



Summer 1979

# Pennsylvania Folklife Vol. 28, Folk Festival Supplement

Gail Eaby Hartmann

Richard C. Gougler


Marie Gottshall

Theodore W. Jentsch

Robert Doney

*See next page for additional authors*

Follow this and additional works at: <https://digitalcommons.ursinus.edu/pafolklifemag>

 Part of the [American Art and Architecture Commons](#), [American Material Culture Commons](#), [Christian Denominations and Sects Commons](#), [Cultural History Commons](#), [Ethnic Studies Commons](#), [Fiber, Textile, and Weaving Arts Commons](#), [Folklore Commons](#), [Genealogy Commons](#), [German Language and Literature Commons](#), [Historic Preservation and Conservation Commons](#), [History of Religion Commons](#), [Linguistics Commons](#), and the [Social and Cultural Anthropology Commons](#)

**Click here to let us know how access to this document benefits you.**

## Recommended Citation

Hartmann, Gail Eaby; Gougler, Richard C.; Gottshall, Marie; Jentsch, Theodore W.; Doney, Robert; Breininger, Lester; Zupan, Joyce Goodhart; Hyde, Louise; Portlock, James; Robacker, Earl F.; and Robacker, Ada, "Pennsylvania Folklife Vol. 28, Folk Festival Supplement" (1979). *Pennsylvania Folklife Magazine*. 85.  
<https://digitalcommons.ursinus.edu/pafolklifemag/85>

This Book is brought to you for free and open access by the Pennsylvania Folklife Society Collection at Digital Commons @ Ursinus College. It has been accepted for inclusion in Pennsylvania Folklife Magazine by an authorized administrator of Digital Commons @ Ursinus College. For more information, please contact [aprock@ursinus.edu](mailto:aprock@ursinus.edu).

---

**Authors**

Gail Eaby Hartmann, Richard C. Gougler, Marie Gottshall, Theodore W. Jentsch, Robert Doney, Lester Breining, Joyce Goodhart Zupan, Louise Hyde, James Portlock, Earl F. Robacker, and Ada Robacker

# *Pennsylvania* **FOLKLIFE**

**1979**



*30th Annual*

**KUTZTOWN  
FOLK FESTIVAL**

**June 30-July 1-2-3-4-5-6-7, 1979**

# places to see -

## in the Pennsylvania Dutch Country

*after visiting the Kutztown Folk Festival!*

**★ A Medieval Community that Nursed the Revolutionary War Wounded.**

**Ephrata Cloister; Jct. of Rt. 272 and 322.**  
A restored community founded by German Seventh-Day Baptists in 1732. Penn's religious tolerant colony attracted this brother and sisterhood who practiced celibacy and lived a rigid life of self discipline. Under the leadership of Conrad Beissel they became the colony's early printers of books, that were hand illustrated by the sisters, skilled in Fraktur. Open wk. dys. 8:30 a.m. to 5 p.m. - Sun. 1 to 5 p.m.

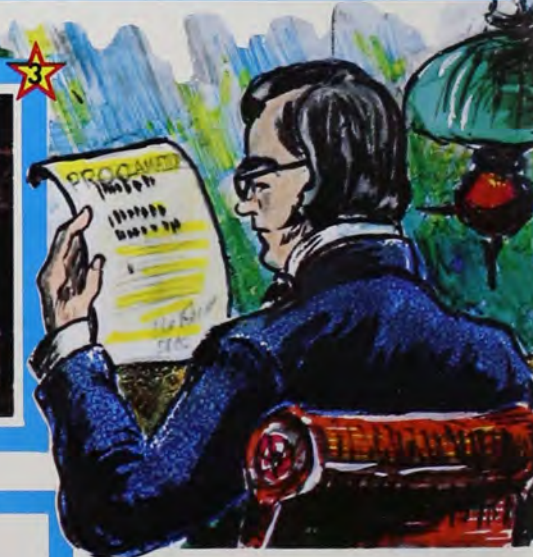
(Pa. Historical & Museum Commission)



**★ A Step Backward in Time to Rural America.**

**Pa. Farm Museum of Landis Valley; N. of Lancaster on Rt. 272.** A collection of buildings and artifacts characteristic of the people and life of rural Pa. from mid 1700 to 1900. Tavern, gun shop, school, 18th cent. log farm, 19th cent. farm, firehouse, country store, early vehicles, museum etc. Open wk. dys. 9 a.m. to 4:30 p.m. - Sun. 12 to 4:30 p.m.

(Pa. Historical & Museum Commission)



**★ Home of the Only U.S. Bachelor President.**

**Wheatland; W. end of Lancaster on Marietta Ave. (Rt. 23)** Gracious home of James Buchanan, 15th Pres. of U.S. (from 1857 to 1861) the keystone state's only U.S. Pres. The mansion was built in 1828. Miss Harriet Lane, Buchanan's niece served as his hostess and first lady. Fine example of anti-bellum restoration. Much of the furnishings are original. Open daily 10 a.m. to 5 p.m.

(James Buchanan Foundation)



S. on Rt. 222, thru Reading. Rt. 222 & 272 to Ephrata. Rt. 272 S. to Pa. Farm Museum. Rt. 272 to 222 thru Lancaster, w. on Rt. 23 (Walnut-Marietta) to Wheatland.

**Folk Festival Director:**  
Mark R. Eaby, Jr.

**Folk Festival Public Relations:**  
Peg Zecher

**Folk Festival Studies Director:**  
Prof. Thomas E. Gallagher, Jr.

**Pa. Folklife Society President:**  
Dr. Richard P. Richter

**Editor:**  
Dr. William T. Parsons

**Editorial Committee:**

Mac E. Barrick	Monroe H. Fabian
Thomas E. Gallagher, Jr.	Marie Graeff
Albert T. Gamon	Howell J. Heaney
Earl F. Robacker	

**Art Editor:**

Richard F. Kurr

**Photographer:**

James R. Dissinger

**Subscriptions:**

Doris E. Stief

Published five times a year by the Pennsylvania Folklife Society, Inc., Lancaster, Pennsylvania.

\$1.50 for single copies, Autumn, Winter, Spring and Summer. \$1.00 for Folk Festival Supplement. Yearly subscription \$7.00.

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

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

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

Editorial correspondence:  
Dr. William T. Parsons  
712 Chestnut Street,  
Collegeville, Pa. 19426

Subscriptions, business correspondence:  
Box 1053, Lancaster, Pa. 17604

Contents copyrighted.

Entered as second class matter at Lancaster, Pa.

## VOL. XXVIII, FOLK FESTIVAL SUPPLEMENT, 1979 CONTENTS

- 2 **FIFTEEN YEARS OF QUILTING AT THE FESTIVAL**  
by Gail M. Hartmann
- 6 **THE SHUNNING**  
by Richard C. Gougler
- 8 **BAND BOXES**  
by Marie Gottshall
- 10 **COOKING FOR THE LORD**  
by Theodore W. Jentsch
- 12 **A HARVEST OF HANDICRAFTED ITEMS FROM THE THE CRAFT STALLS**  
by Robert Doney

17/18 **FESTIVAL FOCUS**

### 19/22 -FOLK FESTIVAL PROGRAMS

23/24 **FESTIVAL FOCUS**

- 25 **COUNTRY AUCTIONS, GOING-GOING-BUT NOT GONE!!**  
by Lester Breininger
- 28 **A LOOK AT PA. DUTCH FOLK ART THROUGH THE EYE OF A NEEDLE**  
by Joyce Goodhart Zupan
- 30 **HERB VINEGARS, JELLIES AND SALAD DRESSINGS**  
by Louise Hyde
- 32 **MODERN, CLEAN REST ROOMS, THEY ARE APPRECIATED!**  
by James Portlock
- 34 **DECORATIVE PAINTING**  
by Earl F. and Ada F. Robacker
- 40 **CONTRIBUTORS TO THIS ISSUE**

**FRONT COVER** — Thelia Eaby, a pretty Pa. Dutch girl displaying one of 1500 Quilt entries (See page 2)

**INSIDE FRONT COVER** — Other Places to See in the Pa. Dutch Country

**BACK COVER** — Map of the Folk Festival Grounds

## The Festival and its Sponsorship

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





# Fifteen Years of QUILTING



by Gail M. Hartmann

*The author or one of her staff will be happy to show you any quilt that you would like to examine.*

This year, the Kutztown Folk Festival marks its thirtieth anniversary; the Annual Quilting Contest celebrates its fifteenth year as a part of the Folk Festival. Many changes have occurred during those fifteen years and I would like to share some of them with you.

The Annual Quilting Contest began in 1965. For the first four years, the quilts were displayed in the building which now houses our Grange Exhibits. Although we accepted quilts for three weeks before the Folk Festival opened, we were lucky to receive 200 entries! (This year, we received 1500 entries in less than three days!) In those early years, the judges and employees had to climb up on platforms on each side of the building and work from "on high!"

Then, in 1968, the Pennsylvania Folklife Society, which sponsors the Annual Kutztown Folk Festival, built the structure which now houses the quilts. During the year, this building is where the equipment for the Folk Festival is stored. Once the building is empty, the racks on which the quilts are hung are lowered from the ceiling. After much sweeping, scrubbing, and cleaning, it is ready to become the Quilt Building.

During the first year at our present location, we had about 500 quilts on display in eight sections. Each of those sections had just three rows. As the Quilt Con-



test grew, we were forced to add four additional sections. Now, we have twelve sections and each section has four rows.

Through the years, the Annual Quilting Contest has grown from those 200 quilts to over 1500 entries. Each year has brought new suggestions and improvements to every phase of the contest. We expect 1979 to be our best year yet!

All of the 1500 quilts in the Quilt Building are entirely hand-quilted. We inspect each one to make sure that no machine quilted ones get into the contest. The judges also check each quilt.

The five classes in which a quilt may be entered are pieced patchwork, applique patchwork, embroidered, all-quilted, and antique.

Pieced patchwork quilts are the most popular. Pieces of material are sewn together in various patterns to form the top of the quilt. Trip Around the World, Lone Star, Broken Star, Double Wedding Ring, Dahlia, and Log Cabin are some of the most popular entries. Some patterns, such as Log Cabin and Trip Around the World, need no marking. The quilting pattern is already there; just quilt on both sides of each seam. The Double Wedding Ring seems to be the most popular

*Our skilled Kutztown Folk Festival quilters will be delighted to reveal some of their secrets of stitchery.*



with the people who visit the Festival; we never have too many of that pattern.

