



Summer 1986

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Pennsylvania Dutch

# KUTZTOWN Folk Festival

June 28-29-30, July 1-2-3-4-5-6, 1986

The 37th Annual Celebration



Pennsylvania  
Dolllife

SUMMER 1986



## Contributors

**Marilyn K. Wilson-Bast** is owner and manager of Wilson's Calico Corner, a company specializing in calicoes and handmade originals by mail.

She learned to sew by the age of nine and had started quilting before she graduated from high school, although she did not quilt very much until after her graduation from the Pennsylvania State University.

She has won numerous sewing and quilting awards at county fairs across Pennsylvania, as well as first place quilting awards at the Pennsylvania State Farm Show and the Pennsylvania State Grange.

During the Winter months she also works at Penn State — Schuylkill Campus, as the Math Specialist in the Learning Center.

**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 had 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 nine years and has won various ribbons at the Folk Festival. Ann, Bruce and their son, Brad, live in Bowers, Pennsylvania.

**James A. Dawley** spent most of his youth in Seattle, Washington, nestled between the Olympic and Cascade mountain ranges. Exploring the beauty and majesty of these natural surroundings has had a profound effect on his art and perspective on life. A three year hitch in the army took him to New England, Viet Nam and gave him his first taste of the South. Upon completion of his tour of service he settled in Athens, Georgia where he studied art. He then moved to Aloe Community in North Carolina where he met his partner, Seth Piercy, from whom he learned the art of tinnery. He now resides in Sarasota, Florida and is considered by some to be the world's foremost sculpture in tin cans.

**Robert Yard and Kathryn DeLaung** live with their four children in rural Virginia. They grow and cure the bamboo used to make their lovely flutes. Working at home allows them time with their children. Playing and selling the flutes brings them in contact with the larger world. They have been flute makers at the Folk Festival for the past three years.

**Allen Folsom** was born in St. Petersburg, Fla. in 1953. He attended schools in Florida and continued his education bicycle touring in North and Central America before taking an interest and apprenticeship in metal working in 1977. He served his apprenticeship in the Blue Ridge mountains, at the Old Hollow Center of the Arts in Virginia, and now works in his studio in suburban Washington, D.C.

**Walter Gottshall** lives in a remodeled 200 year old log house at the foot of the South Mountains in South Heidelberg Township, Berks County. He has 3 children and 10 grandchildren. Walter was born in Reinholds, Pa. in 1921. His wood carving was only a hobby in the early 1960's. The carvings were given as gifts to family and friends. In the late 1960's he began carving full-time. This is the fourth year he will be at the Folk Festival sharing his space with daughter Barbara.

**Gail M. Hartmann** was born and raised in Lancaster, Pennsylvania. She was graduated from J.P. McCaskey High School, Lancaster, Pennsylvania. She holds a bachelor of arts degree in American studies from Moravian College, Bethlehem, Pennsylvania. She started working in the Quilting Building at the Folk Festival about 15 years ago. She now works in the Festival's Press Office and enjoys the work very much.

**Charles Messner** has been the tinsmith and lampmaker at the Kutztown Folk Festival for twenty years. After graduation from Ephrata High School, he attended California State Teachers College, California, Pennsylvania. He was a roofer for more than twenty years, but, for the past several years, has devoted his time to shop work. He and his wife have lived in Denver, Pennsylvania, for more than thirty years.

**Faye and Lester Miller** have had groups dancing at the Kutztown Folk Festival for the past ten years. They have been organizing square dancing groups for more than twenty years. They have lived in the Kutztown area, since they were married 32 years ago. Their four daughters grew up dancing and now six of their nine grandchildren are continuing the tradition.

**Harold C. Moyer** was born and raised in Lehigh and Berks county. He was graduated from Brandywine Heights Area High School, Topton, Pennsylvania. He received a B.S. degree in education from Kutztown State College. He and his wife lived five years in Penns Grove, New Jersey, where he taught Senior High German. In 1983, he and his wife and two boys moved to Macungie, Pa. He is presently teaching German in the Allentown School District. He has been with the Kutztown Folk Festival for the past three years.

**R. H. "Seth" Piercy** spent much of his youth roaming the woods and streams of Southern Newfoundland and Central Arkansas. He was graduated from New College in Sarasota, Florida with a bachelors degree in studio art. His paintings and sculpture are in numerous private collections and he has won awards for his painting, sculpture, leatherwork, as well as his work with tin cans. Making his living as a professional artist and craftsman, Seth participates in a few major art and craft showings each year. He has been at the Kutztown Folk Festival for the past six years.

**Mary Eva Redcay** was born and raised near Diamond Station, Pennsylvania, where some famous spring water was originally bottled. She attended Akron School, Akron, Pennsylvania, until 1941 and was graduated from Ephrata High School, Ephrata, Pennsylvania, in 1942, since Akron School did not have a twelfth grade. She has three sons, Glenn, Eddie and Gary; she now lives in Reinholds, Pennsylvania. This summer will be her 20th year of cooking in the Folk Festival Country Kitchen.

**Richard Shaner** was born and raised in Allentown, Pennsylvania. He was graduated from Allentown High School and received a bachelor of science degree in social science from Kutztown University, Kutztown, Pennsylvania. He is in charge of the homemade bread stand and bake oven on the Festival Commons. He has lived in the Kutztown area for the past eighteen years and is a teacher at the Oley High School, Oley, Pennsylvania. He has been a part of the Kutztown Folk Festival for the past twenty-four years.

**John L. Shultz** was born and raised in Lebanon County, Pa. He is a graduate of Millersville University and is currently teaching mathematics at Manheim Township High School. He and his wife Jane have been on the commons demonstrating and constructing sundials for the past two years. He and his family live in the Lititz area.

**Clifford Wright-Sunflower and Lois Biamon-Sunflower**, his wife, practice their craft of beekeeping at Bear Honey Farms, their small farm located north of the Lehigh Valley near Bath, Pa. They presently own 350 hives which are set up in 12 separate apiaries. Believing that diversification is the key to a successful beekeeping operation, they explore all aspects of this craft. They produce extracted honey, comb honey, bee pollen, propolis and "Honeybee Ambrosia." Lois and her apprentice beeswax craftsmen make beeswax candles and ornaments. Cliff presents numerous educational programs about bees and the gentle art of beekeeping. His program, "Dancin' With the Honeybees" has become a sought after program by schools, Sunday schools, clubs and organizations. Lois and Cliff have four children, Beorn, Phoebe, Burleigh and Noah.

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



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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, Collegetown, 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.



# AMERICA'S...



## PIECED PATCHWORK QUILTS

The world today views the patchwork quilt as being uniquely American. There is a lot of truth in that statement; however, the idea of patchwork and quilts came from our ancestors and from their countries.

Primitive man was the first to "piece" together a pieced work of animal skins to form a garment. When the craft of weaving came into existence, more sophisticated forms of clothing followed and also the desire for decoration. Dyes were added to color the clothes. Intricate design work and more adornments were added.

Patchwork developed into two forms. One is the simple piecing together of patches, called "piecing" or "patching". The other is called "applique." This form is accomplished by cutting out pieces of material and sewing them on top of another larger piece. This has become an elaborate and intricate art form.

Perhaps the earliest tangible evidences of patchwork are found in Egypt. The Museum of Cairo claims to have the oldest example of patchwork still in existence. Fashioned from a gazelle hide and composed of beautifully colored pieces, it served as the canopy for an Egyptian queen about 960 B.C. Throughout the Old Testament can be found references to patchwork clothing, Joseph's coat of many colors, for instance, and also pieced hangings and decorations for the temples. This art form the Israelites learned during their long years of captivity in Egypt.



by ANN SHOEMAKER BURROWS

During the centuries that followed the art of quilting spread throughout the Eastern world. By the time the Crusaders arrived in the Near East, the art of needlework had reached an incredible state of perfection. As the Crusaders returned home they brought with them the many fine examples of the exquisite art forms of patchwork, quilting and embroidery which then flourished throughout the Middle Ages.

Quilted clothing was made to wear under the chain mail of the Crusaders. Elaborate cloaks and banners were made from them also. Patchwork hangings were introduced into the churches. The women found pleasure and comfort in creating furnishings for their own homes in the forms of wall hangings, draperies and bed dressings.

The early women who settled in America, brought with them these art forms that had become a rich background to them. Few settlers could have indulged in the luxury of imported manufactured cloth.

Therefore, every piece of cloth was very dear to the women. When clothing was made, every leftover or scrap of cloth was saved and put into a scrap basket or bag. Even when clothing wore out and could no longer be mended or cut down in size for a smaller family member, the good pieces would be saved to be later used in making a quilt.

The patchwork quilt served two purposes. One was the physical need to keep warm and the second was the psychological need which served as an outlet for the pioneer woman's artistic and aesthetic longings. Much credit should be given to these women who were able to create beautiful patchwork designs from scraps of all colors, textures, and designs.

*A beautiful example of an appliqued patchwork quilt.*





*An American pieced patchwork quilt is a prized possession.*

The patchwork quilt is a part of the fabric of the history of our country. Within the folds of each quilt were pieced the dreams of the settlers; their hardships, their joys, their political battles, and their never ending faith in God. The quilts and the quilt patches bear the names influenced by these important events in their lives. Events of historical significance can be traced in the evolution of quilt names. The same quilt patterns might have showed up in various localities far removed from one another but known by different names. It would be impossible to list all the names for quilt patterns; they are as diversified and as American as the art of patchwork itself. Thus the patchwork quilt became an American product, born of necessity.

During the nineteenth century, quilt making flourished in America. The period from 1800 to 1900 was one of enormous creativity in the design of the quilt top. Quilt makers everywhere seemed to vie with each other in the creation of one geometric pattern more spectacular than another. The county fairs gave women a chance to exchange patterns and discuss quilting techniques. Publications began to print quilt patterns, with "Godey's Lady's Book" being very popular.

The sewing machine greatly influenced the quilt makers of the nineteenth century. Up to then all quilts had to be hand pieced. With the invention of the sewing machine, which (by the 1860's) many women could afford, the work became faster and easier to accomplish. Women were able to make more quilts and turn their talent into profit.

Over the years the look of patchwork quilts has changed. The scrap quilt, born out of necessity, has been replaced with color coordinated quilts. Quilt blocks have become intricate and complicated. Quilt patch contests run throughout the United States have been responsible for many new creations. Today's quilter is a different woman from the 1700's. Only those with a love for design and quilting, take part in the craft today. Examples can be found in the quilt magazines be-



*Ladies skilled in quilting, demonstrate their craft daily at the Festival.*



ing published and in the many quilt shows sponsored by these quilt lovers. The KUTZTOWN FOLK FESTIVAL is one great example of people encouraging quilting and the continuance of this art form.

I became interested in quilts and quilt making basically because I live in this area where quilt making is so prolific. I have always been aware of the heritage of quilts in our country and have several old quilts that have existed in our family. Since I am very proficient in sewing, it was really a matter of time until I got my heart involved in this new love. First, I became involved with quilt marking. [This is the lines put on the quilt top that the quilter will follow to create designs quilted in the quilt.] Having done this over the last eight years and getting recognition in the field of quilt marking, I felt that I should expand my ability and knowledge related to quilt making. I took several quilt classes, with the last three being taught by Susan A. Murwin, an accomplished quilter and author. She and her co-author, Suzzy C. Payne, have the best book out for anyone wanting to piece a quilt top. Their techniques are fully explained and easy to follow in *Quick and Easy Patchwork on the Sewing Machine*. This book is on sale in the quilt building along with their other two books.

When beginning any pieced-patch work, many things must be done before the actual sewing can be accomplished. Choosing the fabric is not an easy task. With all the colors and prints that are available, a lot of time is spent finding just the right ones for the project. Contrasts in colors, solids and prints, and scale of the prints must be considered to achieve a balance in design. Much time and effort are put into making a quilt, so using the best quality fabric will make it look good and last as long as possible. Many women like using only 100% cotton, but blends are also acceptable. The fabric should be soft and fairly closely woven so that the seams will hold and the edges will not fray easily when cut. Avoid fabrics that have been treated with a finish and those that are too tightly woven.



*As the quilt approaches "finish," fewer hands are needed.*

*Ann's interest in quilting started with quilt marking. A skill in which she has received considerable recognition.*





*Using clothes pins to hold the template in place, cut along the outside edges.*



*Sew the patches together*

Before beginning the project, wash all fabric to check that it is colorfast and pre-shrunk. Test for colorfastness by washing in fairly hot water; be especially careful of dark reds and blues which can bleed if the initial dyeing was not carefully done.

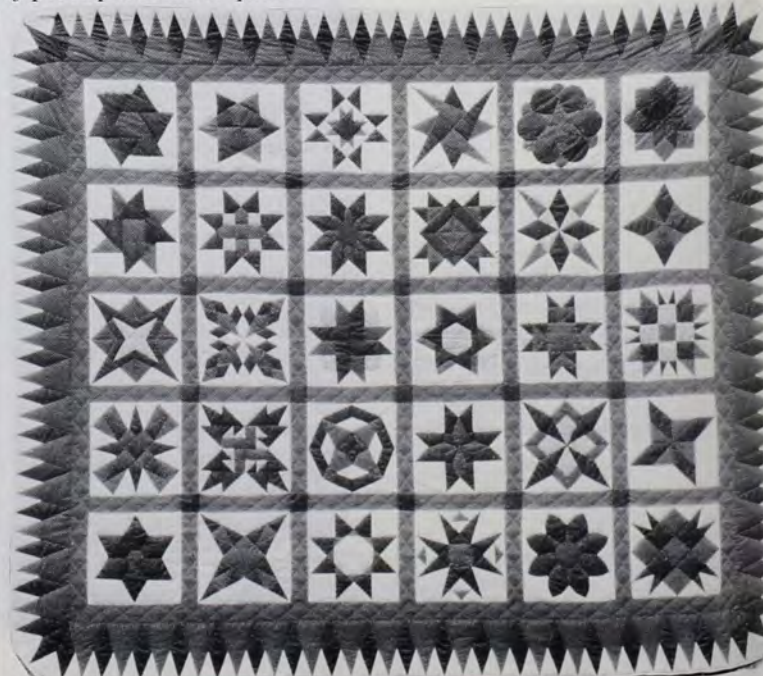
Cutting the patchwork is one of the most important steps in making a patchwork project. In order to have the pieces fit, you have to be accurate. First, iron the pre-washed fabric to remove any creases or wrinkles. The grain line of the fabric should be checked carefully. Lengthwise threads should be parallel to the selvage and crosswise threads perpendicular to the selvage edge. Fold the fabric selvage to selvage lengthwise and fold in half again. (4 layers) If your scissors are especially sharp, as Gingher scissors are, fold again - 8 layers. Lay the template on the fabric grain as the grain lines are indicated on each template. If there are no grain lines, here are some general rules to follow,

Using clothes pins to hold the template in place, hold the material up and cut along the outside edges. If the template is too large, use a pencil, marking pen, or soap sliver to trace around the template. Cut and move the template across the material.

All patchwork piecing is to have  $\frac{1}{4}$ " seams unless otherwise indicated. Make sure that you know where your  $\frac{1}{4}$ " is on your sewing machine. Make several sample seams to measure and make sure they are  $\frac{1}{4}$ ". Use 10 or 12 stitches per inch on the sewing machine and use a size 14 needle. After pieces are joined, the seams should be pressed to one side, *not opened*. This is to make the seam stronger, rather than weaker as when the seams are opened. All seams should be ironed before they are crossed with another seam.

A first patchwork project should be small, such as a potholder or pillow. Complete the following steps to make a nine-patch pot-holder, following the techniques

*Prize winning examples of piece patchwork quilts.*





as per instructions in article.



Completed nine patch piece.



The finished potholder.

that I have already mentioned.

After preparing the fabric, cut 9, 2½" squares from your choice of fabrics. When piecing the nine-patch, arrange pieces in the proper sequence as shown.

Using ¼" seams, sew 2 to 1, 4 to 3 butting up against 1 and 2 and leaving no visible stitching. This is accomplished by stopping the machine just before finishing the seam of 1 and 2 and placing the edges of 3 and 4 under the presser foot so that they exactly touch the unit just sewn. Sew 6 to 5 in the same way. Open and sew 7 to 2, 8 to 4 (butting), 9 to 6 (butting).

