ENTERTAINMENT AND HAPPENINGS!

9



QUILTING

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

Pennsylvania Dutch ladies demonstrate the art of quilting. Over 1,500 quilts are on display and for sale.

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.



11



GARDEN TOURS

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

Garden tour includes explanations of various herbs which are popular with Pennsylvania Dutch cooks.

12

THE AMISH

(an award winning film)

Place: Amish Life Tent
 Time: On the Hour

(an award winning film) A documentary film showing the life and culture of the Amish, a "People of Preservation".



13



THE SCHOOL

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

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

DAYTIME GATHERING...9 A.M. TO 7 P.M.

16

AMISH WEDDING

Place: Big Green Chair
 Time: 12:00 NOON & 4:00 P.M.

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



17



HANGING

Place: The Gallows
 Time: 11:30 A.M. & 3:30 P.M.

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

18

COUNTRY KITCHEN

PA. DUTCH COOKING • CANNING

Place: Country Kitchen
 Time: 9:00 A.M. to 7:00 P.M.

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



19



THE CHURCH

Place: Old Oley Union Church and Cemetary
 Time: 9:00 A.M. to 7:00 P.M.

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

20

BUTCHERING

Place: Country Butcher Shop
 Time: 1:00 P.M. to 4:00 P.M.

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



LEADED GLASS



FUNERAL LORE

REVERSE GLASS TINSEL PAINTING

WEATHERVANES & COUNTRY SIGNS

PAINTING ON WOOD



PENNY WHISTLE LORE

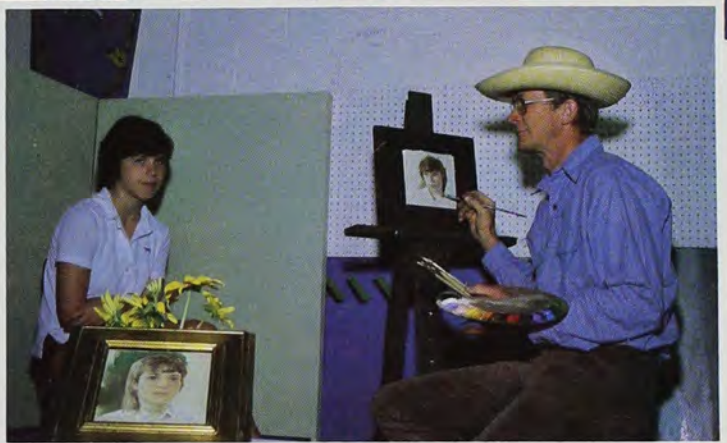
VEGETABLE DYEING

Focus

CLOTHING



SNAKE LORE



CHALKWARE LORE

PORTRAIT PAINTING

MORAVIAN STARS

SHIMMEL TYPE CARVING



TOLEWARE

WOODTURNING LORE



20th Annual Quilting Contest

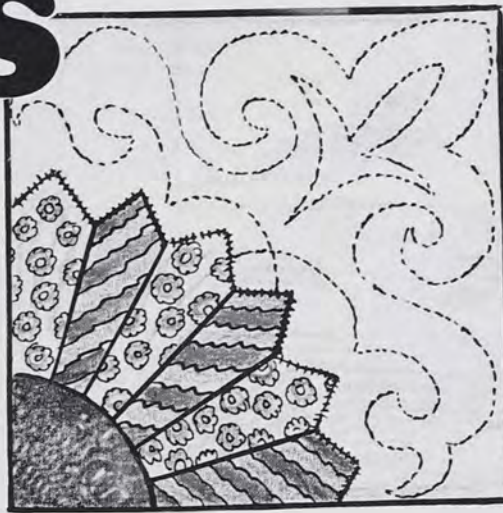
During our 35th Anniversary Kutztown Folk Festival, we will celebrate our 20th Annual Quilting Contest. Those twenty years have seen our contest grow and prosper; the first year, we started with just 200 quilts. Now, we get over 1,500 quilts, of which forty will receive over \$2,000.00 in prize money and ribbons. Each class -Pieced Patchwork, Appliqued Patchwork, All-Quilted, and Embroidered -will have ten winners, all of which

are displayed for the entire nine days. The Kutztown Folk Festival offers the world's best selection of hand-quilted quilts. The best part of our contest is that you do not have to buy any of them: Everyone is welcome to come, look, and ask questions about these beauties. The Quilting Building is open from 9:00 a.m. until 7:00 p.m., each day, during our 35th anniversary event.



QUILTS and QUILT MARKING

by ANN S.
BURROWS



This year marks the "20th Annual Quilting Contest" here at the Kutztown Folk Festival. In those first years only a few hundred quilts were entered. Now, the first 1500 quilts are accepted, and the others are turned away. There are four main categories that the quilts fall into: Pieced Patchwork; Appliqué Patchwork; Embroidered; and All-Quilted. Each person has his or her own personal favorite. Mine are the appliqué and all-quilted quilts, because these quilts usually have more hand-work and quilting.

Quilting was discovered by the Crusaders in the Middle East; they brought the craft back to Europe and the British Isles in the Eleventh and Twelfth Centuries. Many knights, returning home, wore quilted material beneath their armor and, thus, quilting was introduced to the Western World.

Refinements of the craft during the Fifteenth, Sixteenth, and Seventeenth Centuries, when the quilting popularity was at its height, leaned toward intricate and artistic variations of the quilting stitch patterns. Three areas in the British Isles developed definite individuality in quilting patterns. Today, where the craft

is still followed, quilters from these same areas use the traditional patterns their great grandmothers stitched. Women developed their patterns from the forms of nature around them and from the life and times in which they lived. Our ancestors brought this art form to the New World where it thrived as an everyday activity when the chores were finished.

The marking of a top for elaborate quilting required a rather considerable degree of proficiency. Women who developed this knack put their talent up for hire by others, sometimes for pay. As early as 1747, "Sarah Hunt, dwelling in the House of James Nichol in School Street," advertised in the Boston papers that she "stamped counterpins, curtains, linens and cottons for quilting" with "Fidelity and Dispatch." A century later both magazines and newspapers published quilt-block patterns and quilting designs.

A major interest of the collector or quilt enthusiast is to examine the quilting. No matter how elaborate the pattern, whether appliqué or pieced patchwork, the fineness of the quilting and the intricacy of its design are factors that greatly enhance its value. Many of the old quilting patterns were so intricate as to make the wrong side of the quilt almost as interesting as the right side.

I started marking quilts when a local Mennonite, who ran a calico and quilt shop, asked me to help her mark her broken star quilts. After marking many tops with her patterns, I asked her if I could make up my own designs. It was about this same time that my husband, Bruce, started working at the Festival in the Quilt Building. He encouraged me to examine the quilts here carefully to get more ideas for quilt marking. In 1980, I entered my first all-quilted quilt in the contest and it won second prize. Since then I have expanded and have quite a waiting list of customers.

Many of my ideas for quilt marking came from looking through quilt books, where I paid strict attention



Ann supervises the Quilt display and is available to answer any questions about quilts and quilt marking.



A sampling of the many stencil patterns that are used in marking a quilt for quilting.

to see how the old quilts were quilted. I have found interesting designs on towels, decks of cards, placemats, crewel work and, of course, fraktur paintings.

When marking a quilt, a quilter must decide on basically two methods: using a stencil or tracing over a paper pattern. I have found that I much prefer having the design on paper. With this method a much more intricate design can be traced on the quilt top. This works especially well with a light colored fabric. When the fabric is dark in color, then a light box is needed. A light box is a box with a light in it with a piece of glass or plexiglass on top. Then with the pattern under the fabric and the light on, the image shows through to the top and thus it can be traced. This is the same method children use when copying something against a window with the light shining into the room.

Stencils are useful when applying a design to a border around a quilt or when quilting empty blocks in between the patchwork blocks of a top. There are many commercially-made stencils of either heavy cardboard or plastic. The cost depends on the material its made from and the size and intricacy of the design. Many quilt supply shops carry a variety of these stencils. Stencils can be made by the individual as well. Years ago, tin was cut-out in the desired shape and used as patterns. These have become collectibles today. The Amish used material such as cardboard and even wood. Everyday items, such as saucers and plates, have been used for circles, while the ruler and yardstick are indispensable for straight lines.