Applique patchwork quilts are my personal favorites. Figures, such as distelfinks, hearts, tulips, and other flowers, are appliqued, or sewn on top of, a piece of material. Once the applique design is finished, the top is marked in pencil or with transfer paper with the design which will be quilted. Although kits for appliqued quilts have become popular in recent years, many of our entries are original designs. Some of these designs have been handed down from one generation to another for over one hundred years. Unfortunately, several of these originals have been copied by magazines and craft books and have been made into kits. However, the originals are more beautiful and of more value.

Most of our embroidered quilts are done in cross-stitch rather than outline or satin stitch; most of these cross-stitched quilts are kits. However, they are finely done. Occasionally, we get an original outline or satin stitch quilt. Not only is the embroidery done by hand, but the design itself is completely original; these quilts are particularly beautiful.

The all-quilted quilts require the most work. The only design on these quilts is the one which is quilted into it. Therefore, the quilting must be well done, so that the design is easy to see. The top is marked with the design and then quilted. Some of the most popular designs are the Star of Bethlehem, Doves, Peacocks, and Wild Rose or Pansy. These quilts require more quilting and more time than any other quilt.

The antique quilt is not for everyone. More often than not, these quilts are made from non-colorfast, non-washable fabrics. They will not take the punishment that newly-made quilts can endure. However, almost without exception, the antique quilts are more finely done than modern quilts. Perhaps, great-grandmother had more time to devote to her quilting than we do today? I have not yet found a satisfactory explanation.

The judges select eight prize-winners in each class. All the quilts are judged on the day before we open.

*Janet displays the ever popular Rose of Sharon quilt.*



*Jan is holding one of the many variations of the Star pattern quilt.*

Each of the judges may purchase one quilt. However, those quilts are the *only* ones which are sold before we open. Although they are usually sold before the end of the week, the prize-winners remain on display throughout the Folk Festival.

For those people who would like a closer look at some quilts, I have a Seminar Stage program each afternoon at 4:30 P.M. We have about fifteen quilts which you will be able to see "close-up."

Over the years, more and more younger people have become interested not only in quilts but in quilting as well. About one-half of our quilts are entered by people under thirty-five. Both men and women have discovered the joy of quilting. This one fact is extremely important. The Quilting Contest was initiated to "revive the Nineteenth Century art of quilt-making." I think that the contest has realized this goal, but we will continue to encourage more people to discover quilting.

Quilting is easy to learn. If you can thread a needle and baste a hem, you can quilt. Quilting is simply a running basting stitch through several thicknesses of material. Usually, the bottom is stretched into the frame first. Then, a batting of polyester or cotton or wool is spread over the bottom. Finally, the top is fitted and pinned into place. The quilt is ready to be quilted.

In the Quilt Building each day, we have several quilters who will be delighted to show you some of their secrets. My staff and I will be glad to show you any quilt that you might like to see; we will also be glad to answer any questions you may have about quilts or the Annual Quilting Contest. If we do not know the answer, we will try to find it for you.

A copy of the 1979 Contest Rules has been reproduced in this article for you, so that you can see how the contest operates. Although we do not accept quilts by mail, we do receive quilts from many places. However, about 85% of our entries come from the Pennsylvania Dutch counties of Berks, Lancaster, Lebanon, Lehigh, and Northampton.

I urge you to become interested in quilts and quilting. I am sure that you will find them as exciting as I do.





# QUILT CONTEST RULES



30th Annual Pennsylvania Dutch  
**KUTZTOWN FOLK FESTIVAL**  
BETWEEN ALLENTOWN & READING, PA.  
College Blvd. & Vine • Kutztown, Pa. 19530 • Phone 1-215-683-8707  
**June 30-July 1-2-3-4-5-6-7, 1979**

## FIFTEENTH ANNUAL QUILTING CONTEST

### 1979 Contest Rules

The Pennsylvania Folklife Society, in an effort to revive the Nineteenth Century art of quilt-making, will sponsor its Fifteenth Annual QUILTING CONTEST during the 30th Annual Kutztown Folk Festival, June 30 through July 7.

1. Any person or organization is eligible to enter quilts in the contest.
2. NO quilt smaller than twin size, app. 70" X 75", will be accepted.
3. A price must be placed on each quilt by the entrant not in excess of \$225.00. A handling charge, as stated below, and Pennsylvania's 6% sales tax will be added to that stated price.
4. ALL quilts must be measured for their width and length in inches and identified as to class by the entrant.
5. The entrant will automatically authorize the Pennsylvania Folklife Society to offer the quilts for sale. The handling charges are:
  - (a) Quilts valued at \$99.00 or less ..... \$10.00;
  - (b) Quilts valued between \$100.00 and \$200.00 ..... \$20.00;
  - (c) Quilts valued at more than \$200.00 ..... \$25.00.
6. All quilts must be presented between Saturday, June 23, 1979, and Monday, June 25, 1979. Including Sunday, the office is open from 9:00 A.M. through 4:00 P.M. NO quilts will be accepted before or after these dates.
7. Only the first 1500 quilts will be accepted.
8. Except for the prize-winners, all quilts will be equally displayed throughout the 30th Annual Kutztown Folk Festival.
9. ALL quilts will be identified by number only.
10. ALL quilts must be entered in person; no mailed quilts accepted.
11. NO quilts containing wool or woolen fabric will be accepted.
12. ALL quilts MUST BE hand-quilted.
13. All quilts not sold shall be picked-up after 7:30 P.M., Saturday, July 7, 1979, through Monday, July 9, 1979, at Noon. The office will be open Sunday, July 8, 1979, from 9:00 A.M. to 4:00 P.M.
14. Regardless of whether or not the quilts are sold, the entrant pays no fee.
15. The Pennsylvania Folklife Society assumes full responsibility from loss, theft, etc. from the date of entry until the quilts are returned to the entrant, but no later than July 9, 1979, at Noon.
16. The five classes are as follows:
  - (a) Pieced Patchwork;
  - (b) Applique Patchwork;
  - (c) Embroidery;
  - (d) All-Quilted;
  - (e) Antique.
17. The prizes are as follows:
  - (a) First place in each class receives a ribbon and \$75.00;
  - (b) Second place in each class receives a ribbon and \$65.00;
  - (c) Third place in each class receives a ribbon and \$50.00;
  - (d) Fourth place in each class receives a ribbon and \$40.00;
  - (e) Four honorable mentions in each class get a ribbon & \$25.00.
18. Judging is based on the following:
  - (a) Uniqueness of design, color, and needlework;
  - (b) Appropriateness of materials used;
  - (c) Adaptation of customs & traditions of the Pennsylvania Dutch;
  - (d) Craftsmanship and beauty;
  - (e) Originality.

# The Shunning



Shun, “v.t.; to avoid deliberately, especially as a practice; to keep clear of,” is a simple, four-letter word which is not even given much of a definition. Yet, it holds such importance to a large group of people, the Amish.

The importance is two-fold: It led to the founding of the Amish Church and it is a major influence in holding that church together today. The Mennonites, a Protestant group that withdrew from the Catholic Church, practiced shunning. Shunning meant that whenever a church member disobeyed church doctrine, none of the other members would speak to him again. The interpretation of church doctrine was left up to the bishop. In 1693, a group of Mennonites from Bern, Switzerland, claimed that shunning was not done in a strict enough fashion; they withdrew from the Mennonite Church. Their leader was Jacob Amman. Thus, they were called the Amish.

The fear of being shunned can be described only by a member of the Amish Church. Many people believe that too much importance is placed on the threat of being shunned. And yet, it is there and it is very real, even if it is used only rarely. To see other people use modern conveniences and know that they are forbidden to you, how can one describe the feeling? Automobiles, machines, telephones, and electricity, which means no television, no vacuum cleaners, no washers and dryers, no dishwashers, and no hair dryers, are just a few of the things which are denied to the Amish. How can one live without these things? Then, other things are also forbidden. No pictures may be taken; no jewelry may be worn; and no fancy decorations may adorn the house. To live like this, knowing that other people live quite differently, what is it really like? Why do the Amish not change? Sim-

ply, they know that if they do, if they want these modern conveniences, they must leave the church. They will be shunned!

Most of what is written about shunning is derogatory, and yet much of what is written about Amish life is not. This does not make sense: The life is good, but what creates it is bad. Jacob Amman is described as a conservative-minded man of decided opinions and evidently of an aggressive personality. He demanded a strict observance of the older customs and practices and planted suspicion of all innovations in the affairs of every-day living, as well as in forms of church worship. This was in the 1690's!

The documented cases of shunning seem to be examples of the most extreme situations. A man had a bath tub installed in his house; the family was shunned. A man married a woman from a slightly different Amish sect; he was shunned. A family had a daughter



by  
**Richard C. Gougler**



who was afflicted with infantile paralysis. She needed the care of a distant doctor, so the family bought an automobile to take her to see him. The family was shunned. A family was beset with much illness during the spring plowing season and could not plow their fields. They tried to hire someone to plow the fields with horses, but could not. In desperation, they hired someone to plow the fields with a tractor; they were shunned. It is difficult to find recorded cases of wrong-doers who were shunned, although there must be many such instances.

Shunning often breaks the church into small factions. Sometimes, when a person is shunned, all his relations withdraw and form a church of their own. This situation can spell disaster for the original church. Due to much intermarrying, most members are relatives in some way to each other. In some cases, shunning breaks up a family. If they remain Amish, they may not remarry, but they must separate.

Before a person is shunned, he is usually given a chance to repent. If he appears before the congregation and confesses his sin, he will be forgiven and not be shunned. However, many Amish are strong-willed and refuse to repent. If a person who is shunned has a change of heart and decides to repent at a later time, he is usually taken back into the fold.

The presentation on the Main Stage of the Kutztown Folk Festival depicts a shunning. The characters are fictional, but an attempt is made to make them real people. They are neither all good nor all bad. Sometimes, they do things that hurt others; other times, they are very kind and considerate. Just as in any society,

the Amish have day-to-day goals, problems, and hurdles to overcome. Each has his own individuality.

The main focus is on the Menno and Reba Fisher family, which has several children. At the start of the musical, one of them, Timothy, is getting married. There is trouble between two other sons, Matthew and Luke, for they both like the same girl, Esther Glick. A young son, John, questions the Amish way-of-life with the song, "Why Can't We Have What The English Have?" A daughter, Faith, refuses to get married until she can live her secret desire. And, overshadowing all of this is a terrible drought. What does a farmer do when all his crops die and he has no water for his livestock?