Press seams to one side, alternating direction. Row one - right, row 2 - left, row 3 - right. There are two horizontal rows left to sew. Fold row one over so that right sides of one and two are together. The vertical seam joints on the inside should fit perfectly. Pin vertical seam allowance on the joint of one row in one direction, and the seam allowance of the matching joint

of the other row in the opposite direction. The seam joint will feel flat without ridges or bumps. Sew this first seam. Continue in the same manner to sew seam two. Press the seams. The nine patch is now completed. To finish the pot holder assemble the following; batting, insulating piece of fabric (demin), backing with right sides to nine patch. Sew ¼" seam around outside edge leaving a small opening to turn inside out. Hand sew this opening closed.

When you feel confident enough to do a larger project, I would suggest buying *Quick and Easy Patchwork on the Sewing Machine* and follow the step-by-step instructions to make a sampler quilt or one of the same overall design.

Remember that we are the women who have learned an old art form and will continue to pass it on to our daughters just as we learned it from mothers and grandmothers.

## A TRIBUTE to the late DR. EARL F. ROBACKER 1904-1985

*It was a warm day, twenty-four years ago when I first met Earl Robacker strolling along the Common with his wife, Ada, during opening weekend of the 13th Annual Kutztown Folk Festival. His handshake was firm, his smile warm and from the first meeting, I could observe a subtle humor shining through his keen observations.*

*By profession, Earl was a teacher/administrator in the public schools of White Plains, N.Y. However, Pennsylvania Dutch history, folk art, and antiques were his life-long hobbies and led him to his association with the Pennsylvania Folklife Society from its' inception.*

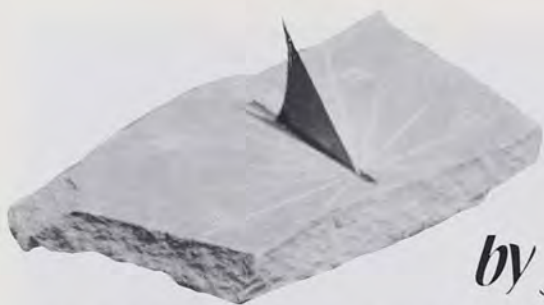
*A scholar and knowledgeable man, Earl generously shared his knowledge and extensive antique collections with others. For many years he served as antique Editor of Pennsylvania Folklife contributing well researched articles on numerous subjects. When I took over editing the Folk Festival issue, Earl and his wife thereafter wrote an article for every Festival issue.*

*Both Earl and Ada actively participated in the Festival, serving meticulously as judges for the annual Quilting Contest from its inception until 1983, a difficult and detailed task. They also spoke daily for a number of years on the Seminar Stage, bringing rare antiques to illustrate their lectures.*

*Such dedication to the Pennsylvania Dutch as Earl Robacker possessed is responsible for the continuance of the Kutztown Folk Festival. His contributions will never be forgotten, and I shall miss him.*

Mark R. Eaby, Jr.  
Folk Festival Director and  
Folklife Issue Editor





# SUNDIAL LORE

by John L. Shultz

I was glad to be asked to write an article about sundials because while almost everyone recognizes a sundial when they see one, relatively few people know how to read one. Many times people who visit my stand on the Commons compare the location of the shadow cast by the gnomon to the time on their wristwatch. Since these two times are hardly ever the same, the sundial must need "correcting." In this article I will explain how the sundial works, how to read it, and the problems I encounter when I construct a sundial.

The sun has been used as a timepiece since the earliest of times. It is impossible to say where or when the first sundial was built.

A simple stick, stuck more or less vertically into the ground, will act as a shadow caster or gnomon. This stick will at sometime during the day cast the shortest possible shadow. At this time, called solar noon, the sun is at its highest point, and the day has been divided into two equal periods. Throughout history modifications have been made which contributed to more accurate measurement. For example, it was discovered that if the stick was aimed at the pole star during the night, then the position of the shadows rather than their length was a more consistent time keeper.

In order to subdivide time into hours, imagine a circular disc such as the one shown in FIG. 1. Through the center pass a rod. This rod will act as the gnomon. Regardless of where you are on the earth, orient the rod so that it is pointing to the north star. You have just constructed a type of sundial called an equatorial sundial.

As the earth spins, a point on the earth will face the sun once every 24 hours. Since the sundial is on the earth, it also will spin once in 24 hours. If there are 24 equally spaced marks on the sundial, we can use these marks to record hours. An interesting aspect of this type of sundial is that for half of the year the sun is below the disc and the shadow is cast on the underside of the disc. Both vertical and horizontal sundials are extensions of this type of sundial.

Unfortunately, what I have just described has been overly simplified. In fact, not only is the earth spinning, it is also making its annual trip around the sun. Due to the elliptical nature of the earth's orbit, the speed of the earth changes throughout the year. This, along with the constant changing of the tilt of the earth's axis, causes the sun to appear to move at different speeds during the year. The net effect of these variations is called the equation of time. FIG. 2. This varies from adding about 15 minutes in February to subtracting about 16 minutes in early November. What man has done is average these fluctuations so that his clocks don't have to run at different speeds throughout the year.



*The author is shown scribing the hour lines on one of his flagstone sundials.*

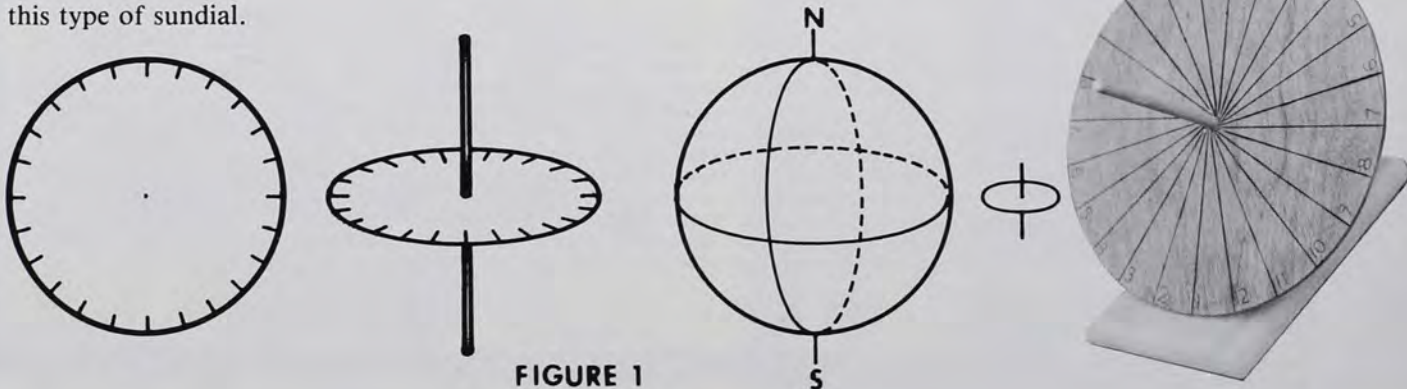


FIGURE 1

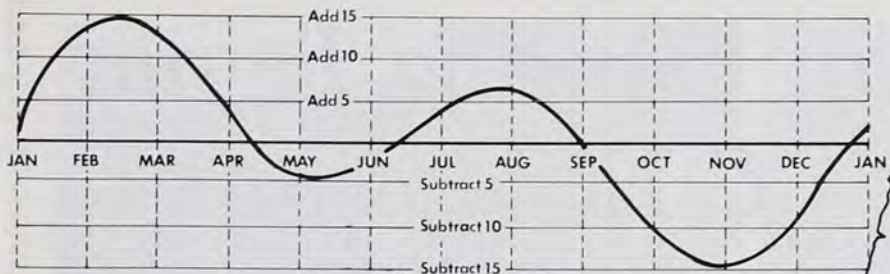


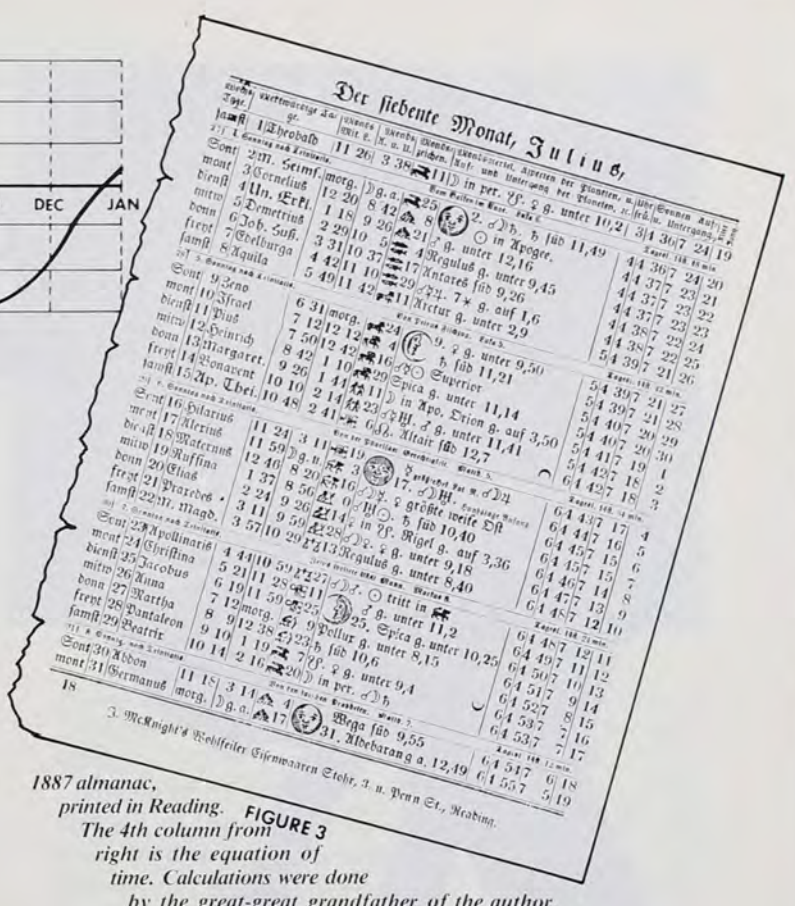
FIGURE 2

However, when reading (or setting) a sundial, these variations must be considered. I usually put the graph of the equation of time on my sundials. The same information is also given by an analemma on a globe (that figure 8 in the Pacific Ocean) as well as by almanacs. I have on display at my stand an Almanac which was printed at Reading in 1887. The equation of time, as well as other astronomical facts, is included in the almanac. **FIG. 3** The mathematical computations for this and other early almanacs were done by Lawrence Ibach and later by his son, William Ibach. Lawrence Ibach, known as the blacksmith astronomer, was my great, great grandfather.

Man also has introduced two conveniences which cause problems for the sundial reader, time zones and daylight saving time. By creating time zones everyone in a geographical region will have the same time. Unfortunately, the sun doesn't oblige us by jumping through the sky. The sundials of people living in the eastern half of a time zone are always fast because the sun gets there first. If you happen to live near the center of a time zone, then this isn't too much of a problem. This can be corrected by changing the positions of the hour lines. For example, in the equatorial sundial, simply rotate the disc. Daylight saving time can be compensated for by mentally adding an hour.

Probably the easiest way to set a sundial is to first learn how to read it and compare the time to another clock. If the times are not the same, turn the sundial until they are the same. There is another way to set a sundial. The sundial is the only clock I know of which can be set without using another clock. Simply locate the North star on a clear night and turn the sundial until the gnomon points to the star. A compass can also be used.

I will now describe the steps I use to build one of my garden sundials such as the one in **FIG. 4**. I use Penn-

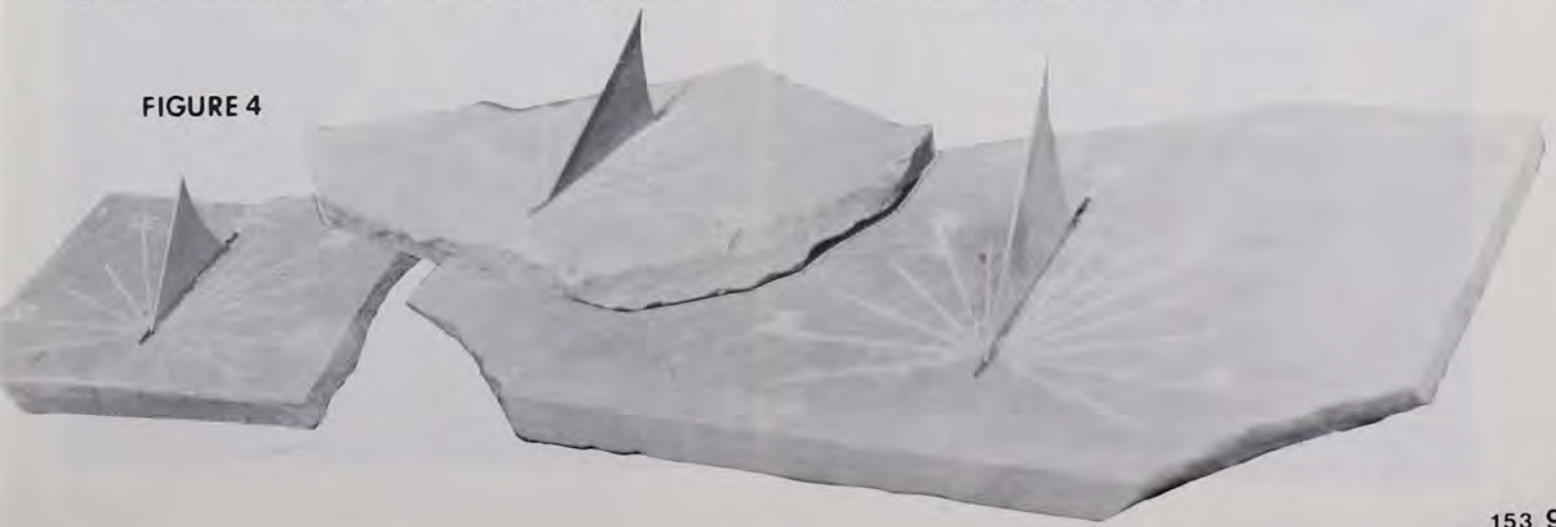


1887 almanac, printed in Reading. **FIGURE 3** The 4th column from right is the equation of time. Calculations were done by the great-great grandfather of the author.

sylvania flagstone for the base and brass for the gnomon. I have found that this combination is imperative to the weather. After all, a sundial in the living room isn't very practical. The angle of the gnomon must be equal to the latitude where the sundial is to be used. This is done so that the tip of the gnomon is pointed toward the north star. The next step is to find out the longitude of the location where the sundial is to be used. This is necessary so that corrections for location within a time zone can be made. Next the hour lines are scratched in the stone. There are trigonometric formulas to determine the angles. The last step is epoxying the gnomon into a cut in the stone. This is the most difficult part because there are four different factors that must be checked before the epoxy sets.

If you would like information about building your own sundial or if you have any questions about sundials please visit me on the Commons.

FIGURE 4



# Square Dancing, Jigging & Hoedowning at the Folk Festival



As a teenager, Lester started calling for hoedown squares and, after we were married, he continued to call. In 1968, when our oldest daughter, Eileen, was a member of the 4-H Club, it started two hoedown groups. Eileen was part of the older group and our second daughter, LeAnn, was a member of the younger one. A few years later, our third daughter, Linda, also danced in one of the 4-H Club groups. Under Lester's direction, they danced in competition and won several prizes.

In 1974, LeAnn and our youngest daughter, Julie, were members of a club that wanted to raise some money. At that time, the Folk Festival sponsored a hoedown competition which offered cash prizes. So with Faye's help, LeAnn taught two groups to hoedown and entered them in the Folk Festival's competition. Since Faye and LeAnn were too nervous to call, Lester had that honor.