Using cardboard is perhaps the cheapest and best way to make your own patterns. After drafting the pattern on paper and deciding exactly what you want,

then transfer it to the cardboard. A good, sharp pair of scissors or utility blade can be used to cut the pattern out. If a more intricate design needs to be cut within the design, two blades in the utility knife will give the correct spacing for a pencil to trace through. Manicure scissors may also be used for this procedure. There are also kits available where you can make your own plastic stencils. The tool used is similar to a wood burning tool which melts the plastic. I have found this to be a good method, since the durability of plastic is better than that of cardboard.

Besides the stencil or paper with the pattern on it, other items are needed when marking a quilt top. Number 2 pencils are the usual medium used to put the lines that the quilters follow on the quilt. Number 3 pencils are a lighter lead, while #1 is a softer, darker one used especially on dark, printed fabric. White pencils are needed for the very dark fabrics. I have found from experience that soap slivers are excellent to use; however, it rubs off easily. There are commercially made washable blue "quilt marking pens" that are also used. An older method, which is not used as commonly today, is to apply stamping paste or powder to the top of a perforated paper pattern. The powder comes through the tiny needle holes and marks the quilt top. Ground cinnamon can be substituted with use of these patterns. Sometimes thin paper is basted to the top, then quilted through, and later torn away. Washable dressmaker's carbon and a tracing wheel can also be used to transfer a design to a quilt top. Whatever the method selected, the medium must be capable of being washed out later.

Deciding what design should be quilted on the top often takes much consideration before actual marking process is begun. Some of the popular old designs used are the cable or chain combinations and the feather design. Pioneer women selected a tablespoon edge to use as the feather pattern around a circle, which was probably created by a plate. When you examine a feather circle or border carefully you can imagine how time consuming the marking process was. Imagine yourself moving that pattern, feather by feather, along the line. That is why, when someone found a woman who marked quilts, she was a prize. Not many people had the patience to do the tedious, intricate design work.

The same situation exists today. There is a big demand for "markers." Many women are taking quilt classes and are making beautiful quilt tops, but then they don't know what to do with them after that. With all the time taken to create the top, a quick method of marking it is not available. This too takes a lot of thought, planning, and executing.

What I keep in mind when a top is brought to me to mark is to have a balance of straight and curved lines. If there were only one or the other, the quilt would become monotonous and boring. An example usually followed with appliqué quilts is to fill in behind the patch with criss-cross lines forming diamonds. If the quilt should be a star design of diamonds, then a feather circle or chain around the border would be appropriate to compliment the straight lines of the star. Other over-all background designs are the diamonds and double diamonds, the interlocking circles, the basket weave, and the clam shell. A general rule of thumb

to keep in mind would be the contrast of straight lines to curved lines to make an interesting quilt.

Often people ask, "How do you make the design reach from corner to corner?" and "How do you mark the corners?" That is why quilt marking takes so much time. All this has to be planned and executed, so it fills the entire space properly without ending with one-half of a design left. Wax paper with part of the border design on it can be moved along the edge to get an approximate idea of spacing. I use soap slivers to put markings on first before using the pencil. If there is a mistake, the soap can be rubbed off.

What I like to do most is to create my own all-quilted designs. I have all my designs on paper which then can be slipped under the sheet that I will mark. The central design is on one paper and the borders on another. When I start to mark an all-quilted quilt, the outside border is done first and I gradually move in to the center. This method eliminates the space in the middle which cuts out chance of error when putting the central design on the top. I have established my own individuality that appears on all my quilts as far as an outer border, inner border, pillow tuck, and separate design for the pillow. I always sign and date my tops, as everyone should. After all, quilts are a form of art and should be treated as such.

I have many designs in my head just waiting to take shape on paper. All this takes time and with marking quilts for other people, I don't take the time to create as many new designs as I would like. If you have any questions about quilt marking, come see me in the quilt building.

The author is shown demonstrating the use of a quilt marking stencil. Good markers are in demand.

These ladies can be found daily in the Quilt Building, demonstrating the beautiful art of quilting.





The ART of the PENNSYLVANIA DUTCH

“Chust for Nice”



To understand the art of the Pennsylvania Dutch one must first know a little about the artists themselves. Most of the old artists were of German Lutheran or German Reformed church extraction. They were known as the fancy or gaudy Dutch, as opposed to the plain sect Dutch. The “Plain Dutch” consider the colorful art “too worldly.” Most of the artists were untrained but had a natural flair for form and color. The early artists often were schoolmasters, ministers or itinerate wanderers. Gradually, students and others tried their hand at the art that was so much admired, because it helped to enliven a hard and sometimes dreary life.

Pennsylvania Dutch art appears on many everyday items, as well as their records of life and death. On documents, manuscripts, tombstones, furniture, salt boxes, farm wagons, pottery, barns, and tinware, the artists drew and painted their fanciful designs. They mixed their own colors with egg white and gum tragacanth and, with quill pens and lamp black inks, drew their designs and delicately colored them with cat hair brushes and watercolors. Many of the designs are copies or modified versions of those used by their peasant an-

cestors; others were taken from their observations of daily life and are truly American. Pennsylvania Dutch art flourished from the middle of the Eighteenth Century to about 1860; then, its popularity declined until its rediscovery in the early 1920’s. Only recently, have we begun to appreciate this beautiful art of the common man.

Now, let us take a look at some of the diverse art forms used by Pennsylvania Dutch artists.

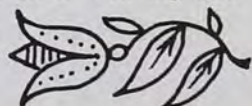
The TULIP or LILY (*Dullebawne*) is probably the most familiar flower design used. It is found in a wide variety of shapes and colors. The Tulip, because of its close resemblance to the Holy Lily and its promise of Paradise was much used. The three petals and the arrangement of three blooms are said to represent the Trinity. Tulip designs are sometimes shown growing from a graceful, but small, urn or vase.

BLOSSOMS or FLOWERS (*Blooma or Blee*) are used in a bewildering array. They have been modified in shape and color and stylized into many forms making it difficult to name species. Upon closer examination, one may discern the Rose (*Roesz*), the Fuchsia (*Oradruppa*), the Trumpet Vine (*Cornet Rongel*), and Blue Bells (*Blowglocka*).

FRUIT (*Obscht*) and BERRIES (*Beera*) designs are usually used in theorem and toleware painting, as well as in the decoration of furniture. Apples, peaches, plums, grapes, and berries are familiar daily eating fare and, as a result, appear frequently on every day household items. One may see painted on a hanging stem with flowers, a round half yellow, half red, berry divided by an “S” curved line. It looks very much like the ancient Chinese symbol for Yin and Yang. Versions of the Pomegranate, a tropical fruit, are used frequently. One might wonder how this fruit would appear as part of Pennsylvania Dutch Art. Ancient Persian textiles incorporated the Pomegranate into their weaving and



by **RICHARD F. KURR**



these textiles found their way into the artist's homeland. He adopted the three section design and brought it with him to the New World. Note its close resemblance to the three-petaled Lily, thus making it another Trinity symbol.

LEAVES (*Bledder*) on flower designs take many forms. Round, long, pointed, lobed, jagged-edged, grass-like, and some with seeds are just some of these designs. Many are drawn with a graceful, single brush stroke. A spear of wheat or rye done in yellow or golden brown will often accompany a sprig of flowers.

The **HEART** (*Hartz*) forms the central part of many Pennsylvania Dutch designs. It represents the all-embracing heart of God and is often used as a background for fraktur lettering. Hearts are also used as flowers on dangling stems, reminding one of the *hows frau's* flower garden favorite, the bleeding heart.