Some non-Amish realize the plight of the farmers and try to take advantage of the situation by offering to buy their farms. There is much humor and drama as the Fishers attempt to solve their problems. Their neighbors, the Esh's, the Glick's, and the Martin's, become involved. They have church in their homes, for they are "House Amish." The young people have "singings" and dances. Then, tragedy strikes and rips everything to shreds!

The cast consists entirely of local people who range in age from four to seventy-seven. Except for the church hymns, the music is all original composition which was written especially for this presentation. In the middle of this Folk Festival Program, you will find a synopsis of the scenes and a listing of the songs. Everyone connected with the production hopes that you will come to the Main Stage and enjoy our presentation, *The Shunning*.



# BAND BOXES



by Marie Gottshall

*The author carefully sews the edges of one of her Band Box creations at her Festival display.*

A band box is a box, which is hand-made, of wood, cardboard, or a combination of both materials. The boxes, which are made from cardboard, are sewn together with linen thread and then covered with scraps of wallpaper. They may or may not be lined with wallpaper or newspaper.

In Europe, band boxes were used to store clothing. The early boxes were used to transport and store starched, elaborate collars, which were known as ruffs. In England, Elizabeth I and her court were particularly fond of these collars. In most of the portraits of Queen Elizabeth I, she is wearing an elaborate court costume, which included a ruff. Later, Oliver Cromwell's teachings dictated plainness of dress and eliminated these fancy ruffs. They were replaced by a simple linen neck band, which was known as "The Band of the Commonwealth." These collar bands were stored in cylindrical boxes. Thus, the name, band boxes, became popular. Also, ladies used these boxes to store their bonnets, ribbons, dresses, jewelry, buttons, sewing, hair-pieces, spices, artificial flowers, pins, and gloves.

In America, band boxes enjoyed even greater popularity than they had in Europe. The boxes were welcome additions to the home; they offered additional storage space, which was at a premium in colonial American homes. At the same time, they were decorative!

In Pennsylvania Dutch culture, scratched, decorated eggs were kept in boxes which had been made specifically for that purpose. At Easter time, these eggs were given as gifts to close friends and relatives. Some of these boxes had glass windows worked into the lid of the box, so that the fragile, decorated egg could be seen but not handled.

Usually, a lady in each village or town made boxes to sell. She would sell these boxes to storekeepers, since no factories, from which the boxes could be ordered, existed. Wallpaper dealers also sold band boxes. As early as 1771, documents at the Ephrata Cloisters record sales of boxes to strangers. If a store customer wanted his purchase in a box, he had to buy the box. In 1820, box prices ranged from twelve to fifty cents.

Boxes were made in the size which was needed to accommodate the article which would be stored in that box. A top hat box was made in the shape of a top hat. Corner boxes were made to fit on a corner shelf; a half-circle box was used to hold ladies' combs. Boxes, which were made in the shape of a heart, often contained a gift of special sentiment. Ladies who were going to attend the theatre carried large, heart-shaped boxes which held their head coverings. While at the theatre, ladies checked their bonnets and put on the small head coverings.

During the Nineteenth Century in the Mennonite religion, the women wore fancy lace coverings which had wire frames. These coverings were usually kept in a box at the meeting house. The Mennonite ladies would wear their bonnets to meeting. When they arrived at the meeting house, they would remove their bonnets and put on their coverings. At the end of the service, the women would return the coverings to their boxes for use the next Sunday. Some meeting houses had specially-built shelves in the vestibule where covering boxes were stored.

From 1820 through 1850, the band box enjoyed its greatest popularity. The Industrial Revolution was, in part, responsible for this popularity. In the textile industry, new avenues of employment were opened to

women, who migrated to the textile centers to find work. With their newly-acquired wages, they purchased new wardrobes. Needing storage containers to protect their new acquisitions during the trips home, the women purchased band boxes. Also, at that time, new forms of transportation, such as trains and steamboats, were popular. As money became more readily available, middle-class Americans began to travel. To protect their belongings while traveling, people purchased band boxes.

About 1850, a method was devised in which gummed tape was used in the construction and manufacture of cardboard boxes. As the years passed, ladies were no longer needed to sew band boxes. The hand-made band box faded from the scene.

Because of their rugged construction, these band boxes of yesteryear are still in existence today. Since they were used as storage containers, many boxes were kept in attics. As a result, many band boxes escaped the ravages of hard use and are in excellent condition today. They have been preserved for posterity.

I have included some instructions for those who would like to make their own band boxes. If you would like some help or a demonstration, I am located on the Commons during the 1979 Kutztown Folk Festival.

#### Materials

Four-ply railroad board	Wallpaper
Linen thread	Ruler
Quilting needles	Scissors
Wallpaper or wheat paste	
Newspaper or wallpaper with which to line box	
Paint brush with which to apply paste	

#### Directions

Before cutting your cardboard strips, check your cardboard to determine which way it will bend without cracking. Then, cut your strips in that direction.

Draw your patterns for the desired shape and size. Cut the top pattern 1/8-inch larger than the bottom pattern. Then, cut the side pattern to the desired height. The length of the shape's side should be cut one-inch longer than the circumference. Follow the same procedure to cut the lid's side.

For the wallpaper, cut the lid's top piece 3/4 of an inch to one-inch larger than the circumference of the lid. If possible, center the wallpaper design. Cut the piece for the bottom one-inch larger than the cardboard bottom. For the side, cut the wallpaper strip one-inch wider than the height and 1/2-inch longer than the length of the cardboard. Cut the lid side covering 1/2-inch higher and 1/2-inch longer than the cardboard lid side.

For the box lining, you may use a contrasting wallpaper or old newspapers or magazines. Cut the top

and bottom lining 1/4-inch larger than the top and bottom of the box. Cut the side lining 1/2-inch smaller in height and 1/2-inch larger than length of box side. The lid side lining should be cut 1/4-inch smaller in height and 1/2-inch longer than length of lid side.

When sewing the box together, use a single strand of linen thread. If you rotate your needle as you puncture the cardboard, you will find it easier to push your needle through the cardboard. Do not pull your thread too tightly, as it will tear right through the cardboard. Wrap the side piece of the box around the bottom piece until the edges fit tightly. The side piece should overlap about one-inch. Hold side piece overlap tightly and push out bottom piece. Stitch side overlap, so that all the edges lie flat. Replace the bottom of the box. With the thread on the inside, bring the needle up through the bottom at edge and whip-stitch bottom piece to side piece. Finish with the thread on the inside. Follow the same procedure to sew the lid together.

Next, you will want to paste the paper covering on the box. Following the package directions and smoothing out all the lumps, mix your wheat or wallpaper paste in a bowl. Starting with the box bottom, apply paste to the bottom of the box and to the wallpaper piece which has been cut for the bottom. Center box on the paper. Then, every 3/4 of an inch around the box, slash the paper with a scissors

from the edge of the paper to the edge of the box. One by one, fold the tabs up and press them smoothly against the side of the box. For the box side, apply paste to the side covering and the box side. Put paste over the tabs from the bottom which you have just pasted to the side of the box. Apply the paper to the side of the box and overlap the paper on the side of the box which is opposite the stitching. Keep the edge of the paper even with the bottom of the box. Your excess paper should be at the top. Smooth out all the air pockets. With your scissors, slash the paper at the top of the box, so that you will have tabs. One at a time, fold these tabs down toward the inside of the box. Be sure to keep the edge around the top of the box smooth. Repeat this process to paper the outside of the lid.

If you want to line your box, trace the box bottom onto the paper you have chosen to line your box. After you have cut out the form, slash the edges to form 1/4-inch tabs around it. Repeat this process to make the lid lining piece. Apply paste to the inside of the box bottom and to the lining piece. Press lining paper in place and smooth it out. The tabs should go up the inside wall. Now, apply paste to the inside wall of the box and to its lining paper. Put the lining in place and work it smooth. Repeat this process to line the lid.

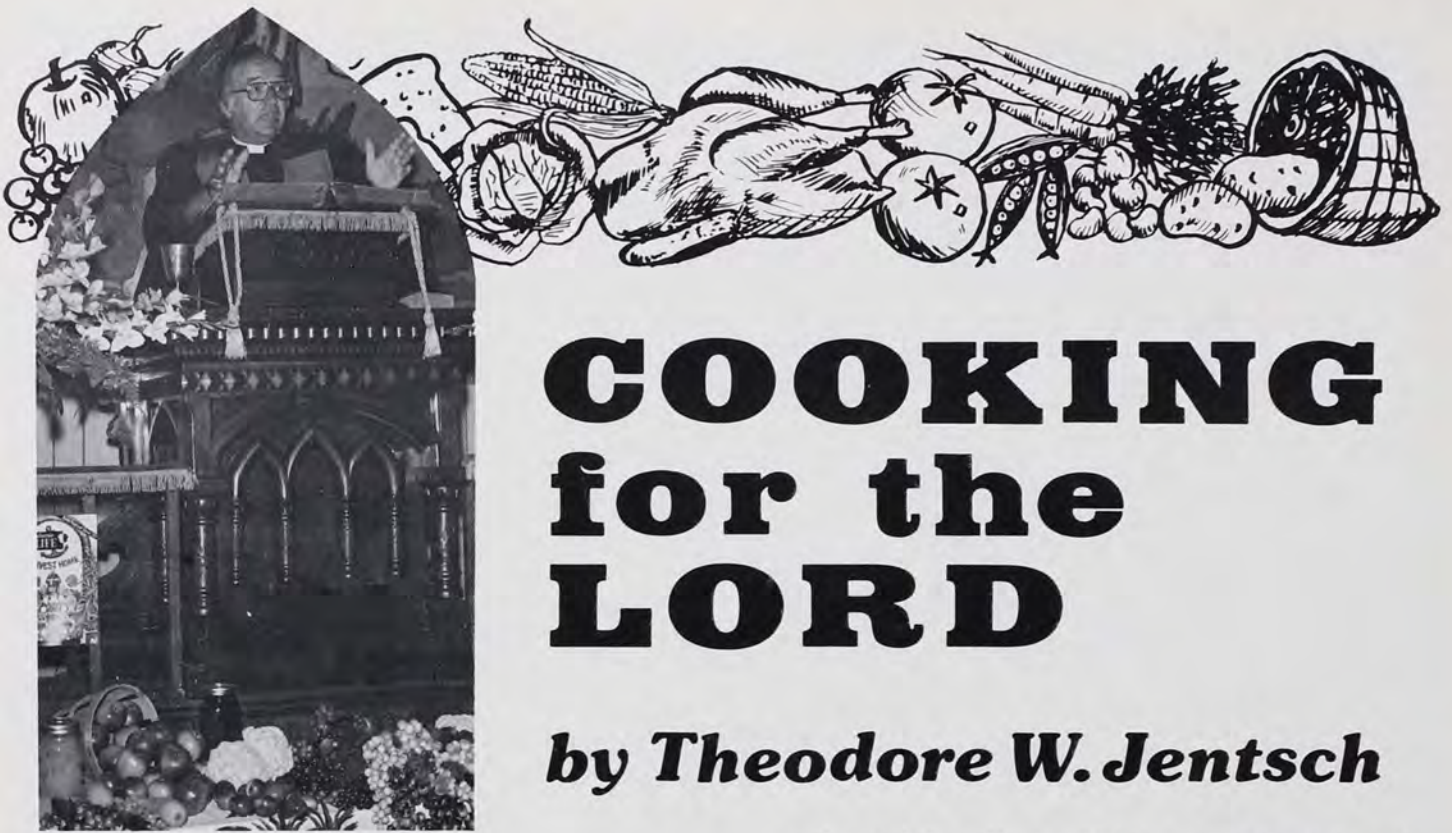
While the box is drying, continue to shape it into place. Since cardboard warps easily, continued shaping is recommended.