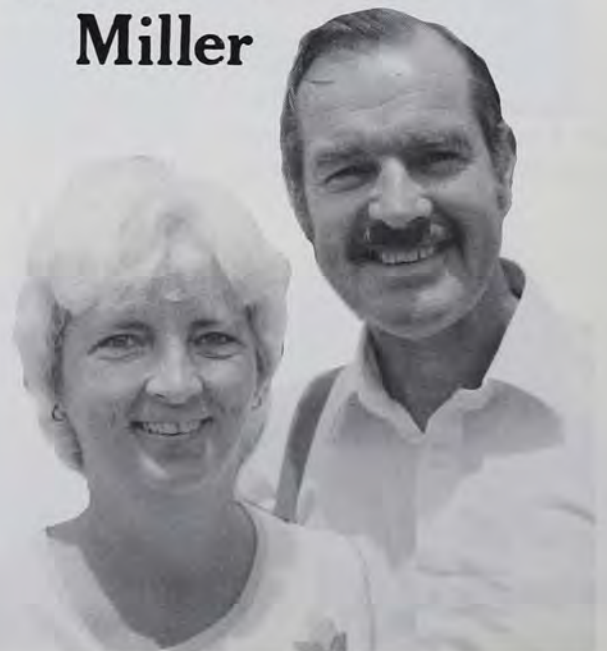
The younger of those two groups is still together and still dancing at the Folk Festival, although now they demonstrate rather than compete. Although they have grown up some, they are still known as the "Schusslers," which in Pennsylvania Dutch means a person who is always rushing around carelessly. At the time they were named, it really fit! In 1977 they won first place in the Junior Hoedown Division of the Folk Festival's competition.

By 1979, we felt that the "Schusslers" should try jigging, so Lester started working with them in an old schoolhouse on our property. The members of the group: Tim Wolfe, Shelly Hilbert, Dean Miller, Sonia Miller, Brian Blatt, Valerie Miller, Jessi Pluskanski, and Julie Miller, now demonstrate jigging each afternoon on the Hoedown Stage.

Also, about that time, we wanted to get our grandchildren involved with hoedowning, so Faye started to teach a younger group in the garage. Our four-year-old grandson, Bobby, was not sure if he wanted to dance. But when he saw how much fun everyone was having, he decided to join in. We named this group the "Schnickelfritzes," which in Pennsylvania Dutch means a troublemaker. The members of the group are Eric Blatt, Stacy Krause, Bobby Losito, Tina Losito, Billie Miller, Charlene Plushanski, Leon Blatt, and Lizabeth Schappell.

Festival week usually means wall-to-wall children staying in our home; it is easier to get them to the Folk Festival on time. Something is always happening until late at night. But after the pillow fights and the telling of scary stories, they finally settle down to sleep, and are ready to perform the next day.

**by Faye and Lester  
Miller**





Keeping the taps on the children's shoes is a constant problem. However, Lester has his own repair kit in our van and manages to keep the problem under control. The van also serves as the dancer's "home" on the Festival Grounds. Several of the mothers spend the Festival week helping us tuck in shirts, tie bows, and keep things moving along. Sometimes, with all the hassle of rehearsals and outfit problems, we feel we want to throw in the towel. But when we watch these two groups dance each afternoon, we know all the work has been worth it.

Now, we have *four* grandsons, ages two to five, and they are members of our newest group, the "Nix-nutzers," which in Pennsylvania Dutch means a mischievous or somewhat naughty child. So, we now have three groups, each with members of the Miller family, dancing at the Folk Festival.

All immigrants to America brought their folkways and customs with them. While adjusting to life in a new country, many of the folkways were lost or put aside. But folk dances remained an important part of every

ethnic group. Hoedowning came to America from a European dance known as the Morris or Moorish dance.

Hoedowning needs a "set" of four couples, who are directed in their movements by a "caller," who tells them what to do. They will form a circle, swing their partner, or perform any number of various movements on his command.

Jigging is hoedowning with a "tap" step added to the movements. It is similar to an Irish Jig and closely related to "clogging" which is popular in the Appalachian Mountains.

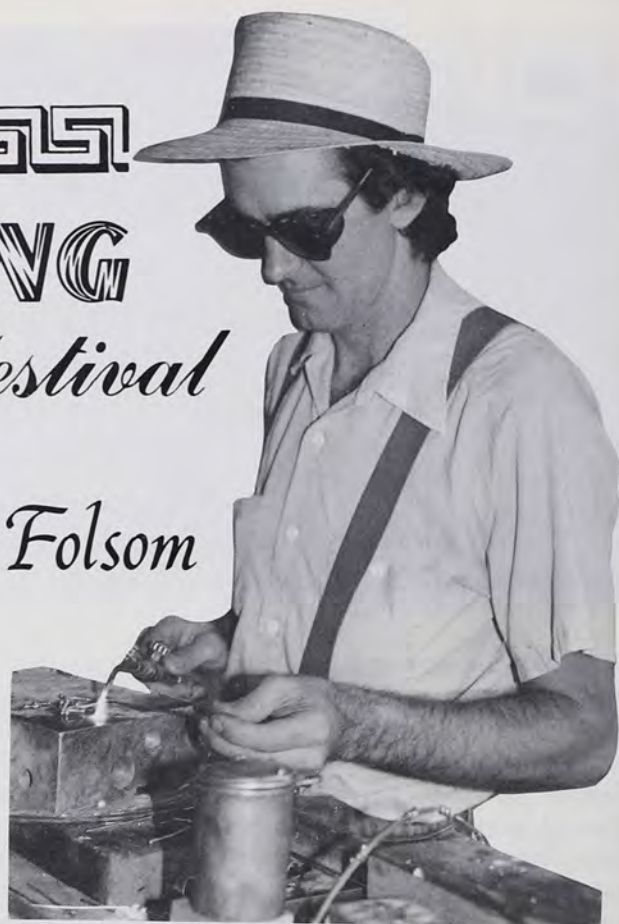
Hoedowns used to be held as part of the festivities following a barn-raising or after a public sale or auction. Now, they are part of most Pennsylvania Dutch parties, gatherings, and wedding receptions. If you would like to learn to hoedown, come and join us each afternoon, on the hour between noon and 4:00 p.m. on the Hoedown Stage. Glenn Eckert and his Hayseeds provide the toe-tapping music and Lester calls the squares. After the demonstrations, the audience can join the dancing! So, come and try a set; you will love it!



# BRONZE WORKING

*at the Festival*

*by Allen Folsom*



Bronze, that enduring metal, has been with us for nearly 5,000 years in forms such as vases, bells, armor, tools, ornaments, personal adornments and mechanical parts. Bronze was made as early as 3,000 B.C., though its appearance in artifacts is rare until much later. Homer in the Illiad tells of the Greek god of fire, Hephaestus, throwing copper, tin, gold and silver into his furnace to make Achilles shield.

The bronze age, though not a specific time in history, denotes the time at which certain civilizations started using bronze, rather than stone for their tools, weapons and ornaments. The historical substitution of iron for bronze was a result of iron's greater availability over copper and tin, rather than any inherent advantages of iron over bronze.

Besides being harder than copper, bronze is more fusible (that is more readily melted) and is easier to cast. It is also harder than iron and in general is useful because of the combination of good mechanical properties and corrosion resistance, along with exceptional ease of forming useful shapes which can be smoothly finished. These properties combined with its ability to take on beautiful, artistic coloring make it a valuable material for ornamental work in a great many varieties.

Many people ask, "What is the difference between bronze and brass?" By the middle ages, chemists knew that certain proportions of copper, tin and other metals would lend certain effects to bronze. The word bronze although originally applied only to the alloying of copper and tin, now describes a variety of compositions of copper rich materials.

True bronze is an alloy of copper and tin, and may contain as much as 25% tin. The brasses are alloys of copper, with zinc as the major added element, although there may be included important amounts of other elements. Phosphorus, lead, tin, manganese, silicon and aluminum may be added for special purposes. Phosphorus, even in small percentages (as low as 1%) hardens and strengthens bronze. Silicon adds the greatest resistance to corrosion. Lead lowers the melting point. Aluminum bronze may contain as much as 10%







aluminum and can be heat treated until it is as strong as steel. Manganese causes the bronze to flow well when liquid. Hence, aluminum bronze, manganese bronze, silicon bronze and others have come into existence, and the original copper tin alloy is referred to as tin bronze.

So most of what today is called bronze is actually brass, but because of the reputation of bronze for strength and durability the name bronze has been adopted for many copper alloys that contain little or no tin.

The type of bronze being used at the bronze workers barn at the Kutztown Folk Festival is a manganese bronze, in the form of rods, known commonly as brazing rods. They are preferred for the malleability the manganese lends to them. Phosphorus and silicon give the above qualities to them also. Using an oxygen/acetylene torch and a propane heater, the bronze is heated until it is red hot and soft. While it is in this state it can be easily shaped, twisted, pulled and hammered into various designs for jewelry and ornaments. In some of the processes the bronze is actually melted together to form joints. This is a tricky process since bronze melts between 1200°F and 1600°F and the tip of the torch flame nears 6000°F. So the work in this stage must be done quickly and carefully to avoid turning a much worked on design into nothing more than a puddle of bronze. Patience and practice are the key to avoiding that mess.

After a piece has been constructed it is either quenched in water or allowed to air cool. Some pieces have copper inlaid with the bronze and with different techniques of heat and cold treatments the copper can be made to take on different colors ranging from ruby red to violet.

With all these heating and cooling processes, the metal develops many fire marks, or scale, so this scale must be removed before the piece can be polished to a shiny gloss.

The piece is immersed in a pickling solution of sodium bisulfate which loosens the scale from the surface of the metal in about 10 to 15 minutes. The final production step takes the piece from the pickling solution to a high RPM electric buffing motor fitted with a cloth wheel. A buffing compound consisting of a fine emery paste is introduced to the cloth wheel and the action of the emery grit on the bronze brings the metals' surface to a high, smooth shiny finish.

So here we are, many years removed from the first bronze age, still using and enjoying bronze in our daily lives. No wonder bronze is referred to as "that enduring metal."



# CALICO PRINTS

by Marilyn K. Wilson-Bast



This decorative touch can be anything from the usual patchwork pillow or welcome hoop, to the refreshingly unique quilted toilet seat cover.

Calico accessories are at home throughout the house. They can tie a hodge-podge of Early Salvation Army into a seemingly expertly designed group of future "Family Heirlooms," by using calico accessories that were made to match in color and pattern. In the kitchen, this might mean placemats, potholders, appliance covers and table cloths all done in one motif or in similar patchwork designs with the same calico prints. Or they can put warmth and excitement into an impersonal surrounding. Priscilla curtains, a bed skirt, table skirt and cover, along with decorator pillows can all be made in coordinating prints of one color family to give a feeling of both diversity and unity.

It is not necessary that these projects be intricate or difficult. A simple hemmed square of calico can be a luncheon napkin or the liner for a bread basket. It can be used as doilies were used in the past, as chair protectors. Or made a little larger, it can be used on top of a table shirt for an easy care luncheon cloth. With just a little more sewing, one can put elastic around this hemmed piece and make a basket or flowerpot skirt (pattern follows).

Through the past generation quilting has been used mostly for the making of bed coverings. It has used fabrics such as homespun and muslin in the colonial years, chintz and polished cottons, in our country's early years; the satins, brocades, and velvets during the Victorian years. But the fabric that has survived all these changes and has remained in near constant use from colonial times is the calico print. It is not hard to understand why this small floral print with the never-ending vine should be so popular. Even a first project of four or five inch squares cut from different calico prints and colors can be just as beautiful as a more intricate design of very small pieces. Provided the colors and prints are carefully chosen. And although most of us do not have the time, patience, or desire to make a large quilt, one can still use calicoes to decorate. With so many colors and designs to choose from, a calico accent piece can be made to match any decor and give it a touch of old fashioned charm.



Calico tubes stuffed with fiberfill make excellent draft catchers or three of them can be braided together to make a wreath. Use a very small size and a tree ornament is easily done.

Because these calico items are so easy to make, they make excellent gifts. A soft sculpture basket filled with decorative soaps makes a charming hostess gift and the taste of home baked rolls or cookies is only enhanced when it is delivered in a calico lined basket (pattern follows).

So do not delay—start to brighten your world with calico today!



*Marilyn demonstrates her colorful craft, surrounded by examples of beautiful calico accessories.*



*Decorative hoop wall hangers and carry-all bags are among the calico projects on display at the Festival.*



#### BASKET LINERS

Measure the height and top circumference of the basket (7" x 39"). Cut a piece of calico one inch more than 1½ times the width by ½ times the circumference (11½" x 58"). Cut a second same sized piece from coordinating fabric, and two circles the size of the basket bottom, one from each print.

Stitch the short sides of the two rectangles together (leave a 4 inch opening in one seam for turning.) Then, with right sides together stitch the two tubes together along one long edge. If a lace trim is desired, it should be inserted into the seam at this point. Gather the two remaining sides separately and with right sides together, stitch one onto each circle. Turn to the right side and close the seam opening. Measure the circumference of the basket at about the middle. Cut a piece of elastic this length. Stitch a casing through all layers two inches from the top edge and insert elastic. Slip liner into basket and drape over the sides. For a puffer look a layer of batting may be used with one of the pieces or a piece of quilted fabric may be used in place of one of the calicoes.

Both of these projects can be made all in one print or in a solid with calico elastic casing or with a section of strip pieced fabric.

# The COUNTRY KITCHEN



Of all the special places on the Folk Festival Grounds, I think that the Country Kitchen is one of the most special. Of course, most people like the place where they work, but I think the Country Kitchen offers something special to everyone. Therefore, I take particular joy in working there. Without the help of Abe Stauffer, Fern Kline, and Gertie Reppert, the Country Kitchen would not be the wonderful place it is.

If you arrive at the Folk Festival early, you will find us busy already. Abe takes down the shutters, so that you can see into the kitchen; he also brings wood and starts the fire in our cook stove. Meanwhile, the three of us are also busy. We must start early or we will not be able to serve the hungry Folk Festival craftsmen their dinner. We make all our meals from scratch on old fashioned equipment.

by **MARY E. REDCAY**

During the day, we demonstrate how Nineteenth Century Pennsylvania Dutch cooks churned butter and made sauerkraut. All our meals are prepared on a wood-burning stove, which has no automatic thermostat to keep the burners' and the oven's temperature constant. Therefore, we must be careful, so that our food does not overcook or burn. Even so, most of the things we prepare turn out very well, because we work together to get the job done properly.

I was named for two of my great-grandmothers and they taught me to cook when I was quite young. However, those valuable lessons have remained with me to this day. Some of the recipes we use at the Country Kitchen are their recipes.

Throughout the day, while preparing the evening meal, we talk with any Folk Festival visitor who has a question or an observation. Many of them have never seen a hand-powered butter churn or egg beater. Often grandmothers explain the wood stove and other parts of the old fashioned kitchen to disbelieving grandchildren. Our Country Kitchen is a reproduction of an early Pennsylvania Dutch kitchen/dining room. Our large family dining table seats twelve; we have a fireplace with an oversized rocking chair next to it where grandmother could do her knitting. The pie cupboard hangs over the sink and the wood-burning stove stands in the corner. Ruffled curtains hang at the windows and bunches of herbs and flowers hang drying from the beams.



Like early Pennsylvania Dutch cooks, we serve a crowd of hungry people every evening. The early cooks would have fed not only their families but also their farm workers. We serve dinner to 12-15 Folk Festival craftsmen each evening.

We print a menu which lists the dishes which we will serve that evening; it also features a recipe for one of those dishes. The menu is available to any visitor who wishes one; we will also answer any questions that visitors might have about it or its recipe.

Without help from Fern, Gertie, and Abe, I would never be able to accomplish all that needs to be done each day. Together, we are able not only to demonstrate butter and sauerkraut making but also to talk to all our visitors. We also get the evening meal ready on time.

If a cook wants a meal to turn out well, she must start

with the best basic ingredients. Since our meat comes from the Folk Festival's Butcher Shop, we have the very best meat available. Elton Muth and his mother Catherine do an excellent job and, without their valuable assistance, our meals would not turn out as well as they do.

Thanks to some hard work each autumn, we have home-canned vegetables with all our meals; our chow chow and pickled beets are always favorites.

Abe Stauffer is particularly interested in almanac and planting and harvesting lore among Pennsylvania Dutch. He will be happy to answer any questions you might have about such customs.

The Pennsylvania Dutch love to cook and love good food. Their favorite recipes are often simple and always thrifty. We waste nothing. I am including three of my favorite ones for you to try at home; good luck!