Birds (*Fogel*), next to the flowers, are the artist's favorite subject. They are generally referred to as *Distelfinks*, which, in the dialect, means Thistlefinch, a small, canary-like, yellow and black seed eater, common to the summer fields and meadows. The Double-Headed Eagle, who sees the future and the past, is borrowed from the royal eagles of Austria and Germany. A heart is often placed on his breast like a shield. The American Eagle appeared in the waning years of the art with a patriotic shield on his breast. The Dove (*Dowb*), signifying peace and paradise, and many versions of familiar song birds, are also used. The long, intricate, colored tails of Birds of Paradise are easy to recognize. Look for the short, curved beak of the red, green, and blue Carolina Parakeet. It was exterminated in the wild by 1900, because of its destructive habit of nibbling off the farmers corn shoots. Even the farmer's barnyard bird, the Chicken, can be seen, both as a painting and a woodcarving.

ANIMALS (*Gedeera*) appealed to these rural artists and pranced across their art. The mythical Unicorn was a favorite and symbolized purity. One also sees the rearing Horse (*Gawl*), the Bear (*Bar*), the Sheep (*Schofe*), the graceful antlered Deer, (*Harsh*), and the Lion (*Labe*) which often wears a crown, making it the king of beasts. The Dog (*Hundt*) and all of the other





animals appear in paintings and as woodcarvings. The carvings are often referred to as "Schimmel Type", named after a picturesque woodcarver who produced many pieces from 1860 to 1890. Fortunate is the person who owns an original Schimmel carving.

The HUMAN (*Mencha*) FIGURE generally represented the person for whom the article was painted. Both male and female figures were drawn, dressed in the current mode of apparel. Occasionally, one will see a nude male and female figure on birth certificates; they represent Adam and Eve. Soldier heroes such as General Andrew Jackson, the hero of New Orleans, often charge across the picture on their trusty steeds, with swords extended. Many of the itinerate artists specialized in portraits of family members. These were done in lightly tinted tones, often outlined and detailed with a pencil. Sometimes, the portraitist worked with a pair of small scissors and a piece of black paper. By cutting out a silhouette of the subject and pasting it on a lighter background, he produced a simple picture. This type of art is known as *Scherenschnitte* or scissor cutting and, in addition, to portraits the skilled scissor cutter produced intricate lacy pieces that were framed and highly prized.

ANGELS (*Engel*) are pictured as small winged cherubs or mature women with long, elaborate gowns and long, flowing wings.

HEX SIGNS are perhaps the best known, and most controversial, of Pennsylvania Dutch art form. No farmer paints his large, banked-barn, with its overhanging forbay, to ward off evil spirits and witches; however, "outlanders" love to believe it! The dialect does not have a word for hex sign and farmers often refer to them simply as *Schtanna* (Stars) or *Blumma* (Flowers), which form the basic designs of most hex signs. They are painted directly onto the barns, mainly to break the monotony of the great expanse and "Chust for nice." The artist uses ruler and compass to lay out the simple forms. Four or six divisions are usual, but, sometimes, the painter is skilled enough to lay out a five or seven-point star or flower. Sunbursts, swirling, round-ended swastikas, and stylized raindrops are also



The Kutztown Folk Festival is helping to perpetuate the art of the Pennsylvania Dutch.



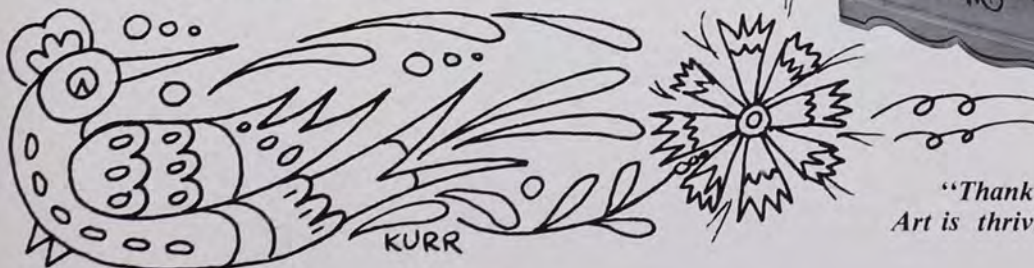


used. Painted barns did not appear until 1830 to 1840 and can still be found in the Kutztown and Berks County, Pennsylvania, area. It is interesting to note that an authority on the Pennsylvania Dutch, the late Dr. Arthur D. Graeff, in his "Scholla" column, (Reading Times, May 13, 1946) wrote, "Hex Signs? Fiddlesticks! If the benighted public wants to believe such balderdash then more power to them. It may bring the curious to our beautiful valleys . . . We have the sole right to do these things (*editor—meaning the Hex signs*) to add to the beauty of our countryside." Many of the signs painted today on masonite for the "outlander" are not authentic, but are a product of the modern painter's fertile imagination and are painted to sell to the uninitiated.

Information on the Pennsylvania Dutch artist would be incomplete without mention of the style of lettering (*Bushdawga acha*) used in conjunction with his art. The language used is German and the style is a version of a Sixteenth Century Gothic referred to as *Fraktur-Schriften* (broken letters). Thus, a document with lettering is commonly called a FRAKTUR. Generally the Fraktur is illuminated with many of the art forms discussed in this article.

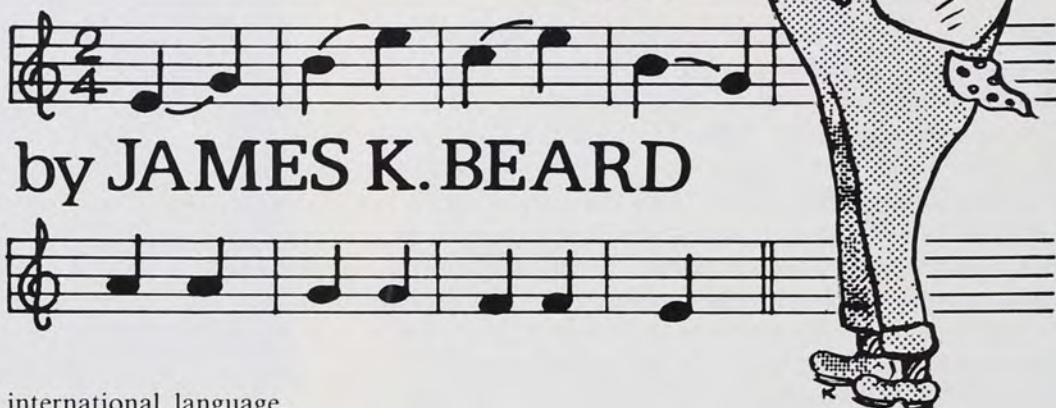
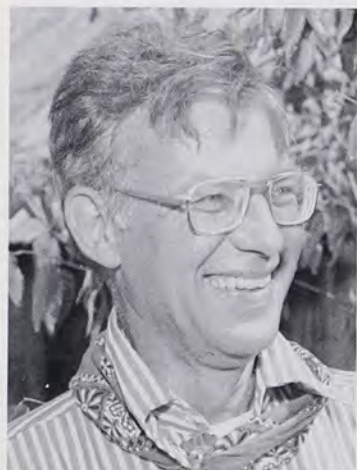
Today, the world of commerce has adopted and adapted Pennsylvania Dutch designs. We find them on packaging, textiles, furniture, gifts, souvenirs, signs, and even trademarks. These designs decorate products ranging from packaged noodles and pretzels to the modified distelfink used on the Kutztown University logo.

Although, some purists would disagree, it is the author's contention that many talented artists and artisans, some Pennsylvania Dutch and some not, are at work today producing authentic Pennsylvania Dutch art. A stroll through the Kutztown Folk Festival, with over 200 craftsmen, should be proof enough that this Festival is helping perpetuate the beautiful old Pennsylvania Dutch arts. "Thank goodness, it is alive, well, and thriving, 'cause it's 'chust for nice."



"Thank goodness, Pennsylvania Dutch Art is thriving, 'cause it's 'chust for nice."

MUSIC on the Main Stage



by JAMES K. BEARD

It is said that music is the international language. It is true that the melodies, chords, rhythms, and so on transcend any cultural, linguistic, or geographic differences in human beings. The fact that each ethnic group has its own particular style of music does not betray the universality of the art. On the Main Stage at the Kutztown Folk Festival, visitors can hear the Pennsylvania Dutchman's music presented in two different styles.