*The authors Band Boxes come in many shapes and sizes.*

*Marie is shown pasting inside of a Band Box in preparation for the lining.*

*A valuable collection of antique Band Boxes.*





# COOKING for the LORD

*by Theodore W. Jentsch*

**E**ach year, the Kutztown Folk Festival Issue of *Pennsylvania Folklife* tries to present to the reader interesting and informative articles about various Folk Festival highlights. As eating, (who can resist all those Pennsylvania Dutch goodies), is an important element of each Folk Festival, we always feature at least one article about food. This article concerns the food which is prepared and served by church organizations: the Mormon group from Temple, Pennsylvania; Saint Michael's Lutheran Church from Hamburg, Pennsylvania; and the Women's Guild of Zion's United Church of Christ at Windsor Castle, Pennsylvania. Hence, the title, "Cooking for the Lord," was chosen.

Quite frankly, I have found absolutely nothing in the way of a Biblical text to directly illustrate or support the title of this article. However, the *Bible* is filled with references about being helpful to others, about being generous and courteous, and about being kind and unselfish. In this spirit, the many people who are involved in these church-related food activities serve the thousands of Folk Festival visitors who come to them each year for refreshment and sustenance. Also, keep in mind that all of the work performed by these church people is completely voluntary. No one gets paid. Work must be done not just during the week of the Folk Festival; it is a year-round involvement. For example, the apples, which are used for the "Schnitz," or dried apples, are gathered and cut in the fall. Then, they are dried and stored until the Folk Festival, where they are used to make "Schnitz un Knepp," or dried

apples and dumplings, which is a traditional Pennsylvania Dutch favorite. Chow-chow, another Pennsylvania Dutch delight, requires many vegetables in its preparation. Corn, several kinds of beans, and other vegetables must be harvested. Then, according to traditional recipes, they are mixed together, canned, and stored until they are used to grace Folk Festival tables. All the work, including the setting-up before, the preparation of food during, the tearing-down after, and the storage between Folk Festivals, is done gratis. Therefore, maybe the title of the article is not too far off the mark, since all profits are used by the churches in their parish programs. Yes, "Cooking for the Lord" aptly describes the Folk Festival activities of these groups.

Saint Paul, writing to the Galatians, encourages them, "... through love, be servants of one another." (Galatians 5:13)

If you come to the Mormon-operated food stand, which is the most recent of the church groups to become involved with the Folk Festival, you will experience some of that loving service to which Saint Paul refers. They cater to those Folk Festival visitors who do not want to sit down to eat and have a wide assortment of "eat-as-you-go" Pennsylvania Dutch specialties. You will find a variety of sandwiches, soup, Dutch baked beans, lemonade, and the specialty of the house — Dutch Strawberry Tart!! For those who would like to take some Pennsylvania Dutch dried corn home with them, the stand also sells packaged dried corn. Profits are applied to the group's building and welfare funds.

The prophet Isaiah foresees the time when, "Every one helps his neighbor . . ." (Isaiah 41:6)

If you want to find a nice, cool, relaxing atmosphere

where you can sit down and enjoy some real country neighborliness, you must try Saint Michael's Lutheran Church's eating tent, where dedicated people have been providing just that for the past thirteen years. You can also enjoy the best chicken corn noodle soup and scrapple you have ever eaten!! For dessert, you may choose from a mind-boggling assortment of pies, such as sweet strip lemon, raisin, cheese custard, and cherry. Yes, in a real way, "Cooking for the Lord" makes neighbors of all who visit the Saint Michael's tent. All income from those thirteen years has been put into a special building fund, which will soon be applied toward the construction of a Christian education unit which will be adjacent to the church.

"Seek and you will find, ask and it will be given to you . . . good measure, pressed down, running over . . ." (Matthew 7:7, Luke 6:37)

Perhaps, I have taken a few liberties with these scripture passages, but once you have tried the food at the eating pavilion of the Women's Guild of Zion's United Church of Christ you will understand. *Seek* out their location on the Folk Festival Grounds, *ask* for the family style dinner, I will guarantee that you will be given *good measure!!* The Annual Kutztown Folk Festival is thirty years old and the people of Zion's United Church of Christ have participated in every one of those thirty years. They have provided one of the major eating establishments on the Folk Festival Grounds. What a meal!! Ham, chicken, string beans, pot pie, potato filling, corn, cottage cheese, applebutter, chow-chow, pepper cabbage, celery and carrots, "Schnitz un Knepp," bread and butter, and beverages are all available in unlimited quantities. An average of sixteen thousand meals has been served each year for thirty years. With the exception of the young

**Family style dinners are featured by the Women's Guild of Zions U.C.C.**



**For 13 years St. Michael's Lutheran Church has specialized in delicious Pa. Dutch food platters.**

waitress, who are permitted to keep their tips, not a single individual makes a personal dollar from the enterprise. Every cent is ploughed back into the Kingdom work of Zion's United Church of Christ.

So you see, the days of neighborly service, of doing something for love and not just for personal profit, have not vanished entirely. The Festival's folk, who do their "Cooking for the Lord," are maintaining a tradition sorely needed today. So often, doing for others becomes a casualty of selfishness and self-centeredness. I feel that the church-operated food establishments at the Annual Kutztown Folk Festival are a Twentieth Century reflection of what Saint Paul records about the Christians of the First Century: "Day after day . . . they broke bread together . . . sharing means with simple joy." (Acts 2:46)





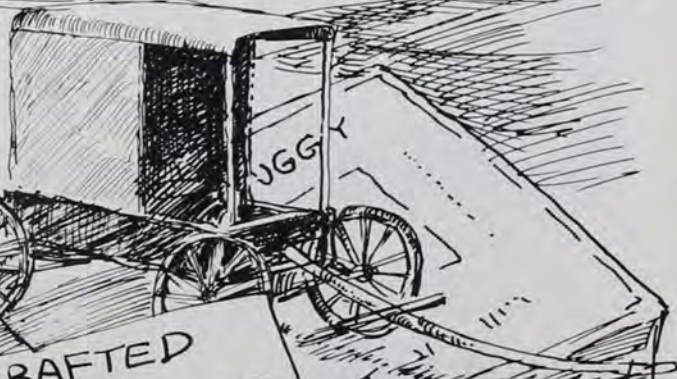
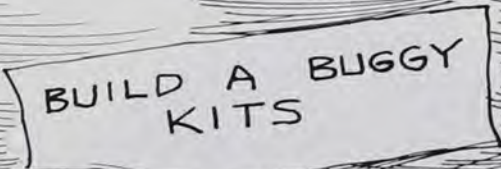
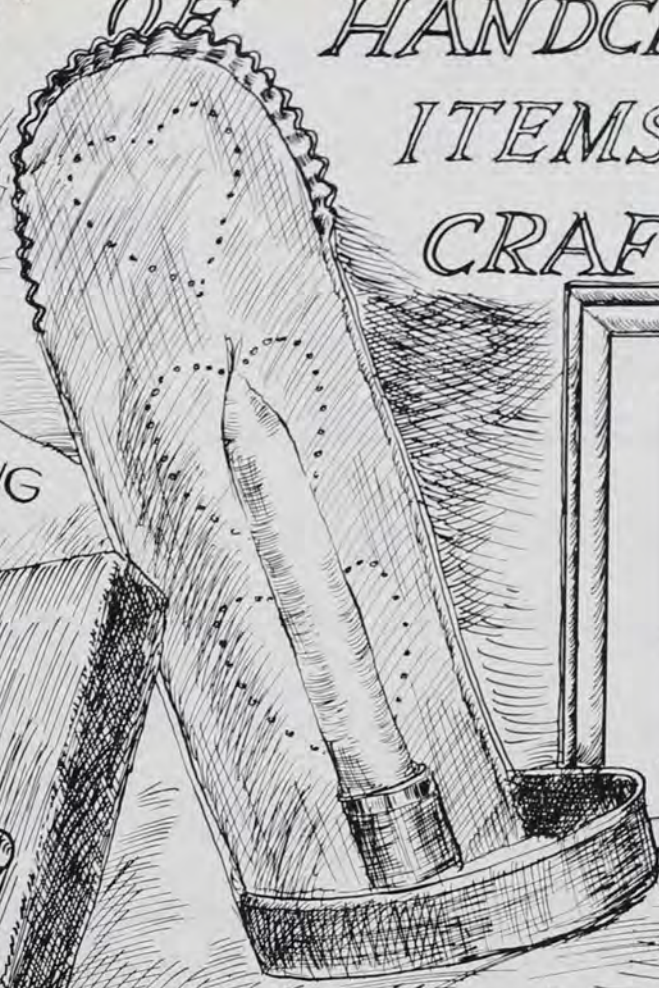
WOODEN  
COOKIE MOL...