### STUFFED PIG'S STOMACH

Cleaned Pig's Stomach	
Salt & Pepper To Taste	Diced Onions
2 Lbs. Sausage	Diced Celery
Flour	Diced Carrots
Diced Potatoes	Diced Green Peppers

Soak cleaned pig's stomach overnight in salt water. Remove from salt water, dry, and sprinkle salt and pepper inside the pig's stomach. In a skillet, brown sausage meat; remove meat from the pan. Add flour to the meat drippings and then add water. Bring this mixture to a boil, stirring frequently, to make gravy; allow to cool. Mix cooked sausage meat, gravy, and all diced vegetables together thoroughly. Bake slowly for at least four (4) hours.



### HOMEMADE HOT BISCUITS

2½ C. Flour	Pinch Salt
1½ t. Baking Powder	½ C. Shortening
½ t. Baking Soda	1 C. Buttermilk

Combine dry ingredients. Then, cut shortening into this mixture. Stir in the buttermilk. Mix thoroughly, until it becomes a dough. Turn this dough onto a floured board, so that the dough will not stick; knead well. With a rolling pin, on a floured surface, roll dough out to a one-half inch (½") thickness. With a glass dipped in flour, cut biscuits from the dough. Place biscuits on a greased cookie sheet and brush with melted butter. Bake in a 450 degree oven for 12-15 minutes. When done, the tops should be golden brown.

This last recipe looks complicated, but it really is not. I am sure that you will not have any trouble with it.



Of course, without everyone working together, we would not be able to present the Country Kitchen to our visitors. The interesting and inviting aromas which lead visitors to our door are a result of our combined effort.

We always find great satisfaction in answering your questions about cooking and in a job well done. The

### SCHNITZ PIE

#### Pie Crust

1 C. Shortening	Pinch Baking Powder
3 C. Flour	Pinch Sugar
Pinch Salt	¼ C. Milk

Mix dry ingredients thoroughly. Cut shortening into flour mixture, until well mixed. Scald milk. (Hint: do not allow the milk to boil.) Add just enough milk to make a dough. (You may not need all the milk.) With a rolling pin, on a floured surface, roll dough into a pie crust. Place crust in a pie dish. With a fork, prick holes into the crust and bake in a 350 degree oven for about 10 minutes or until golden brown. Allow to cool.

#### Schnitz Filling

1 Lb. Tart Schnitz	3 T. Corn Starch
2 C. Brown Sugar	¾ C. Water
1 C. Raisins	Juice of 2 Oranges

Put tart schnitz, which still have the apple peel, into a large pot and cover the dried apples with water; allow to soak overnight. Then, combine the brown sugar, raisins, tart schnitz, and the water in which the schnitz soaked and cook. Dissolve the corn starch in water and add to the schnitz mixture. Cook, stirring frequently, until the mixture thickens. Remove from heat, add the orange juice, and mix thoroughly. Pour into the baked pie shell.

#### Sweet Crumbs

1 C. Flour	Pinch Salt
½ C. Sugar	1 Heaping T. Butter

Combine all ingredients and work mixture into crumbs. Sprinkle these sweet crumbs over the top of the schnitz filling and brown for a few minutes in the oven.

proof is that we very seldom have any leftovers. Although you may not actually join us for dinner, the four of us would like you to stop at the Country Kitchen. Fern, Gertie, Abe and I will welcome you to come and talk, remember, learn, and ask questions about Pennsylvania Dutch cooking.

# Our Farmers Market



While the Farmers' Market at the Annual Kutztown Folk Festival may not be as large as some of those you will find in Lancaster and Berks Counties, it gives the visitor a fine example of what those larger markets have to offer. Here the visitor can smell freshly baked goods, enjoy home cured meats, stock up on jellies and preserves, sample exotic nut brittles, and acquire plants to brighten homes.

Shoppers can find endless variety of meats and cheeses at the stand provided by Dietrich's Meats. While they do not make their own cheese, the Dietrichs stock enough cheeses to suit every taste from white American to Cooper sharp, from sharp to medium cheddar to colby and longhorn. If shoppers want some meat with their cheese, then Dietrich's has what they want. All their meat is prepared by them; they smoke and cure all the meat they serve the public. They make pepperoni, pastrami, corned beef, and hard salami. For those who enjoy the Pennsylvania Dutch favorites, they offer scrapple, tripe, and souse, as well as sausage. They also cure their own hams and bacon; they also smoke chicken, turkey, and fish.

All these tempting foods are offered by the pound or in "eat-as-you-go" bags. Therefore, when your thoughts turn to meats and cheeses, visit the Dietrich's Meats stand; you will love the quality and quantity you find there.

Next to the meat and cheese stand, the visitor will find a baked goods stand, which is extremely convenient, if you want to make your own sandwiches for lunch. The baked goods stand is supplied by Baird's Bakery and they have many taste tempting goodies to offer the hungry visitors. They have raisin, rye, or cinnamon bread; they also offer tea biscuits, and corn or blueberry muffins. Another popular item is the nut roll, along with sticky buns or sticky buns with nuts. Of course, sugar cookies are also very popular.



*Mouth watering baked goods from our Farmers Market. Top to bottom: Shoo-fly pie, raisin bread, sticky buns, potato cake and tea biscuits.*

**by Gail M. Hartmann**





*Dietrich's meat stand offers the famous Pennsylvania Dutch smoked meats, while the Hunter's Greenhouse stand have all the popular house plants to beautify your home.*

However, potato cakes are the most asked for baked good at the Baird's stand. These "cakes" are really bread with a sugar crumb topping; they are usually eaten as a breakfast or snack food, which is topped with butter and molasses or apple butter. They are not usually used for sandwich bread. Visitors also seem to enjoy their shoo-fly pie, which they often buy to take home to enjoy later.

All the baked goods at the Baird's stand are baked fresh each morning at their bakery and delivered, while still warm, to the Festival grounds. Therefore, visitors are sure that their purchases are as fresh as possible.

The newest standholder in the Farmers' Market is Kitchen Kettle. Their tempting displays of home made jellies and preserves offer the visitor many choices for topping those potato cakes for breakfast. They also provide a change from the same old peanut butter and grape jelly in the children's lunch boxes. With their unusual flavors, you can offer new taste treats for very little money.

On the other side of the market, the visitor will find other things to tempt him. The Pies and Cakes stand is

filled by the Dutch Maid Bakery. Their assortment of breakfast buns will erode anyone's will power; they have chocolate and vanilla bears' claws, nut, raisin, or plain sticky buns, apple fritters, plain donuts, creme or jelly filled donuts, and apple or cherry strudels. They even have coffee to go with these mouth watering goodies. Their dessert selection is just as good; it includes apple dumplings and strawberry-rhubarb, apple, blueberry, or cherry pies. Of course, for those who must fill a sweet tooth immediately, they have several varieties of cookies including peanut butter, spice molasses, oatmeal raisin, chocolate chip, butter almond, and gingerbread.

Of course, everything is baked fresh each morning and delivered immediately to the Festival Grounds. If you are early enough, the sticky buns are still warm to melt butter over them. If you decide to purchase one or several of the goodies that Dutch Maid Bakery has to offer, you may leave your purchase with them. When you have finished seeing the rest of the Festival, they will have your package of homemade baked goods waiting to pick up and take home with you.

*The DutchMaid and Baird's baked goods stands are a bonanza of taste tempting goodies.*



The next stand to tempt visitors is the nut brittle and dried fruit and nut stand supplied by Joan Dzubinski. She has at least ten (10) different nut brittles. The recipe is an original, homemade one and she says that cashew brittle is *the* most popular brittle she has. If a visitor wants to try any of the interesting brittles, one has only to ask; Joan always has samples available, so that one can decide which brittle is best. Joan also has thirty varieties of dried nuts and fruits. The nuts are either raw or roasted, salted or unsalted. Besides offering the usual peanuts, cashews, walnuts, almonds, and pecans, Joan also has pine nuts (pignolias), filberts, brazil nuts, and macadamia nuts. She also has freshly roasted, hot peanuts, which visitors can smell roasting for blocks. In dried fruit, Joan carries apricots, peaches, apples (schnitz), bananas, and, of course, raisins. Some of the more unusual dried fruits are pears, papaya, and pineapple rings. Joan says that her Dyno Mix is great, since it combines some of everything.

Our last stand is the flower stand; no true Farmers' Market would be complete without a stand to provide flowers and green plants for the home. Hunter's Greenhouses supply the stand. Their most popular plants are the window sill variety, such as exacum or Persian violet, African violets, oxalis or "shamrock plant," and, the most popular of all, the gold fish plant with its' shiny leaves and orange flowers.

They also offer larger plants in hanging baskets, which can grace one's porch or balcony. These plants include Boston ferns, begonias, and impatiens. Of course, foliage plants are also very popular for hanging baskets; they offer several ferns such as rabbit foot, Irish lace, and Florida ruffle. Job's tears (*Pilea Depressia*) is also a great foliage plant. They also have annuals for your garden plantings; one of the most popular is the African daisy (*Gerbera Happipot*).

At Hunter's Greenhouses, they raise everything that they sell at the Folk Festival. Therefore, the visitor can be sure that the plant they buy will do well and be a welcome addition to their home.

Now, we have travelled our Farmers' Market. Within its stands, visitors are offered the freshest and finest homemade products that the Pennsylvania Dutch can prepare.



*The Kitchen Kettle, has a tempting array of homemade jellies and preserves to tease the palate.*



*More goodies from our Farmers Market. Top to bottom: Apple dumplings, vanilla buns, pecan sticky buns, chocolate and vanilla bear claws, bag baloney and baloney and cheese "eat-as-you-go" snacks.*





RED BEET EGGS

# Festival Focus on Pennsylvania Dutch Food

## "IT EATS GOOD"

Es essa gude, which translated from the Pennsylvania Dutch dialect, means, "It eats good!" That is a typical way for a "Dutchman" to describe a menu he enjoys.

And the varieties of "gude essa" (good food) at the Kutztown Folk Festival are boundless, ranging from the ever-popular schnitz un knepp and sauerkraut mit knepp to cracker pudding and nothing crumb cake!

While not fancy, Pennsylvania Dutch cooking is wholesome and pure, and has the distinction of being economical. Nothing is wasted by these expert cooks. Even the part of the chicken that goes over the fence last is used to flavor soups and pig's feet are "pickled up" into a delicious relish.

Church groups at the Festival provide the large family-style meals where folks sit and eat "'til they ouch." Snack foods, available throughout the grounds, are "whipped up" by service organizations. For those who want to take home samples of baked goods, cheeses, meats, fruits, and candies, there is the Farmers' Market.

Bring along your "biggest" obadit (appetite) when you visit the Kutztown Folk Festival, you will be glad you did!



SLICED TOMATOES



BREAD DOUGH



HOME CANNED FRUIT & VEGETABLES



APPLE DUMPLINGS



POTATO CAKE - STICKY BUNS - SHOO-FLY PIE  
COOKING IN THE COUNTRY KITCHEN



BEARCLAW BUNS



PECAN STICKY BUNS



APPLE BUTTER MAKING



HOME CURED MEATS

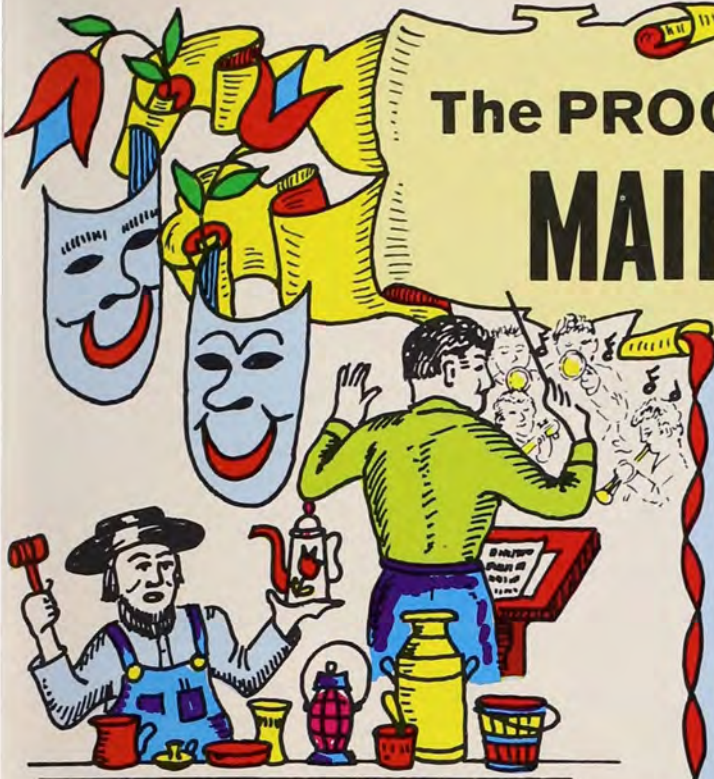
# Seminar Stage Programs

## FOLKLIFE SEMINARS on the PENNSYLVANIA DUTCH CULTURE

- ▶ **11:00 A.M. . . HEIDELBERG POLKA BAND**  
Old songs and traditional marches are presented by Lancaster County's finest musical groups which is directed by James K. Beard.
- ▶ **11:30 A.M. . . PENNSYLVANIA DUTCH COSTUMES, PLAIN & FANCY**  
An introduction to the Pennsylvania Dutch through their historic and present-day costumes is presented by John E. Stinsmen.
- ▶ **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. . . PA. DUTCH FOLK ART & HOME HANDICRAFTS**  
Interviews and demonstrations of fraktur, schreneschnitte, and other decorative arts are presented by John Dreibelbis.
- ▶ **1:00 P.M. . . . THE MENNONITE PEOPLE**  
The traditions and customs of Kutztown's "Plain People" are presented by Dr. Theodore Jentsch. Also, some of the distinctive beliefs, practices, and music of the entire Mennonite culture are presented by Robert Ulle.
- ▶ **1:30 P.M. . . . "GUT ESSA," DOWN-TO-EARTH EATING!**  
Delectable Pennsylvania Dutch foods from "Ponhaws" (scrapple) to "Schnitz un Knepp" (dried apples and dumplings) are explained by Jane Stinsmen.
- ▶ **2:00 P.M. . . . 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. . . . FOLK MUSIC**  
Dialect songs and other Pennsylvania Dutch folk music are presented by Karlene and Keith Brintzenhoff.
- ▶ **3:00 P.M. . . . SKILLS OF WOOD-WORKING**  
Experts in Whittling, carving, and turning of wood discuss their different techniques in this program which is hosted by Barry McFarland.
- ▶ **3:30 P.M. . . . LIFE AMONG THE AMISH**  
An intimate view of Amish life is presented by their neighbor, Mel Horst.
- ▶ **4:00 P.M. . . . SNAKE LORE**  
Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture are narrated by Daniel Kohler.
- ▶ **4:30 P.M. . . . HEIDELBERG POLKA BAND**  
A concert which highlights all the traditional Pennsylvania Dutch favorite tunes is directed by James K. Beard.

**2** Number refers to seminar tent location on back cover map.

# The PROGRAMS 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.

**3**

## PENNSYLVANIA FOLKLIFE SOCIETY PUBLICATIONS

FESTIVAL INFORMATION and PROGRAMS

AT THE FESTIVAL PUBLICATION TENT • 9 A.M. to 7 P.M.

See insert card for subscription information on future issues of the Pennsylvania Folklife Magazine, including the 1987 Folk Festival issue.

## Square Dancing - Jigging - Hoedowning

**4**

**Time: Noon, 1:00 P.M., 2:00 P.M., 3:00 P.M. and 4:00 P.M.**

**CHOOSE A PARTNER AND DANCE! (6:00 P.M. Free for all.)**

This year, Lester Miller has three groups dancing each afternoon on the Hoedown Stage. The Schusslers are "jigging up a storm" each time they dance. Next, the Schnickelfritztes entertain our visitors. Finally, the Nixnutzes, the youngest group, show their stuff. Of course, Lester calls the squares and members of the groups help the audience learn to hoedown.

Die Frienschaft has been dancing at the Kutztown Folk Festival for over twenty years. With Richard Haas, their caller, they show our visitors Pennsylvania Dutch jigging at its best.

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

So, come and watch one of the hourly performances that happen each afternoon on the Hoedown Stage. Then, find a partner and join the fun; or, if you can't find a partner, join the fun and we will find you one!

**FREE FOR ALL: at 6:00 P.M. to 7:00 P.M.**

**Come and learn. Everyone is invited to dance!**



**0** Numbers refer to numbered locations on back cover map.

# Welcome to the 37th Annual

## A CLOSER LOOK AT THE WONDER

# June 28-29-30

**5**



### SHEEP SHEARING

Place: Rear of Hoedown Stage

Time: 12:30 P.M.