These two styles might be called "Grundsau Lodge" and "Suntag Schule Picnic" music. "Grundsau Lodge" is translated to Groundhog Lodge. A Groundhog Lodge meeting is a uniquely Pennsylvania Dutch gathering

during the late winter or early spring months. This gathering or meeting is held for the main purpose of perpetuating our Pennsylvania Dutch culture. It is limited to only the men of the community, and only the dialect may be spoken at the meetings. "Fersommlings" are similar; however, these are open to both sexes. At either of these events, much food, speakers of all kinds, and, most important, music and entertainment are included. Sing-alongs are common; however, all the lyrics are written in the dialect. Generally, the band or orchestra supplies the song leader; therefore,



The Heidelberg Polka Band was organized 30 years ago, and plays their unique music throughout the day on the Main Stage, Seminar Stage, and the Festival Grounds.

he must be a genuine Pennsylvania Dutchman who is familiar with the language. The music can be old-time favorites, traditional folk songs, popular songs, or original compositions.

Especially qualified to present the "Grundsau Lodge" style of music is Leroy Heffentrager and his Dutch Band. "Heffy" has been the Hauptmon (President) of his community's lodge and is a genuine Pennsylvania Dutchman, as "Dutch as sour kraut." Of the 15 Grundsau Lodges, the Heffentrager Band performs at 12. The Heffentrager band has been performing in this same style since its organization in 1950. This band has performed all over the East Coast, Florida, on ocean cruises, and on a two-week exhibition in Austria and Germany.

"Suntag Schule Picnic" is translated as Sunday School Picnic, a tradition in the Pennsylvania Dutch Country. These picnics are generally held during the summer months, when the weather is pleasant and nights are warm. This type of function is usually held in a grove or picnic area. After a week of hard work, the Pennsylvania Dutchmen will congregate at these picnics to talk to people they have not seen for quite some time. Food is usually plentiful and friends abound. To set the atmosphere, there must be some form of entertainment, and, usually, it will be a concert by a local concert band. Of course, this type of gathering is not necessarily limited to church schools. They may be sponsored by any community organization.

Typically, many of these small communities in the Pennsylvania Dutch Country had their own community band. Many of these bands were comprised of only 10 or 15 musicians. Therefore, they were not fully orchestrated. This would result in a particularly unique sound. Since 1964, the Heidelberg Polka Band has been performing this style of music at the Folk Festival.

The Heidelberg Polka Band was organized in 1954 and has been performing its own unique style ever since. Nearly all of the musicians in this band are also true Pennsylvania Dutchmen, but one or two are "auslanders." The author and his two brothers are the only remaining original members of this band.

True to the style of most of these small bands of years gone by, the concerts will consist of a variety of music. At any of these concerts marches are a requirement, as are waltzes and polkas. Sing-along music must also be played and are generally the old favorite songs from years gone by. Many of the numbers have been written by Pennsylvania Dutchmen. Sousa marches are a mainstay, as well as march composers from Berks County, Montgomery County, and York County, Pennsylvania. Of course, as with the Heffentrager Band, the old standard Pennsylvania Dutch traditional favorites are played. Many original Pennsylvania Dutch works are also included in the repertoire.

As you sit in the shade of the Main Stage roof taking a brief respite from the hot midday sun, relax and enjoy the performances. As you relax, imagine that the persons sitting around you are old friends you have not seen for perhaps a year. Then, you will come close to the atmosphere one feels at either of the two functions I have mentioned. After eating a huge meal at one of the many eating tents and stands, you can sit down with Leroy Heffentrager's music and imagine you are at a Grundsau Lodge meeting. Or after eating an ice cream and waffle sandwich, you can sit down with the music of the Heidelberg Polka Band and imagine you are at a local Sunday concert in the park or at a Sunday School picnic.

Here then, are the two types of music and musical organizations that are truly Pennsylvania Dutch. The Pennsylvania Dutchmen's music can be traced back to original German tunes which were brought along with the original German immigrants over three hundred years ago. Both bands know and play tunes of that vintage, although these tunes are now arranged for modern instrumentation.

After listening to either of the performances, should anyone wish to learn more about the music of the Pennsylvania Dutchmen, you are cordially welcomed to talk to either Leroy Heffentrager or one of his band or to Jim Beard or any of his associates in the Heidelberg Band. On behalf of the musicians on the Main Stage, welcome to the Kutztown Folk Festival. We hope you enjoy yourselves!



Keith Brintenhoff and company entertains with traditional Pennsylvania Dutch songs, daily on the Main Stage,

Leroy Heffentrager's band has been playing genuine Pennsylvania Dutch music since 1950.



SCRATCHBOARD by JEANNE REIFEL



In the fifteen years that I have been exhibiting and demonstrating at the Kutztown Folk Festival, the comment that I have heard most often is, "What is scratchboard? I have never seen it before!" The question is a logical one, as the medium is not well known, although scratchboard is not a new medium by any means. By the middle of the Nineteenth Century, it was used in Europe by print makers; it was produced commercially in the United States in 1883 by the Ross Company. Even though it was first used as a way to reproduce an artist's work, some artists used the medium as a form of original expression and produced complete works on it.

Scratchboard is made by coating a thin piece of cardboard with a layer of fine white clay and then covering the clay with a coating of India ink. It is possible to buy the board without the ink coating, if the artist prefers to apply his own coating. However, the boards that I use are already coated and are imported from France or England. Scratchboard is a delicate material and must be handled carefully; it cracks easily, if roughly handled. It is also affected by humidity, so it should be kept in a dry place. It comes in large pieces, which I cut into the size I want to use.



Jeanne is a most gifted artist, using a very difficult but beautiful method of expressing her talent. She is an experienced bird watcher, so her birds are authentic in every detail.

I begin my art work by making sketches in pencil and approximately the size of the finished piece. This sketch is my reference, when working directly on the scratchboard. To produce the picture on scratchboard, it is necessary to cut through the ink surface into the white clay underneath. This gives a white line on a black background, which is opposite of a pen and ink drawing.

With frequent references to the sketch, I engrave the picture into the board. Shading and high-lighting are achieved by the width of the lines, the closeness of the lines, and their arrangement. Scratchboard is an unforgiving medium; a mistake is quite permanent and usually necessitates starting over. Since the lines are cut into the surface, they can not be erased or removed.

When I have completed the engraving, I have a black and white picture, as these are the only two colors on the board. Over the years, most artists have considered this engraving their finished product. The painting of this scratchboard engraving is seldom seen. About eighteen years ago, when I began painting my engravings, I had never seen anyone else doing it. However, I am sure there were others somewhere.

I use watercolor paints or acrylic paints and apply them with a fine, well-pointed, sable brush. I must use great care in painting, as excess paint on the ink surface will ruin the picture. After the painting is completed, I finish the surface with several coats of lacquer. This step protects the surface and enhances the three dimensional quality of the painting.

The tools I use to engrave the picture resemble an old-fashioned pen nib and fit into a pen holder handle. It is absolutely imperative that the cutting tool be kept very sharp; I always keep a fine Arkansas stone by my drawing board and use it frequently. Over the years, I have experimented with many tools. At this point, I must give a lot of credit to my husband who has made tools for me from hack saw blades, razor blades, and from pieces of high carbon steel. Commercial tools work well, but are not as hard as the homemade ones, and must be sharpened much more often. My husband also makes all the frames and mounts the finished pictures. That gift is something that only another artist can appreciate!

It is obvious to anyone looking at my work that wildlife is my favorite subject. Scratchboard is a wonderful medium for wildlife studies, because of the super fine detail possible. The fineness of line is limited only by the sharpness of the tool and the delicacy of the artist's stroke. I can achieve very life-like effects of fur and feathers and give the work an iridescent, three dimensional appearance.

One of the fringe benefits, which has added a lot to my appreciation of nature, has been the requirement of studying birds and wildlife closely. I have become an inveterate bird watcher and always keep my binoculars next to my paints, so that I am always ready to examine any newcomers to my feeders. We always take the binoculars with us; we have studied birds in Europe, North Africa, and especially the eastern part of the United States. These eastern birds are my specialty. Many seasoned bird watchers come to the Kutztown Folk Festival every year and can name all of the sixty five birds that I display there.