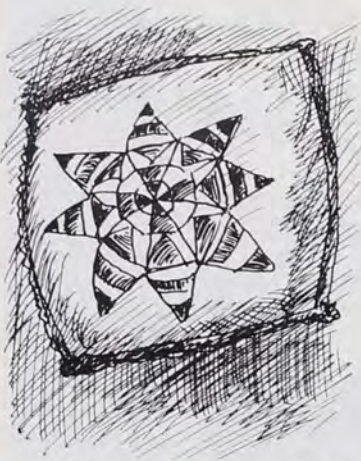
BONNETS  
AND  
HATS

SIGN



# HARVEST OF HANDCRAFTED ITEMS FROM THE CRAFT STALLS.

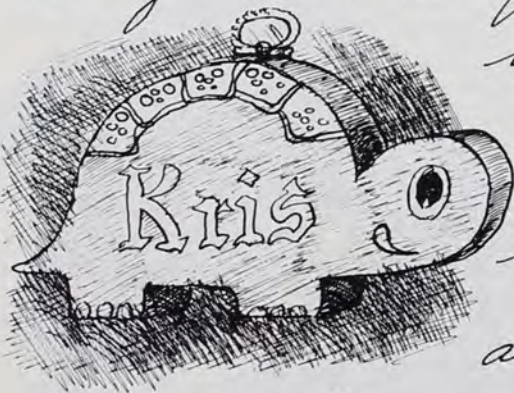




Patchwork Pillows



Pottery and Ceramics



Small Signs



Macrame

A very interesting area of the Kutztown Folk Festival is the long building housing forty-six craft stalls located on the northern side of the Patchwork Pillows grounds. Here you will find a great variety of unique crafts and craft demonstrations. The exhibitors usually work throughout the year in preparation for the festival. Each craftsman is interviewed by a Festival committee to determine if their work is unique, hand-crafted and appropriate for the Festival. Craftsmen that are accepted are given booths as they are available.

Since the booths are used by farm animals during the Kutztown Fair, the booths

must be cleaned, display units constructed and then the books are finally decorated. All this adds to the enjoyment of the thousands of festival visitors.

You are encouraged to visit the craft area, talk to the craftsmen, watch their demonstrations, meet a new friend and be rewarded with a new experience.

Many of the crafts available are sketched on these pages. Because of the large amounts of interesting items, I was not able to include them all. Why not explore the area and maybe you will find the perfect handcrafted gift for a friend or yourself.

From the Sketch Book of  
Robert Doney



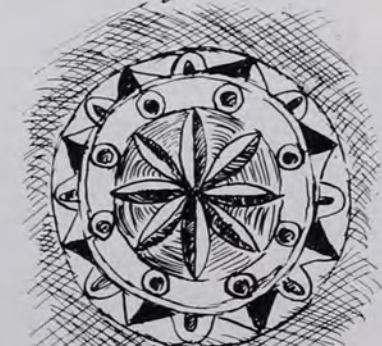
Stained Glass



Woodworking



Nail Figures



Hex Signs

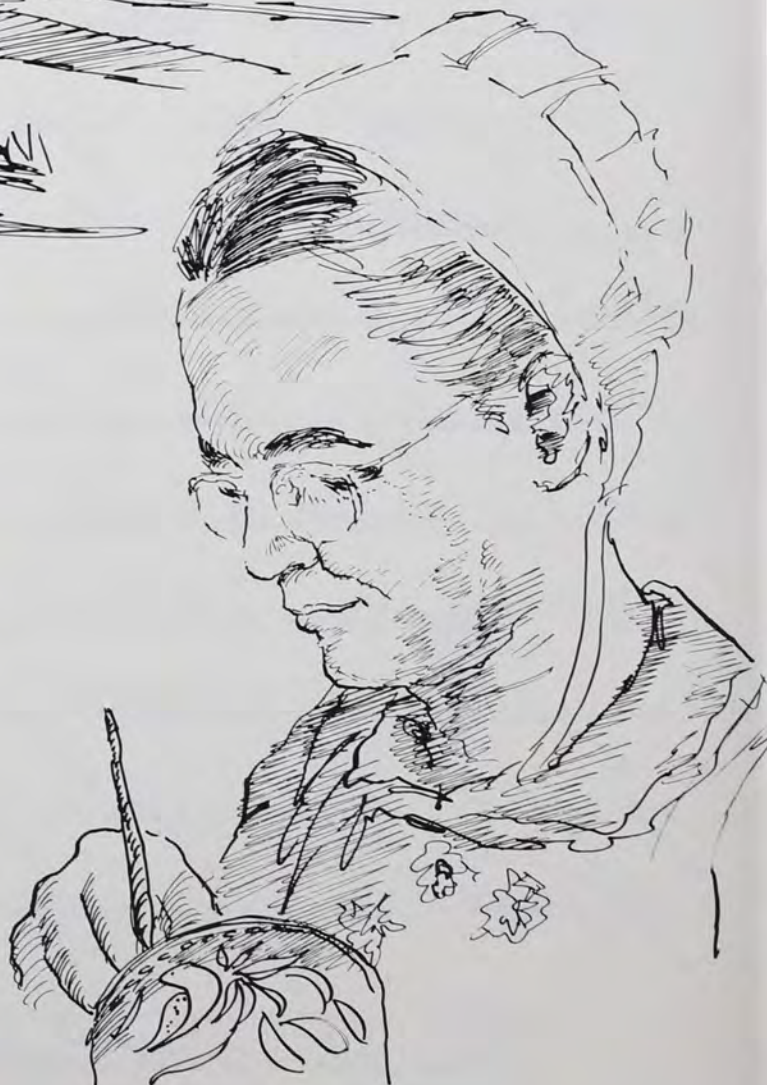
"When you work you are a flute through  
whose heart the whispering of the  
hours turns to music."

Which of you would be a reed,  
dumb and silent, when all  
else sings together in unison."

- Kahlil Gibran -



Robert Doney  
author - artist





DECOY CARVER



ANIMAL LORE



CABINET MAKER



TOLEWARE PAINTING



ANITQUES



POST HOLE DRILLING

# FESTIVAL

STONE CUTTER



# FOCUS

COVERLET WEAVING





WOODEN WARE



SHEEPSKIN COATS



MUSH MAKING

4th of JULY PARADE



CORN HUSK DOLLS

LADDERBACK CHAIR MAKER



FESTIVAL FOCUS





# SEMINAR STAGE

## Folklife Seminars On The Pennsylvania Dutch Culture

### 11:30 A.M. - HEIDELBERG POLKA BAND

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

### Noon - PENNSYLVANIA DUTCH CUSTOMS THROUGH THE YEAR

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

### 12:30 P.M. - COSTUMES OF THE "PLAIN DUTCH"

This panorama of costumes from past centuries of Dunkard and Mennonite traditions is narrated by Isaac Clarence Kulp, Jr.

### 1:00 P.M. - PENNSYLVANIA DUTCH ANTIQUES AND COLLECTABLES

Examples of the folk art, antiques, and collectables of the Pennsylvania Dutch are presented by Earl F. and Ada F. Robacker.

### 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. - PENNSYLVANIA DUTCH CRAFTS AND CRAFTSMEN

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

### 2:30 P.M. - THE MENNONITE PEOPLE

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

### 3:00 P.M. - FOLKLORE AND SUPERSTITIONS

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

### 3:30 P.M. - THE SKILLS OF WOOD-WORKING

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

### 4:00 P.M. - "PLAIN" PENNSYLVANIA

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

### 4:30 P.M. - FARM AND HOME HANDICRAFTS

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

### 5:00 P.M. - QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY

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

### 5:30 P.M. - HEIDELBERG POLKA BAND

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

**2** see map on back page



## URSINUS COLLEGE STUDIES AT THE KUTZTOWN FOLK FESTIVAL

The Pennsylvania Folklife Society is greatly honored to host a Pennsylvania Dutch Studies course, which is given concurrently with our 30th Annual Kutztown Folk Festival.

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

### P.D.S. 438 - Local Sources of Folk Culture - [one credit]

This course is an overview of oral and printed sources of folk culture and traditions. The course covers artifacts, folk informants, and methods of organizing folk information. The course is taught by Isaac Clarence Kulp, Jr., who has been associated with the Kutztown Folk Festival since its inception.

**3** see map on back page



30th Annual Pennsylvania Dutch

# KUTZTOWN

# FOLK FESTIVAL

BETWEEN ALLENTOWN & READING, PA.



## FARM PRODUCE

9

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

Eight local grange organizations display produce from Pennsylvania Dutch farms.



7

## BALLOON ASCENSION

Place: Balloon Area  
Time: 6:30 P.M.

This old-fashioned balloon ascension is similar to those made in the Pennsylvania Dutch Country in the 1870's.



13

## AMISH WEDDING

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

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



## QUILTING

8

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

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



12

## CHILDREN'S GAMES

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

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



KEY NO. TO LOCATION ON BACK PAGE MAP

## MAIN

- ★ NOON
  - HEIDELBERG F...  
Directed by Jar...
- ★ 12:30 P.M.
  - FOOD SPECIAL  
FOLK FESTIVA...  
Hosted by Jane...
- ★ 1:00 P.M.
  - MUSIC AND PE...  
HUMOR  
Music and song...  
Pennsylvania D...  
Freeman
- ★ 2:00 P.M.
  - MAJOR KUTZT...  
PRESENTATION
- ★ 3:45 P.M.
  - COUNTRY  
Veteran auction...  
Jr., sells a vari...  
Pennsylvania D...
- ★ 5:30 P.M.
  - MUSIC  
Songs and mus...
- ★ 6:00 P.M.
  - MAJOR KUTZT...  
PRESENTATION

## The Shunn

## The Shunn



15



### PENNSYLVANIA DUTCH COOKING AND CANNING

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

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



14

### HANGING

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

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



5

### THE KIDNAPPING

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

The abduction of Regina Hartman by local Indians is dramatized.



## STAGE

1

BAND  
Beard

THE KUTZTOWN

men

PENNSYLVANIA DUTCH

LeRoy Heffentrager,  
Humor by Merritt K.

FOLK FESTIVAL

See program on following page.)

ION

alter L. Bomberger,  
articles from the  
country.

LeRoy Heffentrager

FOLK FESTIVAL

See program on following page.)



4

### SQUARE DANCING, HOEDOWNING, AND JIGGING

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

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

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



11

### GARDEN TOURS

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

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



10

### GLASSBLOWING

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

Veteran glassblowers demonstrate their ancient art.



6

### CHILDREN'S PUPPET SHOW

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

Pennsylvania Dutch puppets perform for young and old.