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

**6**



### HORSE-SHOEING

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.

## A CELEBRATION OF EDUCATIONAL

**11**



### 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.

**12**



### GARDEN TOURS

Place: Herb Garden

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

Garden tours includes explanations of various herbs which are popular with Pennsylvania Dutch Cooks.

## A DAYTIME GATHERING

**15**



### 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.

**16**



### 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.

# KITZTOWN FOLK FESTIVAL

## Authentic Pennsylvania Dutch CULTURE



# July 1·2·3·4·5·6, 1986



### 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 the loading and firing of a Pennsylvania (Kentucky) flint-lock rifle.

### 9

### GLASS BLOWING



Place: Across from Kitemaker

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

Veteran glass blower demonstrates this ancient art.

## PROGRAMS • ENTERTAINMENT AND HAPPENINGS

NUMBERS REFER TO MAP LOCATIONS OF SPECIAL EVENTS ON BACK COVER.

Event number **1** **3** **4** see page 23

Event number **2** see page 22

Event number **10** see page 26

### 13

### 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.

### 14

### BEHIVE 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.

## 9:00 A.M. to 7 P.M. (Gates close at 5 p.m.)

### 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 daily menus with favorite recipes.

### 18

### CHURCH



Place: Old Oley Union Church and Cemetery

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

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

### 19

### 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.

# 22nd Annual Quilting Contest

## QUILTING ATTRACTS ALMOST EVERYONE

Quilting offers many attractions, most likely all different for every quilter. Perhaps overall are the variety of patterns and colors that can be used in creating a quilt.

Last summer's 1500 quilts, entered in the Kutztown Folk Festival's 21st Annual Quilting Contest, were of multiple designs and varied colors. They outdid previous entries and also broke all records for the numbers sold. Very few of those 1500 quilts went home with their creators, most of them found homes throughout the country, where they will be cherished and, through the years, evolved into family heirlooms.

This year's 22nd Quilting Contest promises to be of equal im-

portance. Even before the rules were printed, both individuals and organizations were writing and requesting copies of them. Men have joined the women in entering their quilts and, in 1985, two men were among the prize-winners.

Whether your taste is directed to applique, pieced patchwork, embroidered, or all-quilted, you should find your quilt at the Kutztown Folk Festival. But deciding among the patterns may give you problems; you will find Grandmother's Flower Garden, Hearts and Tulips, Double Wedding Ring, Drunkard's Path, and Jacob's Ladder, to name just a few! They are all so beautiful, so come and see.

10 ON MAP



LEATHER LORE



TOLE PAINTING



CORN HUSK DOLLS



# Festival Focus

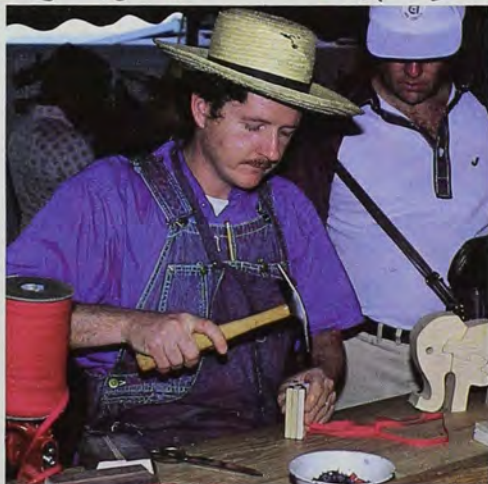


WOOD WORKING



PATCHWORK PILLOWS

FLY FISHING LORE



PUZZLE LORE

IRON WORKING LORE



PIERCED LAMP SHADES



POTTERY MAKING

SILVERSMITH



RUSH SEATING LORE



ACRYLIC CARVING



LEADED GLASS SHADES



WHEAT WEAVING

# Festival Focus

PYSANKY EGGS



DRIED FLOWER SUNCATCHERS



WEATHERED TIN



KNOBBITS

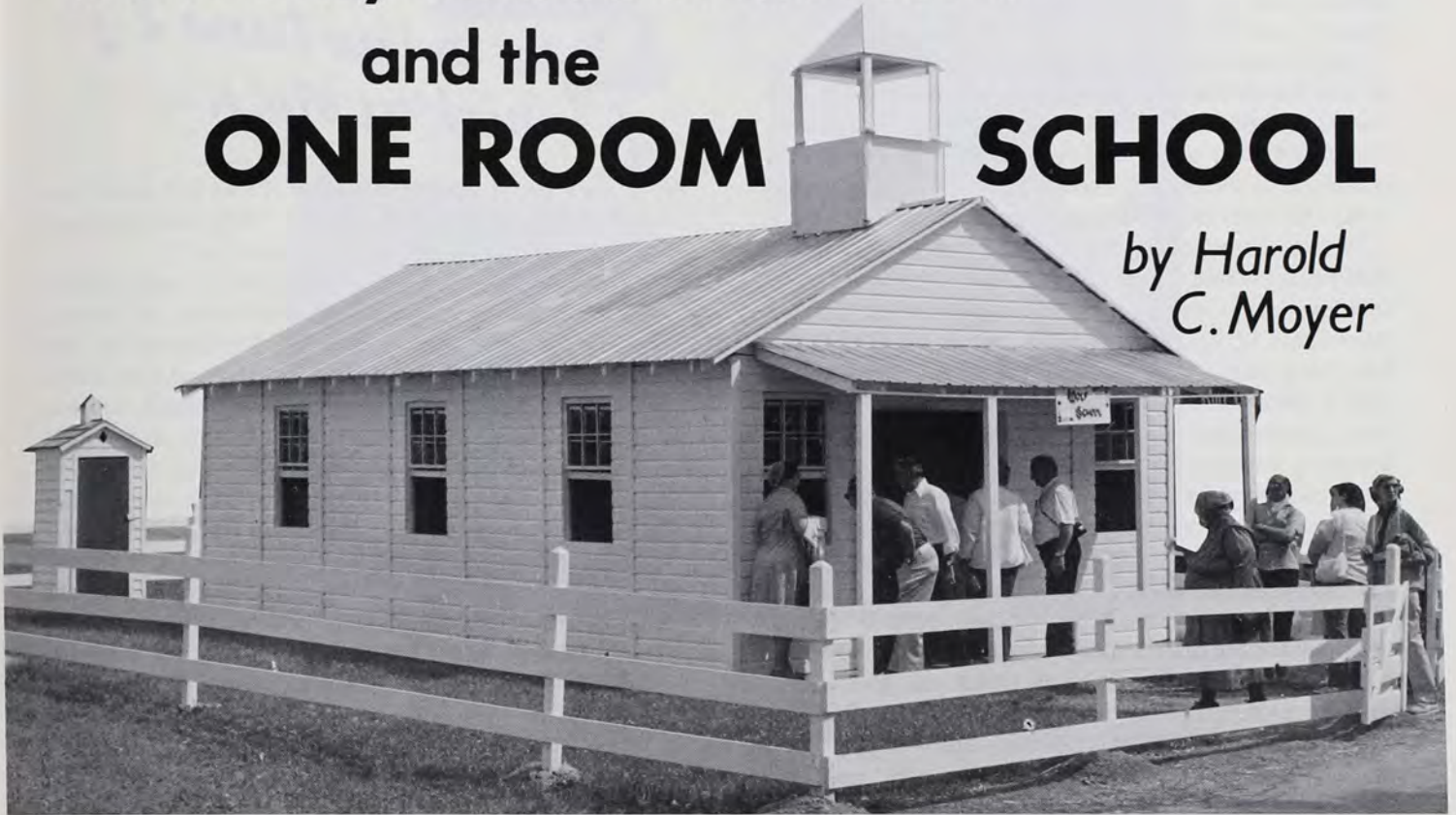


WREATHS



# The Pennsylvania Dutch Dialect and the **ONE ROOM SCHOOL**

by Harold  
C. Moyer



A B C D E F  
K j i h G  
L

Listening to a conversation between two native Pennsylvania Dutchmen is fascinating and humorous, especially to a listener who is not acquainted with the Pennsylvania Dutch Dialect. It is not uncommon to hear a conversation in Pennsylvania Dutch with English words mixed in, giving the conversation an unusual character.

All the Amish in the United States speak Pennsylvania Dutch (Pennsylvania German) Dialect, although some of the Alsatian Amish spoke French when they came to America in the last century. Swiss German is still spoken among some Indiana Amish. But, contrary to popular opinion, the Amish are not the only Pennsylvania Dutch Dialect speaking people in America. Others who speak the dialect include persons of Lutheran, Reformed, Evangelical United Brethren, Church of the Brethren (Dunkards), Brethren in Christ, and Mennonite background.

Anyone becoming familiar with the Pennsylvania Dutch people will discover that many speak or understand three languages: Pennsylvania Dutch, High Ger-

man, and English. The Pennsylvania Dutch Dialect is not a degenerate form of German, but a dialect of High German, which is still spoken in the Palatine or Rhineland area of modern Germany. Pennsylvania Dutch people speak the dialect in their homes, but they have not put it into writing. Usually when Amish children begin school, they must learn English.

High German is associated with functions of worship: for Bible readings (in Luther's translation) preaching, praying, and singing hymns. Many of the Pennsylvania Dutch, however, only know a few words of the High German; they cannot really speak the language.

English is used when an Amishman goes into the "English" (any non-Amish) community, when he goes to town or when he talks to a non-dialect-speaking person.

Today, all the Pennsylvania Dutch can speak English, although some have a pronounced "Dutch" accent. Most folks today are not ashamed of the dialect, but this was not always true; many Pennsylvania Dutch people in the area will tell you that they were not promoted to the next grade until their English improved. You will also hear how speaking the dialect in school was cause for receiving a severe punishment or scolding from the schoolmaster. How ironic that today we offer courses in the dialect in our schools and colleges and encourage our children to speak the dialect whenever the opportunity arises. The fear is now that the dialect will gradually fade away since it is mainly a spoken language.

I myself have learned the dialect from hearing my grandparents and parents speak it. Now that I have children and my wife does not speak or understand the dialect, I know my children will not learn it.

Many books and papers have been published recently on the Pennsylvania Dutch dialect and some articles in the dialect appear in many local newspapers. Also, some church services, plays, and various other programs are presented in the dialect, especially in the Berks County area, and they usually attract large audiences.

In any discussion of the dialect, it should be noted that Pennsylvania Dutch does not have a set of rules for spelling; each writer uses his own system of orthography. Writers of the dialect can usually be divided into two groups: those who gear their spelling in English sound values, and those who follow the Standard German alphabet and sound system. The latter seems more accurate, because the German alphabet is phonetically more consistent in allowing one letter to represent only one sound. Many who write the dialect are not acquainted with the Standard German; therefore, the English system of orthography is most widely utilized.

In addition to spelling difficulties, there is also a tendency for the dialect speaker to use a backward word order (or what the Pennsylvania Dutch call *ferhoodlt*), when speaking English; this stems back to the German word order. Therefore, it is not uncommon to hear people say things like, "Hope the rain keeps up," or "Make the lights out." Here are a few more examples of what a Dutchman might say. When he looks at his hair in the mirror as he gets out of bed, he says it is *stroovlich* (messed up). When a youngster does not sit still, the Dutchman tells the child to stop *rootching* (moving around). When he feels a few drops of rain on his brow, it is *spritzing* or "making down." Most Pennsylvania Dutch now have a feeling of pride when they are recognized by their accent. They know they belong to a group of people who have a rich heritage and are proud of it.

# Readin' and 'ritin' and 'rithmetic, Taught to the tune of a hick'ry stick...

I once asked my grandmother if she had gone to a one-room school and she replied "Why sure! And my *Grossdawdy* (grandfather) went there too."

Amish children still attend dozens of such schools which dot the beautiful farm countryside at approximately two-mile intervals. Most of these are public, but a few are run by the Amish themselves. About thirty pupils are a normal compliment for one school, and one teacher. School usually starts at 8:00 a.m. and during the cold months, one of the boy students or the teacher gets to school early to rekindle the wood or coal fire left smoldering from the previous day in the potbelly stove usually located in the center of the school. At 8 o'clock a.m. sharp, the teacher pulls on the heavy rope at the rear of the classroom and the bell rings its message to the children playing in the school-yard or hurrying along the road. School is about to begin and, almost immediately they come scurrying to their desks.

There are eight rows of seats in the average school: just enough to assign each of the eight primary grades a row of its own, (one room school houses consist of grades 1-8 only). The desks on the left side of the classroom are the smallest and are assigned to the younger children.

The teacher's first remarks in the morning are usually addressed to all eight grades. Since the first-graders know almost no English when they start school (the language of the home is exclusively Pennsylvania Dutch) the teacher must pantomime such acts of hygiene as tooth brushing, washing behind the ears, and combing the hair.



The author who is Festival school master, enjoys teaching 20th Century children words and phrases in the dialect.



*Young Festival visitors love to play school on the same type desk used by their grandparents.*

From then on, the teacher addresses each grade separately. While the other students sit quietly and study their assigned lessons the pupils of the grade are called to the front of the room and recite their lessons. For the most part, reading lessons, are recited while the pupils sit on a long bench, but students usually stand for oral quizzes. Arithmetic and spelling lessons are written at the blackboard; penmanship is done at the desks. Amish children are well grounded at school in the three R's, at home they learn the fourth: religion.

Throughout the recitations by one grade, pupils of the other grades frequently raise their hands to ask questions arising out of their assigned readings. In order that the teacher is not interrupted too often, the schoolmaster usually sets up a plan whereby specially appointed pupils of the upper grades help out the younger children. This is one of the many ways in which attendance at a one-room school develops the child's sense of responsibility to himself and to his neighbors.

As soon as one grade has finished reciting, the teacher assigns the next day's lesson. It is to be studied and prepared while the other grades recite. In the course of the morning, each grade has its turn to recite for about twenty minutes. On each day of the week, the recitations deal with one subject; for example, Monday might be arithmetic; Tuesday, history; Wednesday, spelling; etc. After the first four grades recite, the whole school is dismissed for a half-hour recess.

If a student must leave the room to go to the outhouse, many teachers put two pegs with rings on them in the rear of the room: one for the girls and one for the boys. When a student needs to go to the outhouse, he or she takes the ring along. On returning, the ring is placed on the peg and the next child is free to leave.

At noon, school is dismissed for lunch, which usually lasts one hour. In some communities, students go home for lunch; in others, they eat their lunches at school and spend the rest of the hour playing games. When lunch-hour is over, the bell rings and the students return to class. Before re-entering the building, however, each child waits his or her turn at the pump to wash or quench a thirst or both.

The afternoon is usually devoted to group activities such as drawing, singing, and story-telling. At this time, it is not uncommon for the older pupils to again help the first-graders with their reading lessons and with the transition from Pennsylvania Dutch to English.

All the people with whom I have spoken who attended a one-room school have said they greatly enjoyed the time spent there. This is perhaps due to the fact that school represented a pleasant diversion from the heavy farm chores that filled the rest of their day. Even today, the children of the one-room school show their enjoyment and appreciation by studying hard, by preparing their lessons carefully, by paying close attention to the teacher and, for the most part, by behaving very well. Generally speaking, they make excellent scholastic progress in their quaint old one-room schools.

At the Kutztown Folk Festival, we have a model of an old Amish one-room school. However, there are only about eight old-fashioned desks, so visitors can walk around and look at the dialect charts and old primers. I am the schoolmaster and give lessons in reading, writing, and arithmetic, as in the old days. Also, for those who are interested, I hold dialect lessons and teach some common Pennsylvania Dutch words.

So come visit us in the one-room school on the Festival's Commons and pretend that you are a genuine Amish scholar.



# Early American LIGHTING

by Charles Messner

In the course of reading and studying about early lighting devices, I found that the handmade "Betty" lamp used by the Pilgrims was the same type in use in Europe for the preceding three centuries. The earliest such lamps were made of clay, and the colonists used fish oils for fuel; the wicking was generally a natural material, such as moss or rush cut into strips. There was a great variety of wick-burning lamps, and improvements in them did evolve: Benjamin Franklin, for example, found that by laying two wicks side by side, a better burning flame — with less carbon — would result.