If I have stimulated your interest in scratchboard or if you just love to talk about birds, please come to see me in Folk Arts and Crafts Building IV.

*All of
Jeanne's
scratchboard
art is
beautifully
framed and
realistically
colored.*



Pennsylvania Dutch

FOLK ART IN WOOD



Kloss birds.

by **TOM KLOSS**



Folk art pieces made from wood abound in the history and lore of the Pennsylvania Dutch Culture. Wood, usually pine, maple, or chestnut, was cut, shaped, carved, and sometimes painted. The results are a rich legacy of both utilitarian and decorative pieces: sturdy weathervanes; whirlygigs, which gyrate in the wind; toys; delicately detailed butter molds; and an endless variety of whimsical and, often, humorous figures of people, birds, and animals. Historically, the use of wood in the creation of folk art pieces has not been confined strictly to the carving of purely decorative pieces. Often, the carving is combined with function, such as the relief, or raised carving, on a blanket chest. It could have embellished the handle of a tool or been part of an advertising sign, which combined wood and forged iron for strength. When the practical needs were fulfilled, then, came the strictly decorative pieces or, what we would call, dust catchers.

Produced continuously by the Pennsylvania Dutch since the early Sixteenth Century, examples of their creative hands have found their way into museums around the world. Fortunately, many pieces have stayed close to home and may be viewed and studied in the collections of many museums and historical societies in Southeastern Pennsylvania.

Traditionally, Pennsylvania Dutch folk art symbols and subjects have been drawn from the shared experiences of common people. The Pennsylvania Dutch are a diverse group which is drawn together by common experience, religious beliefs, and heritage. The art

which they produce for both function and amusement reflects a straight-forward, simple approach to life.

Religious and Biblical symbols, objects related to farming and agriculture, and natural themes seem to dominate Pennsylvania Dutch folk art in wood. Cows, sheep, roosters, horses, grain sheaves, angels, tulips and other flowers, stylized birds, figures, and ornamental designs are typical examples of Pennsylvania Dutch folk art. These subjects are also found in paper, clay, metal, and fabric items. From the hex signs on a Lehigh County, Pennsylvania, barn to the painted decorations on a blanket chest from Lebanon County, Pennsylvania, the colors and motifs translate into a common Pennsylvania Dutch experience. However, variations developed in these common themes. These variations are often used to trace the origin of a particular piece of folk art to a specific county, township, or mountain valley within the Pennsylvania Dutch Country.

The German settlers of the Eighteenth and Nineteenth Centuries brought with them a tradition of working with wood, which was plentiful in their new homeland; Penn's Woods, which was the original name given to what is now Pennsylvania, was well named. Settlers homesteaded the fertile valleys nestled between the mountains of what is now known as the Pennsylvania

A wide variety of folkart wood carvings are available from the Festival carvers.



Dutch Country and were often granted land for a nominal sum, as an inducement to establish farms and communities. Along with a parcel of land in the valley, they were often given a parcel of woodland on a nearby mountain. From these woodlots came the lumber needed to build barns and homes, wood to be split for fences, firewood needed for heating and cooking, and raw materials for carving and whittling. No doubt, the earliest Pennsylvania Dutchmen whittled away many cold winter evenings in front of their fireplaces. While the carvers may not have signed their work, particular subjects and renditions became popular. One carver would carve what he had seen; another one would add his own feeling and personality to a piece. These carvers were not opting for artistic immortality; they were simply passing time, capturing an idea or feeling, and amusing themselves. Later generations have labeled their work "Folk Art" and have diligently tried to identify the creators.

Carving was probably more popular than any other of the Pennsylvania Dutch crafts. While carving could serve to fulfill both utilitarian and recreational needs, few other crafts fit this criteria. Time spent forging iron was devoted to producing essentials such as nails, hinges, and horseshoes. Time spent weaving was devoted to producing yardage for clothing, blankets, and other necessary home furnishings. Carving requires few tools. The carver and his knife are mobile; carving can be done anywhere. Metal workers and weavers do not share this portability and freedom. Carving has always been an avocation for many of the Pennsylvania Dutch; for others, it became a vocation.



Carved wood wall plaques are another example of the wood carver's skill.

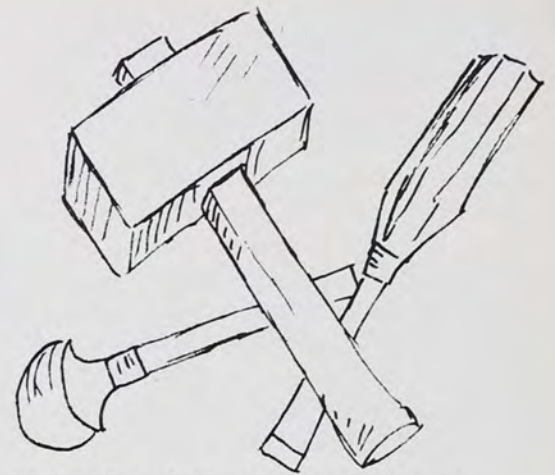
The Pennsylvania Dutch needed weathervanes for barns and churches and shop signs; they liked to decorate their wagons and coaches. Who would know where the cigar store was without the wooden Indian? Cabinet makers and carvers had to fit and sculp chests, tables and chairs, and beds. Carvers embellished the Pennsylvania Dutch culture from start to finish. He would carve the decorations on a baby's cradle and the inscriptions on another person's wooden tombstone.

The tradition of carving was often passed from generation to generation. Unfortunately, the late Nineteenth Century saw many professional carvers replaced by the machines of the Industrial Revolution. However, carving in the Pennsylvania Dutch Country did not cease. The late Nineteenth Century produced some of the most pleasant, purely sculptural pieces of carved folk art ever created, which is, namely, the work of Henry Wilhelm Schimmel and Aaron Mounts. Both of these men produced work that I admire and enjoy. While these carvers may not have regarded themselves as Pennsylvania Dutchmen, much of their work was done and still remains in the Pennsylvania Dutch Country.

Because wood is a perishable medium, many pieces of the carvers' art have been lost to dry rot and the termite's appetite. Carved works of a utilitarian nature were, many times, replaced by counterparts constructed from a more durable material. Weathervanes of wood were replaced by metal replicas. Grave markers were carved from stone or marble. Advertising signs became metal, glass, and, later, plastic. Wood is temporary, but these other things are more lasting. Unfortunately, through this drive for the durable and eternal, many of the original wood pieces were simply discarded. Fortunately, a few were tossed into attics and thrown into barn lofts for later generations to find and enjoy. The creative efforts of our Pennsylvania



The snow goose and brown pelican are winsome examples of the wood carver's art.



Walter Gottshall carves his Schimmel type wood carvings with a pocket knife and his wife June paints them.

Dutch ancestors in carving are now prized by collectors. Their simple, direct statements in wood are now labeled "Folk Art." Hopefully, they carry a message of simplicity and preservation for all of us.

Adding constantly to this legacy of Pennsylvania Dutch folk art in wood are a number of contemporary artists, sculptors, and carvers. Through their efforts, the themes, feelings, and traditions of Pennsylvania Dutch folk art are carried forward for future generations. Many of these artists take part in the Annual Kutztown Folk Festival, where they demonstrate their craft and offer their creative efforts for you to share and enjoy.

One of these craftsmen is Walter Gottshall, who, with his wife June, demonstrates wood-whittling in the Wagon Shed of the Folk Festival's Commons. Walter, like many modern wood-workers, roughly cuts some of his larger pieces out on a band saw; then, he uses pocket or pen knives to whittle in the details. However, many of his pieces are done entirely with a pocket or pen knife. Some of Walter's pieces are based on the figures of Henry Wilhelm Schimmel or Aaron Mounts. These men were itinerate carvers, who often created their

magic items to cover the cost of their lodging and meals. While Walter does not travel from town to town, he does create many pieces similar to those which Schimmel and Mounts whittled. However, many of his creations are products of his own imagination. June paints and decorates most of his pieces with acrylic paints.