16

### BUTCHERING

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

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



17

### AMISH BARN-RAISING

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

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

# June 30-July 1-2-3-4-5-6-7, 1979

See map on back



# The SHUNNING

A STORY ABOUT  
THE OLD ORDER AMISH

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

**TIME:** The present - late summer

## OVERTURE

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

## ABOUT THE AUTHORS:

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

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

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

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



PEN and INK DRAWINGS



TIME OUT FOR REFRESHMENTS



FUN IN THE STRAW



NAILHEAD JEWELRY



COAL JEWELRY  
SPATTERWARE



POTTERY MAKING  
SILVERSMITH



FESTIVAL FOCUS

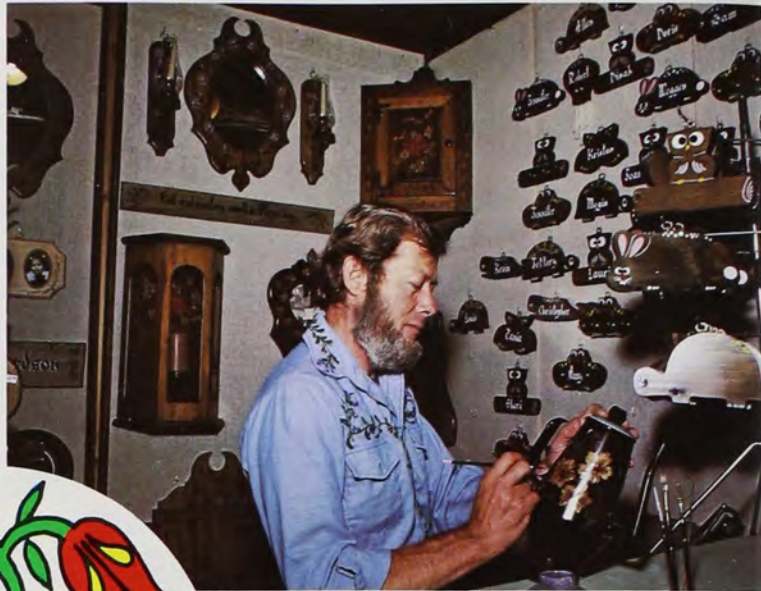




BAKING CHRISTMAS COOKIES

# FESTIVAL

PITCHING WHEAT



DECORATED WOODEN WARE

# FOCUS

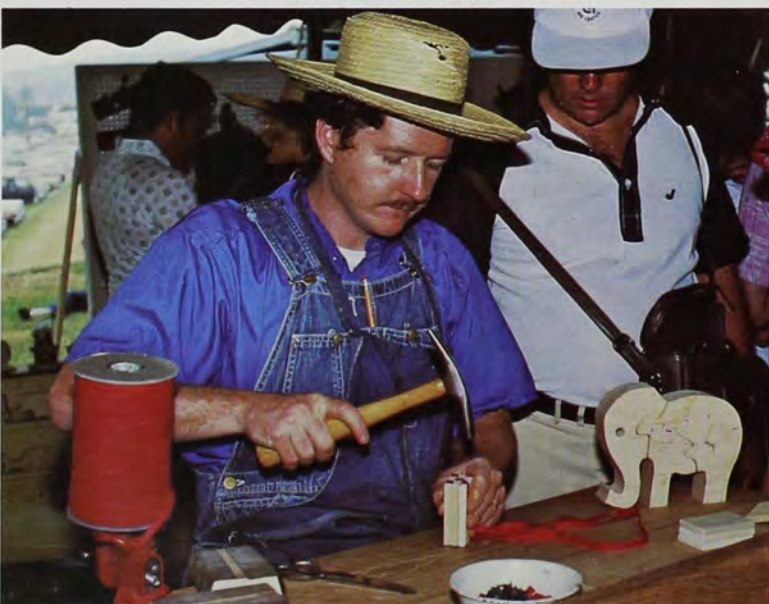
TINSMITH



PUZZLE LORE



REVERSE GLASS TINSEL PAINTING







*Walter L. Bomberger Jr., conducting a Country Auction in Lancaster County.*



“sales” or those held by relatives, avid fans may subscribe to several newspapers to follow the “sale” advertisements and may travel many miles to attend them.

Traditionally, “sales” were held in the early spring, when most moving was done. They usually started at 1:30 P.M. and ran until late in the day. Public sales were advertised by broadsides, large sale bills, which have themselves become collector’s items. Other forms of advertising were hand bills, word-of-mouth, and newspapers. Most personal sales were held at the home rather than at an auction center. Real estate sales were often held at the local tavern or public house. Even the 1836 sale of the George Ege Iron Industries, which was located in western Berks County, Pennsylvania, was held at a local tavern.

Now-a-days, with the exception of the cold winter months, sales are held year-around. They may start as early as 9:00 A.M. and fill the entire day, since households tend to have more belongings and many items are offered for sale singly rather than “this pile of crocks, jugs, or whatever, as a lot.” Today, the *Merchandiser* and other similar weekly newspapers, which sale buffs eagerly await each week, serve as a source of sale listings. Out-of-towners even subscribe to these newspapers just for those listings. Of course, word-of-mouth is still effective; I often get tips from friends or relatives.

Besides the crowd in attendance, a houseful of treasures to be sold, and the clerk who records the purchases, the auctioneer is the other essential part of such a venture. The “crier,” as he was once commonly called, spells out the conditions of the sale. Although credit was more readily available years ago, most sales today are conducted on a “cash only” basis. Now, most auctioneers “sell by number.” A driver’s license

or other means of identification is required before you are assigned a number. Once you have attained a number, you may bid on the items which are to be sold. When you purchase an item, the clerk records your number and the number of the item which you have purchased. I suppose that this practice has become necessary, but I find the entire process somewhat demeaning.

The “crier” sets the pace of the sale by attempting to humor the crowd and, thus, to loosen their purse strings. Stand-by jokes are often delivered with great precision. While they lose a great deal in print, several follow: After selling a heavy tool, such as a sledge hammer or post iron, we may hear, “Boy! That gets a good home.” Of course, the speaker is inferring that the person who purchased the item has never worked that hard.

After selling a mirror, the auctioneer may call out, “Now you can see who spends your money!” Or, a portly auctioneer may say, “That fellow looks a lot like me, but has such a belly.”

When someone purchases an unknown object or tool, the “crier” may tease, “I had one like that at home. Buy it and when you get it home, you can find out what you bought.”

When a bidder is reluctant to continue, the “crier” may prod, “Just keep bidding! I’ll tell you when to stop!” Or, he might say, “Don’t shake your head now, I’ll tell you when it’s too high.”

While selling a cover or cloth with a damaged area, the auctioneer may assert, “Just cut the hole out.” When selling a damaged or chipped dish, you may hear, “You think that’s bad, you should see the ones I use at home.”

After spirited bidding has increased the price of a



Enjoy the Country Auction at the Kutztown Folk Festival. Walter L. Bomberger Jr., Auctioneer.

particular item, the auctioneer often says, “. . . and now a little for the clerk.”

When one party bidding on an item tries to see who his opponent is, the “crier” may teasingly scold, “I’ll watch him, you watch me.”

When someone has been feverishly bidding and suddenly stops, the auctioneer may shout, “Come on, it didn’t cost you anything yet!” If the party refuses to bid higher, he may say, “Well, thanks for all your help!”

At the Annual Kutztown Folk Festival, the visitors can get some of the same feelings of an actual country auction. Each afternoon on the Main Stage, the Kutztown Folk Festival holds a Country Auction. The auctioneer, Walter L. Bomberger, Jr., Larry to his friends, holds the gavel and disperses a general line of small household articles, which are typical of the merchandise he handles at his regular auctions. While most of the “treasures” at the Kutztown Folk Festival’s Country Auction are not antiques in the purest sense, they do evoke pleasant memories for the older generation and a sense of wonder for the younger ones. “What’s that used for, Mommie?” When the auctioneer says, “sold,” and looks in your direction, you have bought the item and are expected to pay for it! Sometimes, Folk Festival visitors think the auction is just a show and enter the bidding quite enthusiastically. What a surprise, when they find out it is for real! While most people in attendance are there “chust for fun,” who can resist Larry’s offerings, such as, a primitive wooden bootjack; and extra set of fireplace andirons, with screen, of course; a glass basket; an old shawl; or a pot-bellied stove? I know I could not and had to make several trips to the car to get my “stuff” home.


Larry Bomberger is a Lancaster County, Pennsylvania, Dutchman, who is related to the Brubakers. An auctioneer for the past fifteen years, Larry is a graduate of the Reppert’s School of Auctioneering, in Dekatur, Illinois. Together with his partner at the Conestoga Auction Company, Larry handles many of the “sales”

at their auction center. These “sales” usually consist of mostly household goods, antiques, and some real estate. Besides conducting some auctions at the homes of its clients, the company has weekly consignment auctions and monthly antique auctions. If you are an avid sale-goer, you should ask Larry to put your name and address on his mailing list.

As I glance through its pages, I find that the *Merchandiser* is filled with sale listings. Perhaps one of these “sales” may bring to light some treasure, which has been forgotten in an attic or cellar. The diagnosis seems to be that the public sale or auction is alive and thriving. After all these years, people have confidence in the public auction as an effective and honorable method to liquidate estates, and to dispose of surplus furniture, dishes, sundries, and trumperies. With folks like Walter L. Bomberger, Jr. to oversee it, the country auction is in good hands for years to come!

**A contemporary Auction handbill.**





## PUBLIC AUCTION

SATURDAY, FEB. 3, 1979  
STARTING AT 10:00 A.M.  
REAL ESTATE AT 2:00 P.M.

L. Bomberger, Jr.      J. Donald Loggenker

# PUBLIC SALE!

**On SATURDAY, OCTOBER 1st, 1870,**  
The subscriber will offer at Public Sale, on the premises in the village of Berwyn, Berks County, Pa.,

**A LOT OF GROUND** Containing About  $\frac{1}{2}$  an ACRE.  
Well situated and in a high state of cultivation. The improvements thereon consist of a

**BRICK FRAME DWELLING,**  
50 by 50 feet, well finished and properly divided, with KITCHEN attached.

**A FRAME STABLE AND LOG SHOP.**  
These are a well of excellent value on the premises with Prunus cherries.

The grounds are well stocked with a variety of

**FRUIT TREES**  
such as APPLES, PEACHES, CHERRIES, GRAPE, &c. in great abundance.

Also a Lot adjoining the above

**Containing about 54 PER**  
Well situated and in a good state of cultivation, very fertile soil.

The above premises are pleasantly situated along the Berwyn Branch of the Reading Railroad, and are well adapted for a variety of purposes.