Candles, in colonial America, were very costly and thus in short supply: beeswax was often used for more important purposes such as lubricating leather and farm equipment. Also used for candles was the fruit of bayberry, which burned quite well, and gave off a pleasant odor at the same time. Candles were first made by dipping, and then by pouring into molds of various sizes and shapes, (I once saw a picture of a mold with one hundred tubes.)

*A fine example of a Messner tin hanging candelabrum.*



*The author sometimes spends up to 14 hours in his shop, making these beautiful examples of Early American Lighting.*





*At the Festival, you will find Charles busily at work surrounded by the tools of his trade and examples of his craft.*

As candles became more available, so did different types of devices to hold them: candlesticks and stands, wall sconces, and hanging lights. Candlestands — made of wood or wrought iron — came in floor and table models; some were adjustable in height — the candle could be lowered for reading. Wall sconces were made of wood or tin, and some even incorporated concave or convex pieces of tin — and even pieces of mirrored glass — as reflectors to increase illumination. Some chandeliers were made with the arms above the base of the cone, thus allowing the light to be lowered — using a stick with a hook on the end — to the table for reading or sewing. Pewter, brass, and silver (in addition to the wood, tin and wrought iron already mentioned) were used in the manufacturing process.

The lantern came into use in the early 1700's; and some people used candles, while others used oil as their fuel. Many lanterns had glass windows. The punched tin lantern, often called the "Paul Revere lantern," although in all probability it had no connection with Paul Revere except for the time period, was made from tin plate with decorative designs punched out of the tin to allow light to shine through. This lantern was used mainly to carry the flame from a fireplace to an out-building or barn, because it was wind proof. In the barn, the flame was transferred to a glass-windowed lantern which gave more light. The "barn lantern" as it was called was a rather small square lantern. As a small boy, I remember people referring to the "barn lantern," although today I do not have a lantern that I can identify as such.



Quite a few of these early lanterns had large ring handles, so that a person could carry it on the arm and have the hands free to do other chores. The ring was fastened to the lantern in such a manner that the lantern could sway; this prevented damage to the light. There were untold types and shapes of lanterns from which to choose.

As you can see, the production of lighting devices was an important part of our national life and the tinsmith with an imaginative mind could have all the business he wanted. In fact, the tinsmith was a very popular businessman in the colonial community. Today, in the reproduction of these early American lighting pieces, I am constantly asked to change certain designs. Sometimes, I incorporate features of two, or even three, different lights into one; for with the love of early

American life coming back into our lives, I too am kept busy and have all the business I can handle.

I started tinsmithing on April 23rd, 1948, and worked from a shop in Schoeneck, Pennsylvania. I did installation of metal roofs, rain gutters, heating and air conditioning duct work. In 1953, I bought a tin shop in Lancaster, and moved to Denver, Pennsylvania.

Instead of heating and air conditioning, I chose to do shop work which got me into the local factories to do their metal work. To do this, I had to teach myself to use the rotary metal forming tools. I also had to be able to draw patterns for the objects that were to be made. This turned out to be a good thing because, in 1960, I ran a 1/4" electric drill bit into my left wrist and cut off the nerves to my fingers. After surgery I was unable to work for six months. During the end of that time, I developed a method of making cookie cutters with my

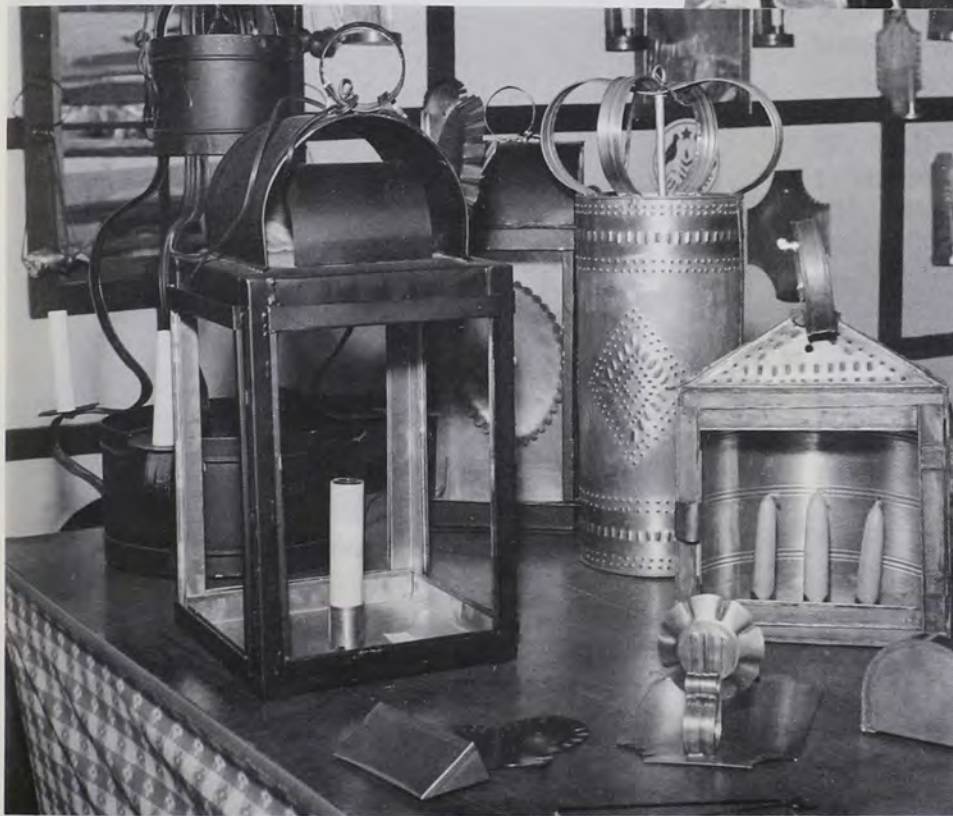


*A few of the lamp styles offered by the Festival lamp maker.*





*Charles is shown carefully fashioning a cone top for one of his early American lanterns.*



right hand and stomach rather than my right and left hands. It went slowly, but all I wanted to do was make a few for my wife.

Before I got these finished, I received a call from the people at the Ephrata Cloisters Gift Shop and they asked me to make them some cutters. They also wanted a lantern and a coffee pot, but I told them the lantern and coffee pot would have to wait until I could use both hands.

In 1965, I was asked to participate in the Kutztown Folk Festival and I have been a part of it ever since. During the last eight years, I have built up the Early American lighting sector of my reproduction business, so that today it is about 85% of the work I do. I no longer install roofs or rain gutters, but I still do factory

repair work. I also serve the general public when they come to my shop for repairs on items which they can no longer buy.

I love my work and often spend up to fourteen hours a day at it. I enjoy seeing an object take shape from a sheet of copper or tin. And, of course, there is no monotony on this job, because you never know what you will be working on tomorrow. However, I was sixty years old last September, and I do think it is time to slow down, at least to ten or eleven hours a day!

If you have any questions or would like to see an old-fashioned lampmaker at work, stop at the Lampmaker Tent on the Festival Commons. I will be glad to show you how it is done.

# Primitive Pennsylvania Dutch Carving



by WALTER GOTTSBALL

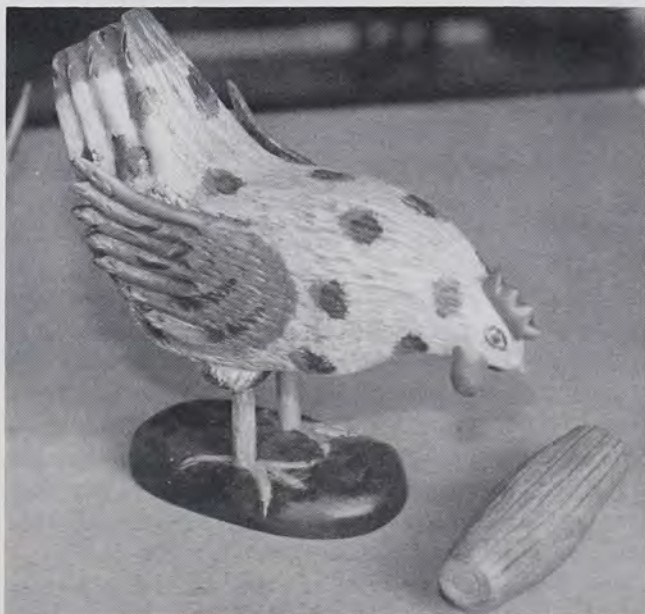
We began our primitive wood carving in the early 1960's, after my wife and I attended a local history class at Conrad Weiser High School. One of the meetings was held at a home in Robesonia where we saw and admired a collection of Schimmel and Mounts carvings.

When we returned home after the class we discussed the meeting and I said "I believe I could do some carvings like that, do you think you could paint them?", she said, "I can try." So we sketched an eagle — I went out to the lumber mill and bought some sugar pine which I prefer to work with, roughed it out on the bandsaw, and sat down to try my hand at carving, — when I finished the carving — June went out and bought some gesso and acrylic paints and brushes and with the help of some pictures in books she finished it — we were quite pleased with the results and it sits on our shelf in our kitchen.

Having grown up around antiques — I was familiar with old carvings of Wilhelm Schimmel and Aaron Mounts. I remember going to sales with my Aunt Hattie Brunner and seeing carving sold for very small sums of money. Today those carvings are selling for thousands of dollars.



*Walter carves and his wife June, paints the finished piece.*



*A perky chicken inspects a carved ear of corn.*

The carver I admire most is Wilhelm Schimmel — who was born in Germany in 1817. He came to America as a young man to the Cumberland County Area — mostly around Carlisle. He would haunt the lumber mills, one of his favorites being Greeder's Mill. Here he would gather up bits of wood in a bag and then would sit and carve endlessly, whittling his pieces which fell into about eight categories. There were eagles — with spread wings and cross hatching, parrots, birds or *Fogeashe* as he called them. He carved a few poodles, dogs, lions, squirrels and a Garden of Eden, of which he made three. He painted his carvings in bright colors — sometimes almost garrish. He would take his carvings in a basket to hotels for booze which he loved, and to some of the homes in the Carlisle area for a place to sleep, and a good meal. To some he was known as a surly man, but to those people who fed and housed him, he was known as a gentle man. He would even on occasion "baby-sit" the children of the people who befriended him. He would give the children little birds and animals when he liked them.





*This solemn feline will appeal to all cat lovers.*



*A comfortable old chair, a sharp knife and Walter is ready to demonstrate his carving skill.*

He entered his Garden of Eden at Cumberland County Fair and the judges turned him down. He heaped curses and angry words on their heads. He died in the almshouse in Cumberland County in August of 1890.

Aaron Mounts was a student of Wilhelm Schimmels and was only in his teens when Schimmel died. He was much more of a perfectionist in his carvings than Schimmel. Schimmel did his cross hatching on his eagles and eaglets in a more or less haphazard way while Aaron Mounts was very careful to have all of his lines even.

Schimmels carvings were painted in bright colors. Mounts preferred his unpainted. He liked the raw wood to show. He only carved about 50 pieces in his lifetime. He also died in the Cumberland County Almshouse.

John Scholl, another favorite of mine was born in Germania, Pennsylvania in 1827, and died in 1889. He was a carpenter by trade, cleared his own land, built the village church, the local brewery and the general store. He perfected very intricate cornishes as a carpenter and then as a carver he used these same ornate stands for his birds and tulips etc. He used balls, bangles and bobbins.

His favorite colors were gold and white and soft blues, -greens, and reds, sometimes mustard yellow. He made toys, ferris wheels, and carrouseles.

We do our carvings in a way that looks old. June likes to paint in soft antique colors, most of which she mixes. We feel the people who collect our carvings are more or less antique minded. I prefer sugar pine which comes from California. Some carvers use bass wood. Some use the hard woods like walnut. We work together drawing our plans and deciding what and how we'd like a subject to look. I finish the carvings, and then pass them to June who puts her touch to them. She also likes to decorate small chests — which I make for her from old factory dovetailed boxes. She is a great admirer of Lehnware so she decorates turned egg cups, saffron boxes, etc.

I was a carpenter most of my life, so I have a natural love and feel for wood and tools. After an accident about 10 years ago halted my contracting business, we began doing our craft full time, what had been before just a hobby. We are members of the Berks Chapter of the Pennsylvania Guild of Craftsmen and came to the Folk Festival about four years ago to help our daughter Barbara who shares our space with us.

We really enjoy the festival and feel it is a family event worth sharing.



*Horses are a favorite carving subject. Many duplicate old time toys.*



# Heartland TAVERNS of the Hinterland

by Richard  
H. Shaner



Of all the early American wayside taverns serving the needs of the weary traveler, none were more cherished than those outposts most distant from commerce, yet providing a hospitality and social spirit that made them an end in themselves. Indeed, many of the inland Dutch taverns, long after transportation outgrew a need for them, survived on their frolicking social climate fulfilling more the psychological needs of the greater community.

Old "three mile public houses" and "half-way houses" were once so very numerous that one could not keep from avoiding them. In early times hostelries, as they were called, also provided postal service, and many a tavern keeper had a thriving drygoods line. Thus, these colorful habitats of adventuresome roadmen,

slowly became community serving centers known more for "good food and drink" than a night's lodging. In fact, there are a number of antiquated Commonwealth hotel licenses which demand the tavern owner have available so many rooms for overnight lodgings. However, since few people associate such lodging with their local village hotel, it would be quite amusing if someone actually registered for an evening.

Traditionally the innkeeper sets his own "house rules" regarding profanity and whatever type of indulgence he will put up with. This moral decision making, together with the personality of the tavern owner, characterizes his establishment as a most unique abode and sets forth the terms of its social climate. In his historic 1880 novelette *Mountain Mary*, Ludwig Wollenweber writes of a charismatic Philadelphia innkeeper who was not only well loved by the community, but also the righteous clergymen.

The inn Wollenweber describes is the "Golden Swan" on Sassfras Street, operated by the widow Kreider. It is typical for women to run their husbands' establishments after death, but the uniqueness of a female operated tavern in America has never quite worn off. Mrs. Kreider, wise in the ways of the world, was often sent guests who were new in America and could benefit from her adeptness. She knew all the right people, and although possessing a will of iron, had a sentimental heart of gold; not an uncommon combination for many proprietors.

"Sis", Calista Mathias, at the old Bowers Hotel, near Kutztown, had a simple housewife's kitchen but on Fridays and Saturdays, cooked up a storm. Some of her more exotic dishes were snapper soup, and fried coon, but whatever it was, it was good and you felt good about the bill.

To find yeaterdays' country hotels, one must take a secondary blacktop road that meanders over hill and dale through farming areas and cool forest tracts. Archey Follweiler, long time operator of the Kepmton Hotel, and most recently rejuvenated Krumsville Hotel, is typical of the Northern Berks County proprietors. A Pennsylvania Dutchman, who would not serve anything he would not eat or drink himself, Archey is quite a connoisseur. He knows the best butchers, and who has better ham than beef, and there is not a huckster alive who could fool him on seafood.

Sitting in the Krumsville Hotel in the late morning smelling the pounds of sliced onions frying on the stove for Pennsylvania Dutch potato filling, is a paralyzing experience. Add to this scene the denim clad sun-burned farmers and tradesmen who will arrive for a dialect spirited lunch break, and you will know what our culture is all about.

Probably one of the most unusual taverns operated in Berks County was the Oley Furnace Tavern. Here, the widow Lendacki held forth, at a site which was a subterranean story below the massive Udree Mill across the street. Partially because the barroom was on the basement level, and also because of the dampness from the cascading mill pond falls, a pot belly stove heated the room winter and summer! The widow would proudly state that the stove had not gone out in thirty years of continuous firing.

On the early maps of the Pennsylvania Dutch territory, long before there was a Reading (1748), Pennsylvania, there was a tavern on that spot operated by the

widow Finney. Restored by two enterprising housewives in the 1970's, this log tavern still operates for "food and drink" on South Fourth Street.

The ideal circumstance for a successful tavern owner, was a wife who had no equal in the culinary arts. When asking native Dutchmen about the reputations of taverns, their first thought is to assess the quality of the food. Most often you will hear a comment like, "His wife sure can cook, I do not know anyone who can do it better!"

Probably because outside visitors to a community stayed at the tavern, it became in early times, the only source of community news. Continuing the forum tradition, many barrooms are the steppingstones for young statesmen, and are the essence of grassroots democracy. However, alternate methods chosen to settle occasional disputes, have been known to upset more than one housekeeper.