Another of the Folk Festival's wood-carvers is David Fooks, who is located on the Commons. When David was about seven years old, his father got him started working with wood. Later, David worked as a union carpenter and continued carving as a hobby. About five years ago, he decided to become a wood-carver, full-time. He still uses his father's work bench and tools. David prefers not to paint his carvings; he likes to see the natural grains. He uses seven coats of sanding sealer and lacquer. His favorite carvings are of Pennsylvania Dutch landscapes, such as farm scenes and covered bridges, and hex signs. David uses knives, gouges, and chisels to create his lovely carvings and wall plaques.

Like Walter Gottshall, Russell Hotzman follows the traditions established by Schimmel and Mounts. About four years ago, Russell became interested in wood-



David Fook's favorite subjects are carved landscapes, bridges and hex signs.



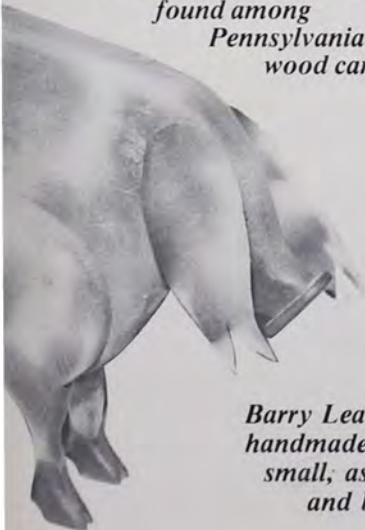
Russel Hotzman and his wife Joanne cooperate, he carves the pieces, she paints them.



whittling. He saw some Schimmel pieces; then he saw some Gottshall pieces; then, he decided to try his hand at this art. He likes to work with bass wood, which comes from the linden tree. Many of his pieces are done with knives; however, he does use gouges and chisels on occasion. His wife Joanne generally uses acrylic paints to decorate his figures, but, sometimes, she does use oil paints. However, oils take much longer than acrylics to dry. Russell and Joanne can be found in Folk Arts and Crafts Building III.

Another wood-carver at the Folk Festival is Barry Leader, who is located in Folk Arts and Crafts Building IV. When he was eighteen, he went to New England and became interested in and started to carve as a hobby. Then, about four years ago, just before Christmas, he quit his job and became a full-time carver. He enjoys using a mallet and chisel and uses knives to work in the finishing touches. His specialty is handmade signs for home or business. These signs can be from two to eighteen feet; they are hand-carved and gilded with 22 carat gold leaf. His animals are stained and rubbed with an oil finish, which soaks into the wood but does not give it a sheen.

Farm animals are often found among Pennsylvania Dutch wood carvings.



Barry Leader specializes in handmade signs, large and small, as well as animal and bird figures.

George Hosfeld is the Primitives carver on the Folk Festival's Commons. About five years ago, he became interested in carving. Then, when he was laid off from his job, he decided to carve full-time. At first, his carvings were imitations of old pieces, but now all his figures are his own original designs. His wife, Gina, who is also one of the Folk Festival's fraktur artists, uses acrylic paints to decorate George's finished carvings. George uses only a hand knife to do all his carving.

The tradition of Pennsylvania Dutch folk art in wood is carried on by many contemporary folk artists, like myself, in small towns and villages throughout South-eastern Pennsylvania. As a contemporary folk artist, I take pride in my Pennsylvania Dutch heritage. I enjoy studying and collecting the folk art of the past. Most of all, I enjoy creating my own works in wood. I hope that, in some small measure, I am helping to keep the folk art carving tradition alive in my community and culture. I am located in Folk Arts and Crafts Building III and would be glad to answer any questions you might have about folk art in wood. Please stop and talk with me or any of the other wood-carvers at the Kutztown Folk Festival.



The Windsor Chair...A Time Enduring Style



by **JEFFREY M. FIANT**

The American Windsor chair, in all its many styles, is one of the most enduring styles of furniture. From the 18th century to the present, it has proven to be a most popular design.

The Windsor chair, as we know it today, evolved from an English piece, as did so many of our furniture styles. It is said that a king from Windsor Castle, while out on a hunt in the country, became cold and hungry and stopped in the home of a peasant. While sitting by the fire on a simple chair, the King was amazed at the comfort of this wooden chair. So, on his return to the castle, he had some of these chairs made.

These early English chairs were quite different from those we are familiar with today. The turnings were different and the back had a splat instead of all spindles. but the principal of the chair was the same; it was a piece of stick furniture. With the exception of the seat, which is the main part of the chair, the rest of the chair is basically "sticks".

Until this time, the rear legs of chairs were extensions of the back. On a Windsor, the legs were moved into the seat and splayed outward, adding grace to the undercarriage. Instead of a back that was at ninety degrees to the seat, the spindles were angled towards the rear, making a more comfortable chair. These were some of the major changes on the first Windsors.

The English Windsors were being shipped to the American Colonies as early as 1720. These early chairs were used primarily as garden furniture. As their popularity increased, the colonists began to commission the local cabinetmaker to make them chairs.

The first American Windsors were produced in Philadelphia. It is with these first chairs that we start to notice a distinct change from the English chairs. The undercarriage and stump turnings were the most noticeable. These turnings took on features of Philadelphia furniture in the William and Mary style. This turning became known as a "blunt arrow", "goat's foot", or Philadelphia style leg. As the demand for Windsors grew, some cabinetmakers devoted all their time to making the chairs, and became specialists in the field.

The chairs migrated throughout the colonies, and three distinct turning patterns evolved. The Philadelphia style; the ring and vase, or baluster style; and the Rhode Island taper. Many times one can tell where a chair originated by looking at the turning pattern. Along with distinctive turnings, different areas made different styles of chairs. Some of the more popular styles were comb back arm chairs in both Philadelphia and New England styles, low backs, bow back arm chairs, continuous arm, loop backs, rod backs, and the fan back. From these pieces evolved writing arm chairs, settees, children's chairs, stools, and other forms. There were even Windsor tables and cradles.

In the latter part of the 18th century, yet another turning pattern came into use. This was the bamboo style turning. This was an easier turning to produce and led the way toward mass produced chairs.

Many people often ask me why they see so many chairs painted a very dark green. They wonder why they were not stained so the grain of the wood could be seen. There were a few reasons for doing this. The main reason was durability. These chairs were originally used in the garden, and kept out in all types of weather. A painted finish held up much better under these conditions. Painting a chair was also easier for the chairmaker, as he made all his own paint. Another reason is that the chairs were usually made from three to four different kinds of wood. Each type of wood has a different grain pattern and they tend to contrast when stained. The last reason, I feel, sums up the Windsor chair. A Windsor is extremely graceful; it has such beautiful lines. When the chair is stained, your eye is drawn to the grain, but if the chair is painted, it accentuates the lines and beauty of the chair. Dark

green was the most popular color, but other colors were also used. Red, blue, mustard, and a buff salmon color were often used.

Years ago, when good Windsors were fairly plentiful and inexpensive, people would look at the chipped, cracked, and worn paint and immediately have them stripped. They could not live with a piece of furniture that looked like that. Then, after it was stripped of all the many coats of paint, they had them stained and shellacked or varnished. It is such a shame that this was done, as the paint had a story of its own to tell. It is not uncommon anymore for a good arm chair with old paint to bring ten thousand dollars or more. If it is original, the finish on an old Windsor, or any old furniture, can add tremendously to the value.

The construction of a Windsor chair is such that it does not lend itself to mass production in a factory. There are many mass produced Windsors on the market today, but they have lost much of what a good Windsor is known for: a graceful, light and airy chair. A new Windsor from a furniture store has to rely on mass for its strength, where as a properly made chair gains its strength through design.

When I start a chair, I always begin with the seat, as this is the main part of the chair. I use either pine or poplar, as these are the traditional woods. These woods were used because they are much easier to work with than a hard wood. The seat blanks, which are one piece, start out at two inches thick and up to nineteen inches wide. After the seat pattern has been traced on the wood, the holes for the legs are drilled. I drill all my holes with a brace and bit and sight the angles. It takes some practice to get all your angles the same, but I prefer this method. The scooping of the seat is done with an inshave. This is a curved tool with two handles that is pulled towards you. The inshave is a member of the draw knife family. After the seat has been scooped out, it is scraped and sanded smooth. The outside edge of the seat is chamfered under, which reduces bulk and gives a light and airy appearance to the seat.