Sale to commence at 2 o'clock, P.M., when will be given and terms made known by

**JACOB R**  
August 24, 1870.  
Printed at the "EXPRESS" Printing Office, 14 South Queen, Philadelphia.

Two old Auction handbills advertising Public Sales in 1870 and 1876



# PUBLIC SALE

**ON THURSDAY, SEPT. 28, 1876,**  
The subscriber will offer at public sale, on the premises on the road leading from White Hall to the White Oak, near the farm of the donor, near Oak Run, in Berks County, Lancaster County, Pa., a LOT OF GROUND.

**Containing 2 Acres**  
more or less, under good fences and in a high state of cultivation. The improvements thereon are a large

**TWO-STORY FRAME HOUSE**  
well laid out and in the best order, suitable for two families if so desired.

**STONE STABLE,**  
with Carriage House attached, Wood House, Bake Oven, and a well of excellent water with pump attached. There are also apple, peach, cherry, pear, &c. in great bearing order.

Also of the same tract and place, well laid out adjoining ground property, viz: New Range, Stove, 2 Tables, Tubs, Buckets, Dishes, new 40 gal. Boiler, and many other articles not mentioned.

Sale to commence at 1 o'clock, P. M., when terms will be made known by

**MARY NELSON.**  
Printed at "The Tribune," North Third and 22 Spring Sts., Columbia, Pa.



# *A Look at Pa. Dutch Folk Art Through the Eye of a Needle*

by **JOYCE GOODHART ZUPAN**

Embroidery is one of man's oldest art forms; archeologists have found traces of stitchery which are at least five thousand years old. The first needles were thorns or fish bones and were used to sew animal skins together. Man first learned to sew in order to keep warm. As life became more civilized, he learned to use his skill with a needle to adorn his garments and his home. The oldest existing embroideries were discovered in the tombs of the Egyptian Pharaohs. The *Old Testament* describes the beauty of the embroidery which was done during Jewish Biblical times. The ancient Oriental people were exceptionally skilled in fancy needlework, which the Greek and Roman civilizations imported and copied. Several texts which have survived from the ancient Roman Empire document the use of precious metals, such as gold and silver, for embroidery thread.

During the Middle Ages, from approximately the Ninth Century through the Sixteenth Century, most of the world's population was illiterate. Since people could neither read nor write, pictorial embroidered tapestries were used to illustrate historical and religious events. An example is the Bayeux Tapestry, which represents the Battle of Hastings and the Norman Conquest of England. Italian and Dutch painters designed tapestries to illustrate religious subjects. These embroidered tapestries were done entirely by hand and were extremely expensive to produce. Because the primary concern of the serfs and peasants was survival, they had little time and no money to devote to such needlework. Therefore, most embroidered needlework was produced in monasteries, cloisters, and the homes of the wealthy nobility. The monks and nuns had time to produce such handiwork and the aristocracy could afford to employ artisans to do it. Records of the costumes of Charlemagne show that many of his robes were extravagantly embroidered with gold and silk thread and precious stones. In England, during the reigns of Henry VIII and Elizabeth I, no court dress or fine clothing was complete without embroidery. Elizabeth I was particularly fond

*The author wearing one of her original Pa. Dutch Embroidery creations.*



of embroidery and had thousands of dresses adorned with it. During the reigns of the Bourbons in France, the art of embroidery became a profession. Louis XIV hired special embroiderers to supply him and his court with fancy needlework.

After the Sixteenth Century, professionals drew the embroidery designs. Designs for amateurs were printed either directly on material or, more often, in pattern books or on sheets of paper. The amateur could then transfer the design from the book or paper to the material of his choice. State or commercial workshops often commissioned new designs, such as pictorial ones, by leading artists. Books of patterns were printed in Italy, Germany, France, and England. Although most designs consisted of ornamental borders on personal and household linen, all-over patterns for costumes and furnishings also existed.

In Colonial America, people brought the traditional embroidery patterns of their native countries with them. However, they were forced to adapt these patterns to the materials which were available in the new world. Crewel work from Jacobean England was one of the most popular embroidery styles. With this style, the embroiderer used loosely twisted wool yarn or linen to create bold, floral motifs. Bedspreads, draperies, table covers, fireplace screens, and other household accessories were adorned with this style. Children and young women were taught to embroider on "samplers," on which they worked samples of various stitches. Sampler designs usually included the needleworker's name, a picture of her home, favorite possessions, the alphabet, a motto or verse, and a decorative border.

After the invention of the first embroidery machine in 1829, the art of hand-needlework gradually declined. In Europe and the United States, hand-embroidery again became a luxury either for those who had time to produce it or for those who could afford to



buy it. Because machines could cheaply produce fine patterned cloth and embroidery, expensive, hand-embroidered products were driven from the market. Thus, fine embroidery on dresses and household furnishings was no longer a sign of wealth. Everyone could afford to purchase such items.

I learned to embroider as a child. However, I did not begin to use my talents until after I was married and had children. As I was growing up, I was ashamed of my Pennsylvania Dutch heritage. However, I eventually realized that this attitude was wrong. I wanted my children to know, understand, and be proud of their heritage. I felt that one way to teach my children this heritage would be to embroider some of the traditional Pennsylvania Dutch designs. However, I was not satisfied with any of the kits which were available, so I started to create my own designs. My family and friends liked my work and encouraged me to form Dutch Joy Designs.

For my first attempt with a kit, I placed a mail order advertisement in a local newspaper. The entire venture was a total failure. Next, I took my designs to several needlework companies. One company liked my designs but wanted me to adapt them to needlepoint. Another company wanted me to embroider their designs. I rejected both offers. Totally disappointed, I spent three years with Dutch Joy Designs in limbo. Then, with my husband's prodding, I tried again. This time, I arranged a display at an outdoor flea-market. My kits were in manilla envelopes, the material had an ironed-on design, and the instruction sheets were typewritten. They were a hit! Thus encouraged, I continued to design kits, but I used more professional-looking packages. The entire family became involved. My husband took charge of the kits' production. The children helped him to screen designs onto material, pull and cut the lengths of yarn, and fold instruction sheets. He even enlisted my mother's help to count sequins and beads. Today, we still produce kits in much the same way and with total family involvement and pride! Our kits are not available through stores or other outlets; we sell them ourselves directly to the public.

#### Materials Needed

Embroidery hoop; small, sharp scissors; #1 or #2 crewel needle; yarn, such as wool, acrylic, or cotton floss; heat transfer pencil; and material, such as homespun, cottage cloth, linen, or burlap. If you use acrylic yarn, purchase 2 or 3-ply short-weight yarn and cut into 36-inch lengths.

#### Instructions

Use tracing paper to trace the design. Then, turn that paper over and go over the lines with a heat transfer pencil.

To apply the design to fabric, put the paper, transfer-side down, onto the material. Hold a hot iron on the design for approximately 30 seconds. Do *not* move the iron, as the design will smear. I suggest that you try this procedure on scrap material, until you are satisfied with the results. Then, transfer the design onto your material. Now, you are ready to embroider the design.

#### Procedure

To put the yarn through the eye of your needle, you should slip the yarn over your fingernail and form a tight bend in the yarn. Push this bend through the eye of your needle. Tie a small knot at one end of your

yarn, so that you will have a secure starting point. To finish a piece of yarn, you may weave the yarn through the embroidery on the under side of the work several times. Be careful not to stitch through to the front of the work.

I recommend that you start at one part of the design and work the embroidery from that point. Over the years, I have found this method easier than finishing one color in the design and then beginning another color. You should keep one hand under your work, so that you can "feel" the stitches. This precaution will help prevent blobs of yarn and a messy underside.

To do a satin stitch, you will use a two step sewing motion. First, bring your needle up through the material on one edge of the design. Then, push your needle down through the material on the other edge of the design. In this way, you can control both of the edges, so that they will be even. If you miss the edge on a few stitches, you can straighten those crooked edges. Place the point of your needle under the stitch which is out of line and gently tug it into its proper position.

My embroidery is designed for pleasure, not frustration, so enjoy yourself!

In order to create a new kit, I must be motivated to draw a new design. Regardless of the time of day, when that motivation strikes, I take pencil and paper in hand. As the idea takes shape in my mind, I will draw the new design on paper. Before a design may be transferred to a piece of material, the design must be reversed. The reversed design will then transfer to the fabric in the correct position. Therefore, once I have put a design on paper, I must trace the back side of it. To do this, I place the paper on a light table and use a transfer pencil. Then, I iron the reversed design onto the material which I wish to embroider. Now, I must meet the challenge of transforming that drawing into an image of stitches and yarn.

Not all designs which look nice on paper will look nice in embroidery. An artist can simply paint over his mistakes. In embroidery, mistakes are much more difficult to correct. One must rip out the stitches and try a different color or stitch. Before the desired effect is achieved, this process may have to be repeated several times.

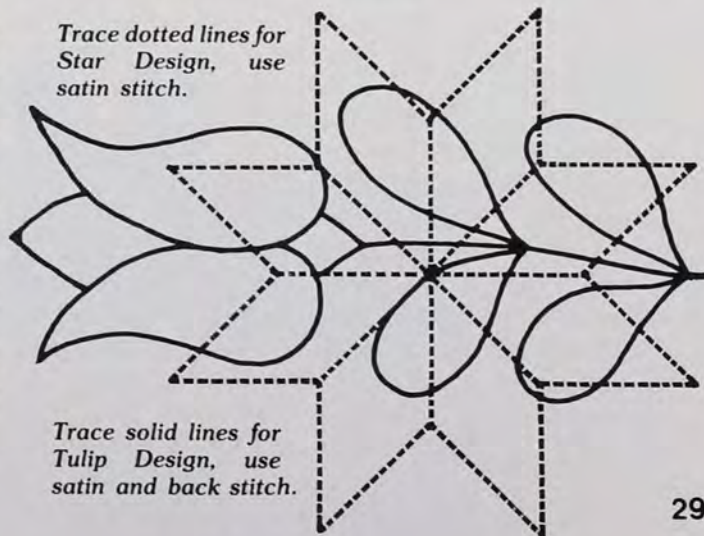
I prefer to use 100% acrylic yarns, as the bright colors which are available are the ones of which the Pennsylvania Dutch are so fond. Also, these yarns wash and wear well which makes them practical. Since they have a heavier texture than either wool or cotton floss, they work up faster and give more dimension to a picture.

I use only very basic stitches for two reasons: First of all, the designs are simple; fancier stitches would detract from that simplicity. Secondly, I am trying to achieve a "painted" effect. The beauty and simplicity of the designs make them pure enjoyment to embroider!