The old fashion country hotel or tavern is becoming history. Economically speaking, the older tavern keepers who paid off their mortgages, or at best were only paying 5% interest to the bank, continued to serve quality food and drink for a very modest sum. Today, coupled with the high rate of mortgage interest, is a higher investment in costly kitchen equipment, and thus on overhead alone a tradition of inexpensive taverns cannot exist. Our older tavern owners actually complain more about costs going up than do their customers, who have been trained to accept it. Many Pennsylvania Dutch tavern keepers are proud of their modest prices, and even happier to serve lavish family styled dinners at reasonable prices.

*Ida Bond's Hotel, serving a cool drink and a hot sandwich, is our Festival tavern on the commons.*



Taverns have seasons, and perhaps the fall season was the most popular for business. Pennsylvania Dutchmen liked their hunting, and after a good morning's hunt, the nearest tavern serving the best vittles is a must to warm your weary bones. Then too, what is the sense of hunting if you can't assemble at the local tavern to discuss your kill. Always concerned with hunter safety, many taverns provided food specials that varied with the weather to warm the inner body, cautious not to provide too much antifreeze for the soul!

South of Kutztown, at a place called Fredericksville, the widow Stahl and her brother-in-law Russ operated a tavern high on the Reading prong of the Appalachian Mountains. Come hunting season, there was plenty of chicken corn soup, and barbeques seasoned with fresh smoked fried bacon drippings. A village of less than six homes, saw its population at the hotel triple in autumn. Russ Stahl, cantankerous proprietor shrewd with the dollar, kept a donkey he fondly named Jack. When pleasing friends at the hotel, he would show how tame Jack was by bringing him into the barroom to eat cigarette butts. Then too, I best remember the coon trials held at the hotel in earlier days when the coon dogs would be led one by one for barroom patrons to wager on their cunningness.

In the annals of Pennsylvania Dutch tavern lore there are few proprietors who could top the risqueness and fun loving gaiety of the widow Bond, in upper Berks County. Ida, was the classic widow tavern keeper of all time. Her establishment was so much out of the way of commerce, that anyone who simply said they had stopped by chance at Ida's on the way anywhere was a bold face liar.

Located Northwest of Kempton, Ida's tavern had not changed since the Victorian era at the turn of the century. Complete with oak backbar and a little board partition privy opposite it, midway in the middle of the barroom (for men and women), this was life in its simplest form. As a child, I accompanied my parents here, as Pennsylvania Dutch families take their children along to the bar, and witnessed the "professional" bartender slide the mugs of beer down the rail flawlessly. Ida seldom tended bar; she was the real host and enjoyed chewing the fat with farmers and shooting the bull with the best of them. Her vocabulary, which sometimes made men blush, was country but she was nevertheless a lady.

The tavern included a tract of land that was 400 acres give or take a few. This was more than enough reason for a Pennsylvania Dutchman to befriend her for hun-

*Dolly George as "Ida Bond", welcomes the Festival guests to her Hotel.*





*A cold birch beer, or sarsaparilla with a sausage sandwich or a hot dog with sauerkraut, makes a pleasant stop at our Tavern.*

ting rights. Yet, this never did happen, for to know Ida was to love her, and she so enjoyed her patrons that any favor she could do you would, within reason, be granted. Now country people are country, and occasionally women blushed as conversation was heard, but Ida's tavern charms could even pacify the best of Sunday School teachers. In the later years, Ida's nephew George tended bar, white shirt and bowtie, and even though she found walking difficult, Ida continued to be the host of Bond's Rest into the 1960's.

One of the unique communities in Berks County is that of Dryville, called Stony Point in years gone by. Just a few miles due south of Kutztown, the Dryville Hotel has been operated by Jack Fox and his wife Dolly since 1948. For many years, Hen Fox, Jack's father, had been the local butcher in this hamlet, and Dolly has featured his country butcherings on their menu. As a lover of Pennsylvania Dutch sausage and ham and scrapple, etc., this winning combination, I assure you, has gained wide acclaim in this part of the state. Jack is a most efficient bartender, seldom forgetting a face or a favorite drink, but more than this, he hosts a neighborhood social center that keeps a community strong and healthy. Comparing notes on crops, the Phillies sports schedule, or just telling dumb stories to

while away the hours of leisure, this group of barroom Dutchmen are typical of life in the good old days.

At the Kutztown Folk Festival we are proud to bring you fresh sausage prepared by the butcher Fox at Dryville, and served in a re-creation of Ida Bond's Tavern of the Northern Berks frontier. Our host is not Ida, but Dolly George who married one of Ida's neighbors of yesteryear. Dolly will serve you flavorful Kutztown "yellow" birch beer, mit foamy head, or a nice cold glass of country sarsaparilla. For those who take a liking for sauerkraut-hot dogs, with a little brown sugar flavoring, we have a daily special.

Birch beer, which is usually colored brown to identify with the tree from which it is distilled, namely black birch, is a local beverage found nowhere else in America. In the Dryville territory Jack Fox's ancestors had been distillers of black birch oil for several years. The trees are cut in winter when they contain the most amount of sap, and then shredded into large copper vats where steam will render the oil free. Birch beer has been a native drink among Pennsylvania Dutch since Colonial days. Our Bond Tavern on the Festival Commons serves an excellent "brew" prepared by the Kutztown Bottling Works which has been manufacturing this beverage since pre-Civil War days.

# TINNERY



by R.H. Piercy and  
James H. Dawley



I first used tin cans as a raw material for my art and sculpture in the late 1960s. Being a naturalist and conservationist at heart, incorporating found or used material in my art work, has always intrigued me. To take something that is usually thrown away and make it a beautiful and useful item, has been my long-time challenge.

Aloe Tinnery was started in 1975 as a small craft business for Aloe Community, an intentional community which I was helping to build. Using discarded tin cans as raw material fit well with the Community's commitment to an ecologically sound lifestyle. A friend showed me some work she was doing with tin cans. She was using an oxy-acetylene torch to make a "Chinese lantern" style lamp, cutting slits and bending the can into a rounded shape. Her work reminded me of the work I had done with cans a few years earlier. I started cutting and designing tin cans with a welding torch, and Aloe Tinnery was born!

My partner, James Dawley, joined me in 1978, and since that time, we have shared in the conception, design, and perfection of all the items we show at the annual Kutztown Folk Festival. Our designs are simple, quite similar to the basic design found in most folk and primitive art around the world. Although the tinnery is fairly new, I consider it to be a contemporary folk art. Just as the early settlers in this country could afford to let nothing go to waste, for example, scraps of cloth were made into the blankets we call quilts, our tin can art is very much a part of that conservative tradition. We are taking material that would otherwise add to the growing junk pile our society is creating, and recycling it into lamps, candle holders, planters and other items which may be used and enjoyed for years to come.

Over the past few years many designs and items have been suggested by our friends and customers. A craft should serve the wants and needs of the people who use it. This interaction at our various showings has helped us provide work that is both unique and relevant to life in contemporary America. As all crafts have grown from the need for useful, decorative tools and utensils, we keep creating and designing new items to meet the needs of our modern "settlers".

While I have been stressing the conceptual or philosophical ground upon which we have built Aloe Tinnery, I am sure many of you are interested in the more technical aspects of our work. I'll turn that part of this description over to my partner, James.

Before you can work, you have to have a place to work, so here's what you do. A rectangle of steel plate (about 4" by 8" by 1/4") is set atop a 100 oz. can which is sitting on a table. Relevant height is determined by what is comfortable to sit and work at for two to three hours. A pipe clamp is attached to the table near by and perpendicular to the work surface. The tin can to be cut is placed on the steel plate and near the pipe.

Using an oxy-acetylene welding torch with a 000 brazing tip and a high oxidizing flame, the vertical slits are cut in the can. Straight cuts are achieved by running the tip of the torch down the pipe, thus using the pipe as a guide. It is necessary to maintain a steady hand at all times. A slight turn of the wrist will cause you to cut a straight angle. The length of the cut is determined by the ridges in the can. Horizontal spacing is done by eye, after years of practice, but guides can be made from other tin cans. If you are right handed, the torch is controlled with the right hand and braced with a gloved left hand which is also used to turn the can. The reverse, of course, applies to those who are left handed.

After the evenly spaced ribs have been cut and the can has been allowed to cool, it is then bent into shapes. The various shapes are determined by where the ribs start and stop on a particular can, and how these ribs can be bent. Shaping is done by placing one hand at the base of the can, and the other inside. By pressing out gently, a little at a time, you can achieve many different shapes. All you need to know is where, when and how hard to press. That knowledge comes from experience and practice.

Usually there is a border (sometimes two) on the shaped can. Once again the torch is used to cut (melt) a predetermined design in this border as well as on the protruding ribs. This we do free-hand, without the aid of templates or pretracing the design on the can in any way. The trick here is to come out even when you come back around from whence you started. That's a nice thing about this job, you always return to the start, but it's different and it always gets better!

Once the piece has been designed it is then brushed down by hand with a brass brush to remove metal slag and carbon deposits.

As a final step, the work is dipped twice in polyurethane varnish (liquid plastic varnish). This protects the work from rust and tarnish so that it will pro-

vide many long years of beauty and enjoyment. Clear polyurethane gives the tin work a pewter to silver look. We also coat our work with polyurethane in which we have added a red and yellow dye. This combination in various amounts gives the finished work a gold to copper to bronze appearance.



If any of you are thinking of trying your hand at cutting tin cans, please remember that there are various safety requirements involved. Always make sure your work space is well ventilated. It is best to cut near a fan blowing out an open window. You do not want to breathe the fumes that cutting cans creates. Make sure you have been instructed in the proper setup and take-down of your oxy-acetylene rig. Always wear tinted safety goggles whenever you are cutting. Please don't forget to have a current, full, operable fire extinguisher handy. And lastly, allow yourself the room to take your time and enjoy creating your art.



# The Ancient Craft of FLUTE MAKING



by Robert Yard &  
Kathryn DeLaung

The making of flutes is a very ancient craft; its history runs through every culture on the earth. It is a basic instrument, probably discovered by accident. Flutes have been made from reed, bamboo, bone, horn, clay, wood and in our modern times, glass and plastics.

The flutes we make out of bamboo are patterned after the 16-17th century classical flute played in Germany, Europe and America. It was a six (6) holed tube with a cylindrical bore, tapered at both ends, usually made of hardwoods. It was the flute of the poor man and the classical musician alike until the invention of the keyed flute in the 18th century by the German musician and inventor, Theobald Boehme.

Rob Yard began his craft by copying a flute he had bought in Key West. It was a very crude flute; soon realizing its shortcomings he began researching the history and technology of flutemaking, learning much from the writings of Boehme and others. But the greatest improvements came through experimentation,

always giving rise to new understandings and developing skills both musical and mechanical.

Over these 12 years of flute craft, knowledge and respect for the instrument have continued to grow. It has provided us with a flexible lifestyle; we work at home maintaining constant connection with family and homestead, Rob has a great deal of interaction with the public, receiving input and expressing his ideas while selling flutes. And most especially, the flute is a wonderful tool for personal expression, and a way of communicating with others. Music speaks from the heart, opening people up to their own feelings. The flute is a musical instrument anyone can play, as long as they are interested. This allows many people access to another part of themselves, a part often overlooked in our fast paced and anxious world.

The prices of our flutes are kept low so they will be available to the majority of people; over the dozen or so years of production thousands of flutes have been put



into circulation. So flutemaking has been both a good livelihood and satisfying work for us.

Although there are 17 steps and many precise details in the production of our flutes, a simple one can be made by anyone. You simply bore or drill six (6) holes in a hollow tube, using a flute to measure from. This is an interesting project and gives one a sense of accomplishment to play a tune on an instrument of their own making. The precision of scale and tone quality of our flutes are the result of specific diameters and treatment of materials, accurate tuning against an electronic strobtuner, highly polished bores and fine finishing. We will gladly share these details with anyone interested.

We have found bamboo to be an ideal material for flute making. It grows almost anywhere, and has a ready made cylindrical bore. Many varieties of bamboo can be used, however we prefer to use the variety *Arundinaria gigantea*, a type native to both China and the Americas. One of its' qualities is a naturally tapered bore between the joints which allows us to simulate the authentic 17th century flute. We harvest and dry the bamboo for our flutes, giving us maximum control over the quality of our product.

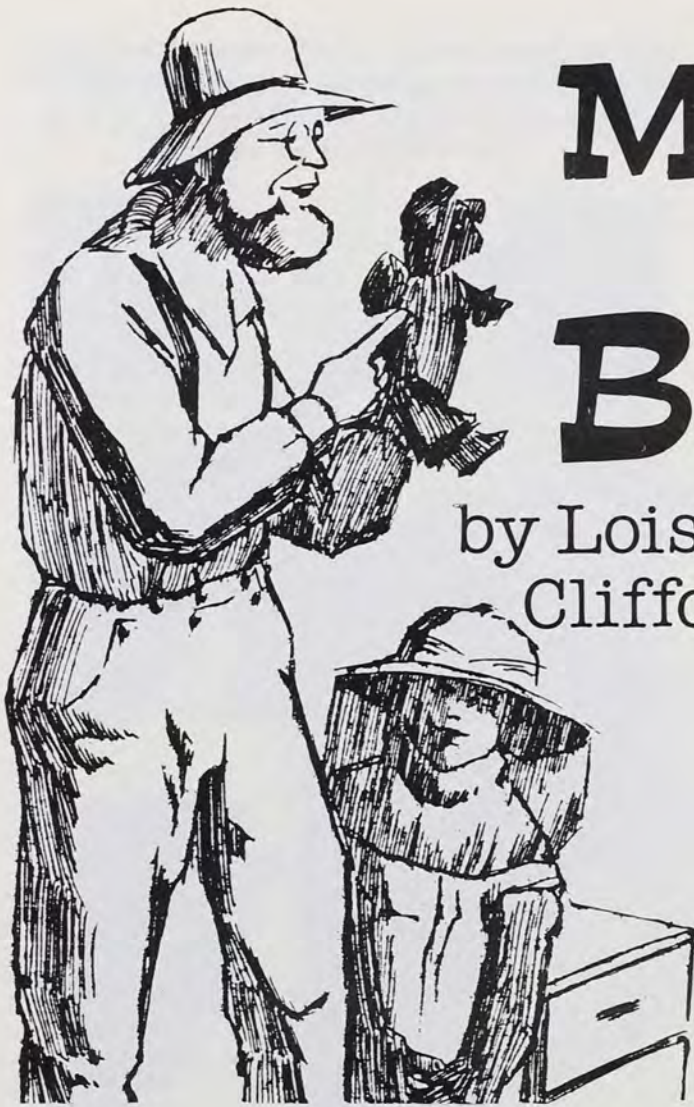
Over the years, Rob has taught his craft to many interested people and now there are seven (7) other flutemakers on the east coast who make a living at the craft. We feel this is an important part of the craft-life: to teach and share information but also to communicate the attitudes of independence, workmanship and quality that are a necessary part if one is to succeed in this way of life.

Flute making, as a craft has grounded us not only in the ancient art of music making but in a life style that encourages personal freedom and growth. A tradition in America worth keeping! Also it has allowed us, through folklife festivals, craft and music fairs, to keep in touch

with the diverse, vibrant and rich fabric of our society, which adds interest and beauty to our personal lives. All in all, we feel it is a path "with heart."

The Woodsong Flute Family





# Mind your own Beeswax

by Lois Biamon-Sunflower &  
Clifford Wright-Sunflower

“Mama! Papa!” Jake yelled, running towards the house. “There’s a swarm in the orchard!” Mama ran from the house through thousands of bees swirling in the air, while she banged on a pot with a large spoon. “Clang! clang! clang!” Papa dropped Sarah the mule’s harness he had been waxing, and ran for another of the rye straw skeps he had stored in the honeybee shed. The bees landed on a huckleberry bush near Mama, thanks to her banging, and Phoebe brought Baby Noah over to see his first swarm up close. She had learned from her mama just how gentle the bees were, and especially how harmless they were when swarming. Papa had already attached some starter comb to the skep to lure the new swarm in. Soon the bees would be setting up housekeeping right next to the other six hives in the orchard. Four from last year had overwintered and this new one, just caught, made three more for this spring. Jake knew that the strawberries, apples, pears, hickorynuts, butternuts, black walnuts, huckleberries, blackberries, raspberries and all the squash and pumpkins would be better formed and heavier this year thanks to the work of all the bees pollinating the flowers of these foods. “A good planting and bees hanging on the blossoms give many a harvest blessing”, he remembered his Grandma often saying.