The turnings are completed next. These are made from maple and turned on the lathe. I measure very little while turning, relying instead on my eye, which I have grown to trust. When the turnings are completed, the holes are drilled for the stretchers. After the stretchers have been put in their proper holes, the legs are inserted into the seat. This is done without glue

to insure a proper fit. This process is then repeated with glue and the tenon on the leg is split so a wedge may be driven into it from the top of the seat. The wedge spreads the leg so it does not slip back through the seat, it also creates a very tight joint. These wedges are then cut flush with the seat.

The spindles on all my chairs are hickory. Hickory is used because of its strength and durability. I turn all my spindles on the lathe. This can be a little tricky however, as something this long and thin tends to whip quite a lot. On many early chairs the spindles were shaped with a drawknife and spokeshave.

The back is the last piece to be made and, many times, the most difficult. The back must be bent to the required shape. To do this, a wood with a long grain must be used, such as hickory, oak, or ash. I use primarily hickory and oak. The wood is placed in a long box and immersed in steam for an hour or more. It is then removed from the box and bent around a form and clamped in place. This must be done very quickly, as the wood loses its resiliency in a short time. If the wood did not have a straight grain, it will split on the outside of the curve, making it kindling for the fireplace. The wood should be left on the form until the next morning, when it can be removed and it will retain its shape. The piece is shaped and scraped smooth.

The assembly of the back onto the base of the chair is done at this time. The holes are drilled in the seat and the spindles are fanned out across the back. The holes are then drilled in the back, always working from the center out. I prefer a chair with an odd number of spindles, as it balances the back of the chair. The spindles are then split and wedged through the back in the same manner as the legs. After the wedges have been cut off, the chair is ready for finishing.

I love Windsor chairs. It is such a classic design, as the years have proven. They are so fascinating and I find myself learning things about them all the time. I can never forget my first attempt at a Windsor chair. I was a senior in high school and I saw a continuous arm chair. If ignorance is bliss, I was the happiest guy around, as I did not even know what a Windsor was. But I wanted to make one. After working nine months, I was wondering if I would ever finish it. I never did finish that chair, but I did learn some things about Windsors and their construction, mainly perseverance and patience. And it sure is nice to have something to sit on after a long day!

Jeffrey shapes the seat for a Windsor chair with the inshave.



The author scrapes the bent back piece to a smooth finish, before drilling spindle holes.



HEX SIGNS

BY IVAN E. HOYT



Many people recognize the circular patterns which can be found on the barns of Southeastern Pennsylvania, but few know from whence they came and the real reason for their initial creation. It may help to begin by stating that hex signs are a uniquely Pennsylvania Dutch folk art. The patterns and motifs found in this folk art evolved from the ways and cultures of immigrants from Germany and Switzerland, not from Holland as the misnomer "Dutch" usually implies. The predominantly German immigrants, drawn to Pennsylvania by a promise of religious tolerance by William Penn, brought with them an industrious heritage and pride in workmanship that few cultures of that period could equal.

When they landed at the harbor of Philadelphia, they were limited in their means of travel as well as by their inability to speak English. They concentrated their settlements in the southeastern corner of Pennsylvania. Using their agricultural skills which they brought from

Germany, they soon turned the Pennsylvania countryside into a prosperous, agricultural region. Their abilities as farmers were noted throughout the world and special recognition was often given to the huge barns these Pennsylvania Dutch built.

The Pennsylvania Dutch were proud of their accomplishments. If they had some time available beyond the everyday tasks of survival, they practiced the decorative folk art for which they have become so famous. The folk art did not immediately appear on their barns, but, rather, started by adorning common household objects with the flat, two dimensional motifs that characterize many folk art styles. Hearts, rosettes, stylized flowers, and birds were painted on fraktur birth certificates, dower chests, chairs, dough troughs, salt boxes, cupboards, mantels, tinware, and almost anything else that struck the Pennsylvania Dutchman's fancy. He was proud of his possessions and he decorated them for all to see. Why, with all this pride, would a Pennsylvania Dutchman neglect his barn, perhaps his most prized possession? The answer is simple. Prior to the mid-Seventeenth Century, mass produced paint pigments were not available. The advent of the Industrial Revolution brought the technology that enabled paint pigments to be mass produced. Therefore, the large quantities necessary for painting barns became affordable.

The enormous barns found throughout the Pennsylvania Dutch Country were most commonly a type called the Swiss Bank Barn. Built on a hillside to accommodate easy entry to the lower and upper levels, these barns provided a large expanse of exterior surface called a forebay, which was, and still is, where the hex sign painter exhibited his craft.

The first hex sign painters were not skilled or trained artists. The farmer himself, with crude compass and straight edge, marked off the geometric stars and rosettes in a symmetrical pattern on the forebay and gable ends of his barn. Later, as this decorative folk art grew in popularity, the farmer was replaced by the itinerant

The author Ivan Hoyt prefers painting distelfinks in bright colors on his free hand drawn hex signs.



barn painter. These painters traveled the countryside painting barns and decorating them with hex signs. Their hex signs were often their trademark; distinctive styles can still be traced by how far a barn painter could travel by horse from his home.

The Twentieth Century brought more mobility to the barn painter, but, for some, like the late Milton Hill, from Virginville, Pennsylvania, and Harvy Adam, of Edenburg, Pennsylvania, you can identify their work by the patterns they used, particularly their borders. Both these men were professional barn painters and decorated barns with hex signs as part of the job. Their hex signs, like many of the earliest ones, were strictly geometric stars rendered with compass and straight edge. Until the late 1960's, Milton Hill was part of the Kutztown Folk Festival. His beautiful geometric hex signs graced the grounds for many years. In fact, many of the geometric hex signs on Berks County, Pennsylvania, barns are still Milt Hill's signs. He painted them on his farm in Virginville, Pennsylvania, and people came to the house to choose their favorites. Of course, Milt also went to the barns and painted the signs directly onto the forebays.

Although other hex sign artists painted animals and floral motifs on barns, no one was as well known for this style as the late Johnny Ott. His work included geometric patterns but also encompassed many bird and floral motifs, some of which are reminiscent of designs found in early fraktur documents and dower chests. Johnny Ott not only introduced new motifs to the folk art of hex signs, he also introduced a nearly limitless array of colors. Until his time, hex signs had been painted predominately in the primary colors of red, yellow, and blue. The effect of his colors and his stylized birds and flowers stretch the imagination of any viewer.

William Schuster has been painting hex signs for over 35 years. He will personalize the hex sign with the owners name.

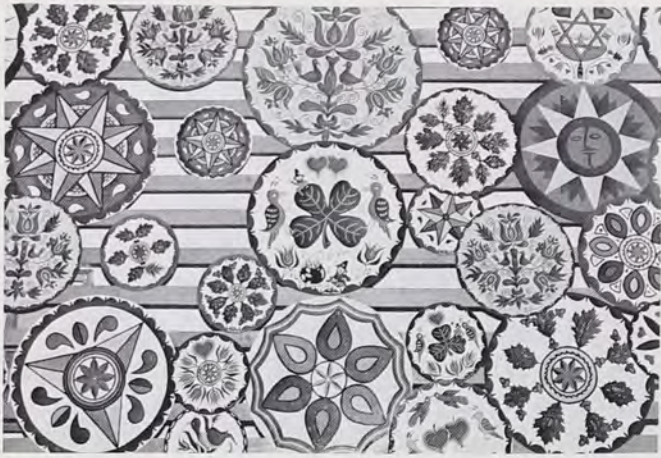


Due to failing health, Johnny Ott took on a protege in the person of Johnny Claypoole, who is one of the three hex sign painters demonstrating their crafts at the Kutztown Folk Festival. Fascinated by the brilliant colors of hex design, Johnny Claypoole began painting twenty-two years ago and has been a demonstrator at the Folk Festival ever seen. Johnny's work covers a variety of patterns and designs. He enjoys doing different kinds of work on a custom order basis. His work is drawn predominantly free hand and painted exclusively by hand. Johnny will paint his motifs on milk cans, tinware, and furniture, in addition to his beautifully prepared hex signs. He likes to work with bright reds and greens as his strong colors and his favorite design is the "Mighty Oak." Johnny is located in Folk Arts and Crafts Building II. His beautiful display is hard to miss and he will gladly talk with you about his hex signs, when you visit.