When the asters, the goldenrod and the buckwheat began to wane in the fall, Jake and Papa would choose which heavy skep hives to harvest, and which to leave behind for next spring. After they killed the bees with sulphur smoke, they would scrape the honey combs out of the skep. Mama would crush the combs and hang them in a muslin sack above a crock to catch the honey. The remaining wax would then be separated into another crock. The honey would be used in baking and cooking. How Jake loved to drizzle honey on warm cornbread in the morning!

Papa used the beeswax as a lubricant for farm machinery, and as grafting wax for fruit trees. He always ran his sawblades over a piece of beeswax to keep them sharp. He soaked small pieces of metal, nails and screws in boiling wax to keep them from rusting. Anytime he made a piece of furniture, he finished the wood with a thin coat of wax. He also cast his lead bullet for his long rifle with beeswax. After blending the wax with linseed oil, made from the seed of the flax plants Phoebe had tended, he could use it as *carpenter’s wax*, coating the tips of nails and screws before he drove

*The authors will be happy to discuss bee keeping and beeswax at the Festival.*



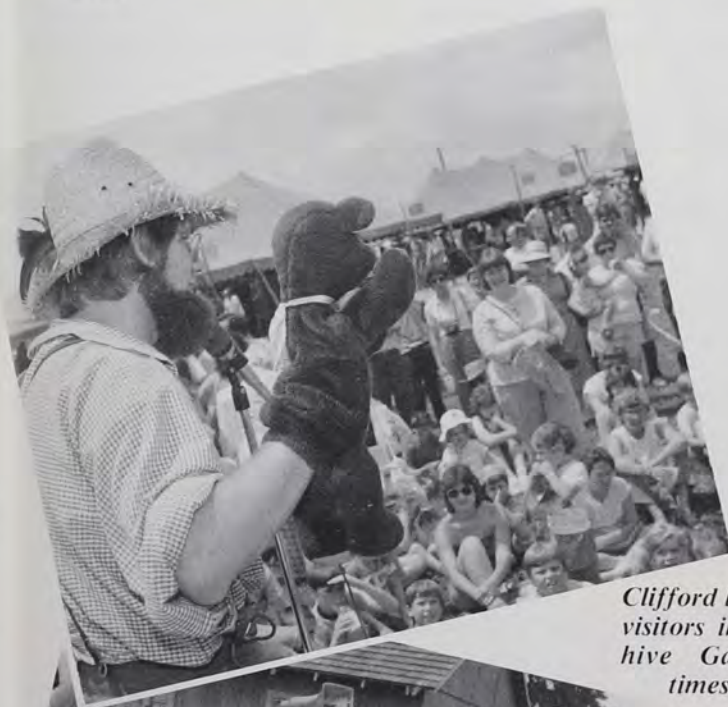
them. Mixing the wax with tallow made a waterproof leather preservative that he used on all his harness leather and on both his and Jake's leather boots.

Mama used beeswax to coat her sewing thread. This strengthened the thread and prevented its tangling. Grandma always kept her pins and needles in a ball of quilting wax so they kept sharp and did not rust. Mama had Jake rub beeswax along the edges of sticky drawers and windows to keep them sliding. It was also his job to coat the knife blades with wax to keep them sharp. Mama mixed some turpentine with the melted beeswax to make a good, fresh smelling furniture polish. If there was still some wax left she could also make some things 'just for nice'. Sometimes she would pour a flat cake of wax into a wooden plate that Papa had carved with a design. When the wax was solid she would hang her new *hearth plaque* in a sunny window or close to the chimney. The heat would cause the plaque to emit the lovely beeswax scent of flowers, a welcome promise of spring on a snowy winter day. Her favorite wax related task was molding small *beeswax* ornaments for the Christmas tree. Phoebe and Jake would paint and hang them.

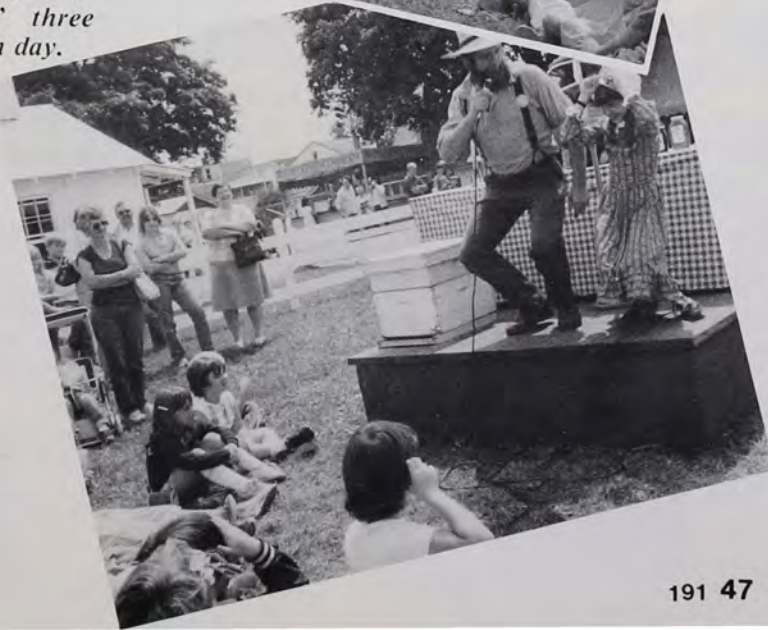
*Beeswax candles* were preferred over the everyday tallow candles, although the beeswax ones were kept for special occasions. Beeswax candles would not drip, burn, smoke or sputter and they also burned six times as long as tallow candles, while giving off their beautiful fragrance. Papa, along with the other farmers, tithed a portion of his beeswax to the church for their candles. Since the wax is manufactured by unmated female bees, the beeswax candle became the symbol in the Christian churches for Christ, the light of the world, born of the the virgin, Mary. Indeed in most churches it became law that church candles had to be at least 51% beeswax.

The bee year in 1850 on our great-grandparents Pennsylvania farm was not much different from what a year is like for us in the 1980's at Bear Honey Farms, our small farm near Bath, Pa. We keep hives in wooden boxes instead of straw skeps, and we do not kill the bees to harvest the honey and the wax, but the keeping, the craft and the bees remain about the same.

The honeybee hive workings have not changed for thousands of years. Our hives average 50,000 bees per hive. They each contain a single queen bee and approximately 2% of the bees are drones (males). The rest of



*Clifford leads Festival visitors in "The Beehive Game" three times each day.*





*Hearth plaques, Christmas tree ornaments are old time favorites made from beeswax.*

the hive is composed of female worker bees. An average hive will produce about 50 pounds of honey, 10 pounds of pollen, 5 pounds of beeswax, 1 pound of propolis and one ounce of royal jelly above and beyond what the hive needs of these products to sustain itself. Of course, the surplus amounts also depend some on good management, good weather and good luck. In the highly organized society of the hive each bee contributes something, but no single bee completes anything. The efficiency with which the bees build honeycombs is one of the marvels of creation. Bees can fabricate almost a square foot of comb from only three ounces of wax. This light but strong structure can store about 6 pounds of honey or provide cradles for 6,000 baby bees. It is the wax which has caught much of our interest and as a result, at the Folk Festival we specialize in beeswax craft.

A bee must ingest 8 pounds of honey to be able to synthesize one pound of beeswax. She manufactures the wax by secreting scales from wax glands located on her abdomen. She then chews and manipulates the wax with her mandibles (mouth parts), making it pliable enough to build the characteristic honeycomb pattern of cells for honey and brood storage. After the cells are full she caps or covers each one with a sealed cover of wax.

During honey extraction we scrape the wax cappings from the honey so that through centrifugal force the honey can then be extracted from the combs. The wax rises to the surface of the scraping bucket and solidifies as it cools. We wash the wax in cold water to remove dirt, propolis and honey from the outside of the wax block. Then we melt the wax and strain it through finely woven cotton to remove any minute foreign particles. We pour the wax into blocks for storage. When we want to make candles or ornaments we melt the wax and strain it once more, just to be sure that it is pure. Now

the wax is ready to be poured into molds. Cast aluminum, soldered and hammered tin, wood and cast iron are among the materials that can be used as molds for beeswax. Before pouring, we dust the molds with talcum powder. This dusting, along with a pouring temperature of 175°-185° insures us a clean pour and sufficient contraction of the wax.

Visit us on the Commons to experience the aroma and feel of beeswax. We would also be glad to hear any beeswax stories you might like to share.

The beeswax is merely a by-product, a single aspect of an intricate insect world about which we are still learning. The beekeeper we apprenticed with, the late Harold Reimert of Steinsville, Pa., had a saying, "There are beekeepers and there are honeymen." We like to think of ourselves as beekeepers; explorers of the life of the honeybee. Through our exploration we have learned about bees, but we have also become acquainted with flowers, trees, weather, seasons and forest and meadow creatures. Beekeeping has become our window into the natural world, as the honeybee is one of the keys to the complexity of God's creation. Come and share our learning experiences, and quell your fears about honeybees by playing "The Beehive Game," a fun and fascinating game for all ages located behind Beeswax Lore on the Commons. Maybe you will be lucky enough to be selected to play the queen bee.

And, as you visit the other working craftsmen, notice their tools, their skill and yes, notice their beeswax. The leathercrafter, the pewtersmith, the pipemaker, the pysanki egg artist, the machinery operators, the quilters, the beekeeper, the jewelry makers, the leadcaster and the gunsmith all find beeswax to be a handy tool in their work, just to name a few. Finally, thank you for "minding our beeswax" while you enjoy the Folk Festival.

*Beeswax candles, plaques and blocks of wax, used for many lubricating and waxing purposes.*



I'll be looking for you  
next year at the-  
**38th Annual  
Pennsylvania Dutch**



**KUTZTOWN**

BETWEEN ALLENTOWN & READING, PA.

**FOLK  
FESTIVAL**

June 27-28-29-30

July 1-2-3-4-5, 1987

DAYTIME GATHERING - GATES OPEN 9 A.M. TO 5 P.M.  
ACTIVITIES 'TIL 7 P.M.

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

R.F. KURR '80

# Map of the Rutztown Folk Festival Grounds

- Iron Working
- WindSOR Chair Maker
- Fireplace Tools
- Salt Glaze Pottery
- Corn Husk Dolls
- Knobbits
- Galloo - Christmas Corner • Lore

- 9 GLASS BLOWING**
- Kite Maker

- 8 PA. RIFLE SHOOTING**
- Gunsmith
  - Wooden Toy Maker
  - Spilt-Oak Basket Maker
  - Bee Lore
  - Maple Syrup Lore
  - Puzzle Lore
  - Snake Lore
  - Wood Sculpture
  - Leather Lore
  - Wood Carriage Maker
  - Stabile

- 10 QUILTING**
- Old-Fashioned Ox Roast

- 23 W**
- Pewter Maker
  - Sheepskin Stitchery
  - Timmer
  - Wheat Weaving

- 20 W**
- Pottery Making
  - Painting on Glass
  - Wood Carving Lore
  - Clear Toy Candy Maker
  - Miniature Glassblower
  - Coopering
  - Metal Toy Casting
  - METAL CASTING IN SAND
  - Firside Brooms
  - Hickster Wagon

- ### SCHEDULED ACTIVITIES
- 1 MAIN STAGE
  - 2 SEMINAR STAGE
  - 3 FESTIVAL PUBLICATIONS (Programs)
  - 4 HOEDOWN STAGE
  - 5 SHEEP SHEARING
  - 6 HORSESHOEING
  - 7 PUPPET SHOW
  - 8 PA. RIFLE SHOOTING
  - 9 GLASS BLOWING
  - 10 QUILTING
  - 11 METAL CASTING IN SAND
  - 12 GARDEN TOURS
  - 13 SCHOOL (Dialect Lore)
  - 14 BEEHIVE GAMES
  - 15 AMISH WEDDING
  - 16 HANGING
  - 17 COUNTRY KITCHEN
  - 18 CHURCH
  - 19 BUTCHERING
- See pages 22 - 23 - 24 - 25 - 26

- ### FOOD and DRINK
- FAMILY STYLE DINNERS
  - FOOD PLATTERS
  - ★ FOOD SPECIALTIES of the PENNSYLVANIA DUTCH
  - EATING & DRINKING BLDGS.
  - W "COOL" WATER FOUNTAINS

- ### SERVICES
- 23 REST ROOMS
  - 27 POLICE
  - 24 OFFICE (Lost Children)
  - 28 FIRST AID
  - 25 TELEPHONES
  - 29 PRESS
  - 26 HOSPITALITY TENT (Film)

- ### BUILDINGS
- #### 20 I
- FOLK ARTS & CRAFTS**
- Over 100 demonstrations include:
- Hex Sign Painting
  - Weaving
  - Pottery
  - Chair Canning
  - Decorating Eggs
  - Silversmith
  - Corn Husk Dolls
  - TinSmith
  - Spatterware
  - Furniture Painting
  - Rug Making
  - Dried Flowers
  - Fraktur
  - Bonnets
  - Schmitshaw
  - Leather
  - Crewel Embroidery
  - Wood Turning
  - Jewelry
  - Scherenschnitte
  - Butter and Springere Cookie Molds
  - Scratchboard Painting
  - Stained Glass
  - Portrait Painter
  - Wood Carving
  - Horn Lore
  - Chalkware
  - Block Printing
  - Porcelain Dolls
- #### 20 II
- FARMERS' MARKET**
- Market stands sell jellies, preserves, pastries, pies, breads, cookies, cheese, smoked meats, peanuts, dried fruits, nut brittles, and potted plants.

**FOLK FESTIVAL COMMON**

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

- 7 PUPPET SHOW**
- 5 SHEEP SHEARING**
- 4 HORSE SHOEING**
- 6 HORSE LORE**
- 3 FESTIVAL PUBLICATIONS (Programs)**
- 2 SEMINAR STAGE**

- Animal Lore
- Wool Lore
- Vegetable Dyeing
- Coverlet Lore
- Weaving
- Rush Seating Lore
- Whitesmith
- Stencilling
- Woodworking Lore
- Mennonite Culture
- Stained Glass Lore
- Wood Turning
- Goldsmith
- Decoy Lore
- Blacksmith
- Candle Maker
- Lamp Maker
- Apple Butter Making-Dry House

- 13 BEEHIVE GAMES**
- 14 THRESHING DEMONSTRATION**
- 15 AMISH WEDDING**
- 16 HANGING WINDMILL**
- 17 CHURCH**
- 18 CEMETERY**

- FOLK FESTIVAL COMMON**
- I.D.A. BONDS HOTEL
  - Wood Sawing
  - Post Hole Drilling
  - Wooden Spoon Maker
  - Stone Crusher
  - Willow Basket Maker
  - Hay Wagon
  - Out House
  - Hex Signs
  - Sundial Lore
  - Ice House
  - Smoke House
  - Amish Pencil Artistry
  - Fly Fishing Lore
  - Fish Net Lore
  - COUNTRY KITCHEN
  - Soap Making
  - Bush Meeting
  - Rye Straw Basket Maker
  - Metal & Slate Engaver

- 12 HERO GARDEN TOURS**
- 29 28 27 25 24**
- 26 HOSPITALITY TENT (Film)**
- 23 W**

- FOLK FESTIVAL COMMON**
- Herb and Dried Flower Lore
  - Furniture Graining
  - Penny Whistle Lore
  - Spinning & Lace Making
  - Pipe Maker
  - Broom Maker
  - Coppersmith
  - Ladderback Chair Maker
  - Redware Tile Maker
  - Weathervane Lore
  - Knife Maker
  - Reverse Painting on Glass
  - Flute Lore
  - Theorem Painting
  - Marquetry
  - Old-Time Musical Instruments
  - Silversmith

- 20 II**
- 20 III**
- 20 IV**
- 21**
- 22**
- 19 BUTCHERING**
- Silkscreening
  - Bonnets
  - Marionette Lore
  - Acid Etching
  - Bronze Working
  - Pyrography