William Schuster, the second of the Folk Festival's hex sign painters has been practicing his craft for over thirty-five years and has been at the Kutztown Folk Festival for eleven years. Bill began painting his Pennsylvania Dutch motifs to decorate objects for his children. Thereafter, he soon found that the demand for his colorful designs was great enough to start a business. Bill is a self-taught folk artist. His colorful hex panels are made by first drawing his pattern on paper. Then, he makes a pounce pattern by piercing holes through his drawing with a tool called a pounce wheel. Using chalk or charcoal, he transfers the pattern to a circular panel. He adds colors to the marked off areas and finishing details free-hand. Bill is often aided in his painting by his wife, Charlotte, and his family. He favors Distelfinks over geometric patterns and also does a good deal of personalizing his hex signs with family names and important events or dates. Bill

Johnny Claypoole is a protege of Johnny Ott and paints brilliant hex signs, as well as milk cans and tin ware.





Many of the hex signs found at the Festival can be found painted on the barns in the Kutztown area.



and his hex signs can be seen in Folk Arts and Crafts Building IV.

The author is the latest hex sign painter to be featured at the Kutztown Folk Festival. I have been painting hex signs for twelve years and I'm celebrating my third year as a Folk Festival participant. Although I have a formal education in fine arts and art education, I consider myself self-taught in relation to my hex sign painting. My interest started in the early 1970's, when I saw a booklet featuring the work of Johnny Ott. An attempt at painting a hex sign proved successful and so began a new phase of my art interest. I like to work with all colors. One sign will be done in the primary colors of yellow, red, and blue; the next one may be earth tones of brown, rust, and gold. Distelfinks are my favorite, and I always try to achieve the childlike simplicity or naiveté found in folk art motifs. My work is drawn free hand on blank discs and exclusively hand painted. My display can be seen in Folk Arts & Crafts Building III.

All three hex signs exhibitors will be glad to answer any questions you might have about their work or hex signs in general. A question that is frequently asked of the painters is whether hex signs can put a spell on people or ward off evil. Johnny Claypoole, Bill Schuster, and the author do *NOT* believe that hex signs have powers that are religious or supernatural. We do share a consensus that the various hex motifs are symbolic. Whether they were created by legend or story telling from one generation to another is hard to establish, but, none-the-less, they persist.

The Distelfink bird is said to be a symbol of good luck or good fortune. One legends says that the early Pennsylvania Dutch observed the goldfinch bird pulling the fuzz from the thistle plant, so that it could use it to line its nest. The Pennsylvania Dutch called it a "thistlefinch" and, with their German accents, it was heard as Distelfink. The "Trilogy Tulip" motif is symbolic of faith, hope, and charity to some hex sign painters; it is a symbol of the Holy Trinity to others. To the author, it is interpreted as faith in yourself, faith in your fellow man, and faith in what you can do. The rosettes and stars generally are accepted as symbols of good luck. Hearts signify love, romance, and marriage. Pomegranates stand for fertility. Unicorns symbolize piety or wisdom. Oak Leaves on a hex sign represent strength, while Maple Leaves symbolize serenity and peace.

The borders of hex signs can also be symbolic. A wavy border indicates smooth sailing on the sea of life, while a linked chain border may symbolize a long, or eternal, life. A ring around a hex sign is said to indicate a long, smooth life, because of the unending nature of a circle.

These are the symbols, legends, and stories that have come to be associated with hex signs. They are a few of the numerous examples that add a richness and depth to the Pennsylvania Dutch Culture. The hex sign painters at the Kutztown Folk Festival do not present their works as witchcraft or sorcery, but merely as a decorative folk art motif made, "Chust Fer Nice." If folks want to believe a sign can bring luck or love, it is a personal decision, much like carrying a lucky coin or a rabbit's foot. It is all a matter of the mind. It should be noted in closing that all hex symbols and motifs that have been given meanings have always been given positive, constructive legends rather than thoughts of hostility toward any human being.



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

36th Annual
Pennsylvania Dutch



KUTZTOWN
BETWEEN ALLENTOWN & READING, PA.
**FOLK
FESTIVAL**

June 29~30, July 1~2~3~4~5~6~7, 1985

DAYTIME GATHERINGS - STARTING AT 9a.m. TO 5p.m.

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

REFKURR 80

Map of the Rutztown Folk Festival Grounds

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

FOLK FESTIVAL COMMON

FOOD AND DRINK

- FAMILY STYLE DINNERS
- FOOD PLATTERS
- ★ FOOD SPECIALTIES OF THE PENNSYLVANIA DUTCH
- ▲ EATING & DRINKING BLDGS.
- W "COOL" WATER FOUNTAINS

SERVICES

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

BUILDINGS

- Over 100 demonstrations including:
- 21 I FOLK ARTS & CRAFTS
 - 21 II Hex Sign Painting • Weaving • Pottery • Chair Carving • Decorating Eggs
 - 21 III Silversmith • Corn Husk Dolls • Trimsmith • Strawmobiles • Chalkware • Horn Lore Spatterware • Furniture Painting • Rug Making • Dried Flowers • Fraktur • Bonnets • Scribble • Leather • Truseil Painting • Crewel • Embroidery • Wood Turning • Jewelry • Antique Lighting • Scherenschnitte • Butter and Springere Cookie Moulds • Scratchboard Painting • Stained Glass • Clock Maker • Portrait Painter • Bench Maker • Cut Glass
 - 22 ANTIQUES
 - 23 FARMERS MARKET
- Market stands selling fresh fruit and vegetables, pastries, pies, cakes, cheese, smoked meats, pretzels, chips, peanuts, peanut brittle and potted plants.

SCHEDULED ACTIVITIES

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

FOLK FESTIVAL COMMON

- 3 FESTIVAL PUBLICATIONS (PROGRAMS)
- 4 SHEEP SHEARING
- 5 ANIMAL LORE
- 6 HORSE-SHOEING
- 7 SHEEP
- 8 WOOD TURNING
- 9 STAIN GLASS
- 10 WOOD TURNING
- 11 GOLDSMITH
- 12 DECAY LORE
- 13 Mennonite Culture
- 14 VEGETABLE DYING
- 15 COVERLET LORE
- 16 WEAVING
- 17 RUSH SEATING LORE
- 18 WHITESMITH
- 19 STENCILLING
- 20 WOODWORKING LORE

FOLK FESTIVAL COMMON

- 1 PA. RIFLE
- 2 GUNSMITH
- 3 WOODEN TOY MAKER
- 4 SPLIT-OAK BASKET MAKER
- 5 BEE LORE
- 6 MAPLE SYRUP LORE
- 7 PUZZLE LORE
- 8 SNAKE LORE
- 9 WOOD SCULPTURE
- 10 LEATHER LORE
- 11 WOOD WHITTING / FRaktur
- 12 DOLL HOUSE LORE
- 13 PUPPET SHOW
- 14 SHEEPSKIN STITCHERY
- 15 TINNERY
- 16 WHEAT WEAVING
- 17 POTTERY MAKING
- 18 PAINTING ON GLASS
- 19 WOOD CARVING LORE
- 20 CLEAR TOY CANDY MAKER
- 21 GLASSBLOWER
- 22 COOPERING
- 23 TOY SOLDER CASTING
- 24 METAL CASTING IN SAND
- 25 WINDSOR CHAIR MAKER
- 26 IRON WORKING
- 27 CARRIAGE MAKER
- 28 CALICO CHRISTMAS CORNER LORE
- 29 KITE MAKER

FOLK FESTIVAL COMMON

- 1 BAKE OVEN
- 2 BUTCHERING
- 3 SHIMMEL
- 4 TYPE CARVING
- 5 FURNITURE GRATING
- 6 SILKSCREENING
- 7 ACID ETCHING
- 8 BRONZE WORKING
- 9 PYROGRAPHY
- 10 COUNTRY KITCHEN
- 11 HANGING
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