Once I have embroidered a new design, I make a second design, which is exactly the same as the first, and take a yarn count. I give all this information to my husband, who works out the kit's production.

I have included a simple design which I hope you enjoy trying to embroider. You may try my suggestions as to color and stitches, or you may "do your own thing." However, do *not* tell yourself that you can not do it. Try it first! If you would like a demonstration, I will be in the Arts and Crafts Building at the 1979 Kutztown Folk Festival.

Trace dotted lines for Star Design, use satin stitch.



Trace solid lines for Tulip Design, use satin and back stitch.



by  
**Louise  
Hyde**

## HERB

# Vinegars, Jellies, and Salad Dressings

**N**ature has given us so many interesting herbs to enhance cooking that we often wonder why we did not use more of them before. In everyday cooking, jellies, jams, herb vinegars, salad dressings, sauces, and relishes change ordinary meals into gourmet fare and certainly whet the appetite. Naturally, all of these take special time and planning to prepare.

Herb vinegars are probably the easiest to make. All you need in order to prepare them are whatever herbs you wish to use and a jug of white cider, or wine vinegar. The white vinegar allows the texture and color of the herbs to show up. However, wine and cider vinegar have better flavor. Pick the herbs you wish to use about 8:30 A.M., just as the dew has left their leaves. If necessary, wash the leaves, shake off the excess water, and pat dry with a towel. If you use mulch in your garden, your herbs should stay clean. The herbs are now ready to insert into the jug of vinegar. The sprigs of herbs may either be cut into sections or left whole. Either way, they look pretty in the bottles. In general, you should use about two handfuls of herbs per gallon of vinegar. For each eight ounces of vinegar, you should use just a few sprigs. Find a cool, dark place and allow the herbs to stand in the vinegar for at least

two months. During this time, the vinegar will pick up the flavor and color of the herbs. Some people prefer to heat the vinegar just until it boils. Then, they pour it over the herbs. This process may produce faster results, but it also breaks down the herbs' tissue. Without heating the vinegar, I find that the herbs stay fresher and can often be removed and added to salads, meats, and poultry. Herb vinegars make excellent oil and vinegar salad dressings. These vinegars may also be used to marinate meats, to make a dill crock, or in place of regular vinegar in all your recipes.

I have included several of my favorite vinegar and herb combinations, so that you may try them yourself. To make basil and garlic vinegar, you should combine purple basil, sweet basil, and garlic cloves in wine vinegar. Orange mint vinegar is made by combining orange mint and vinegar; tarragon vinegar is made by combining tarragon and vinegar. To make basil and tarragon vinegar, you should combine sweet and purple basil and tarragon with vinegar. Of course, the combinations of herbs and vinegars are endless. Each herb will impart its own color and flavor to the vinegar. Purple basil is an excellent example; it adds not only a delightful flavor but a rich burgundy color to the vinegar.

Everyone has a favorite salad dressing. However, just a few snips from your favorite herbs added to your salad dressing will change your ordinary fare into something special. If snips of herbs are not to your liking, put the herbs and salad dressing into a blender for just a few seconds. In this way, you will have the herb's flavor but no unusual greens.

I have included two recipes for dressings which I think you and your family will enjoy. For this salad dressing, you should combine mayonnaise, ketchup,

*An unusual assortment of home made Herb Vinegars and Salad Dressings.*



and a small amount of pickle relish. To this dressing, you may add snipped coriander, chives, dill, chervil, tarragon, or lovage. Any one or group of herbs may be used to improve the flavor of your salads or their dressings. Our favorite potato salad dressing is easy to prepare. Just combine a mayonnaise-type salad dressing with chopped lovage and onion. Mix this dressing with cubed, boiled potatoes; then, sprinkle generously with celery salt. I think you will agree that this potato salad is the best you have ever tried!

Most of us use jellies or jams for peanut butter and jelly sandwiches or on our morning toast. However, one of the best ways to use them is as an adjunct to the main course meat. The jelly should be served with the meat. Some of these easily-made jellies are parsley, thyme, sage, basil, or mint.

**Recipe For Herb Jellies**

- 3 cups of fresh herb
- 3 cups of boiling water
- 5 cups of sugar
- 1 bottle of pectin
- ¼ cup of lemon juice

You should combine the herb and boiling water to make a tea. Then, you should combine this tea with the sugar, pectin, and lemon juice. That mixture should be boiled and poured into jelly jars. Sprigs of the fresh herb may be placed in the jars before they are filled. These fresh herbs will add eye and taste appeal.

Apple jelly may also be used as the basis for making herb jellies, such as rosemary, thyme, and rose-geranium. Follow the recipe on the Certo or Sure-Jell box for apple jelly. Add a few leaves of the rose-geranium, or other herb, to the boiling jelly. When done, remove these leaves from the jelly. However, add one fresh leaf to each jar before pouring the hot jelly. Pour the jelly into jars, seal the wax, and label.

Rose-petal jam is a most unusual jam; it tastes like a rose smells. To make this jam, we use a sweet moss-type rose. The petals should be picked about 8:30 A.M. Then, you should layer them in a porcelain pan at the ratio of one pound of rose petals to five pounds of sugar. Leave this mixture covered overnight. The next morning, add 4 cups of water, ¼ cup of lemon juice, and 2 boxes of Sure-Jell. Bring this mixture to a full, rolling boil and boil for two minutes. Remove from heat and stir for five minutes to prevent the petals from floating to the top of the jars. Pour the jelly into glasses, seal, and label.

Jellies, vinegars, and salad dressings are just a few ways to use herbs. With the addition of a few sprigs here or there, salads, vegetables, meats, soups, and stews are given new dimension. Fresh herbs are always better tasting than the dried ones. Their flavor, color, and texture garnish any meal. Just remember, when following a specific recipe, you must use double the amount of fresh herbs to the dried. Then experiment! Herbs can be fun as well as delicious.

*An array of various delicious Herb Jellies.*



---

# MODERN, CLEAN REST- ROOMS,

---



*They Are  
Appreciated!*

As recently as the second decade of the present century in the Pennsylvania Dutch Country, indoor plumbing was almost an unheard of convenience. The outside privy, or brivy, was a most necessary building for every farm, house in town, school, church, and public building. These early odoriferous buildings were known by many names, such as outhouse; little house; backhouse; the white house; the one-holer; the two-holer; and, in the Pennsylvania Dutch dialect, “’s Ad-britt” and “’s Scheiss-haus!”

On the Folk Festival Grounds is a typical outhouse which gives the younger generation an idea of what the privy was really like. Of course, this one is for display purposes only. However, once the clean-up staff had to be called promptly. The culprit was never caught. That person was certainly fast, for the privy at the Folk Festival has *no door!*

The construction of privies was in the hands of the individual owners. No uniform patterns or designs

existed. Some were made of the finest brick or stone; others were put together with lumber. Some were located near the house and blended into the general architecture. Others were situated near the barn or pigsty for the convenience of the farmer and his helpers. Some prosperous farmers even built two! Some had no windows; others had stained glass windows which were draped with curtains.

Regardless of the pattern or elaborateness of construction, they all had one thing in common. The main feature of the interior was a crude hole or holes. Sometimes to accommodate different members of the family, holes of various heights and sizes were included. They were all uncomfortable and “fragrant!” Before the advent of modern toilet paper, a box of old magazines or newspapers, often with corn cobs or burlap bags mixed in, was situated within reaching distance!

Without going into detailed descriptions of drainage and construction, it is enough to say the privy was *always* freezing cold in winter and stifling hot in summer! While there are tales of how privies were cherished as “places to be alone to meditate,” I can only think that true, if an individual had a very tough bottom and no sense of smell!!

What an eye-opener it would be for our grandparents and great-grandparents to gaze upon the sanitary and spotlessly clean men’s and ladies’ rooms at the Kutztown Folk Festival! Only those who have experienced the early privy can appreciate the comfort and luxury of modern bathrooms. Certainly nostalgia of the “good old days” does not include fond memories of the privy. It is safe to conclude that few, if anyone, could possibly mourn their passing!



by **JAMES  
PORTLOCK**



*One of the three cool, clean, convenient rest room facilities at the Kutztown Folk Festival.*

When they arrive at the Kutztown Folk Festival, folks, even without these old memories, are pleasantly surprised to find cool and spotlessly clean rest-rooms waiting to refresh them from their trip. The Folk Festival Grounds have three locations of rest-rooms.

Folk Festival visitors, who come in the White Oak Street Gate, may seek out the facilities which are located nearest to that entrance. For the visitors who have previously enjoyed the Folk Festival, this location may be remembered as the original facility, for it has been open longer than any of the others. Six attendants service a variety of needs at this central location. In addition to lavatory and hand-washing facilities, attendants are able to provide many additional items, from safety pins to shaving soap, and from personal products to facilities for changing and powdering the baby.

Another rest-room facility is located not far from the Quilt Building and a short distance from the College Boulevard Gate. Hand-washing and lavatory facilities are available to both men and women in two trailers.

Beginning with the first disinfectant wash-down before the Folk Festival Gates open each morning, male and female attendants continuously service the areas. From opening until past closing, the rest-room attendants constantly clean, scrub, and scour the facilities in the tradition of the "crazy-clean Pennsylvania Dutch!" In fact, attendants boast that Folk Festival visitors have never had to ask for soap or paper products, as they are always well supplied.

Handicapped visitors to the Folk Festival will be pleased with the third facility, which is located near the Main Stage, for this facility has no architectural barriers. Wheelchairs can be comfortably accommodated in these rest-rooms. As in the other facilities within the Festival Grounds, there is continuous service by the attendants who take pride in their contributions toward making the Folk Festival visitors comfortable and happy.

All Folk Festival workers who handle food are required to use a special wash area before starting or

returning to their work. In this special area, hot water, soap, and hand towels are provided to insure that all health requirements are strictly enforced.

Several of the Folk Festival's rest-room attendants have worked at the Folk Festival for more than twenty-five years. They are a part of the work force which was founded by the late Harry A. Portlock and is now supervised and managed by his son, James L. Portlock. Throughout their years at the Festival, these attendants have gained invaluable experience in dealing with emergencies and in providing maximum sanitary and healthful service to many people. The Folk Festival's rest-room personnel are proud of the reputation the Portlock's enjoy: that of providing the cleanest facilities possible.

Year after year, the attendants look forward to the expression of satisfaction and appreciation which comes from so many Folk Festival visitors as well as participants. Everyone appreciates the extra clean facilities. When they are asked, the attendants cheerfully advise all visitors that while tipping is permitted, the rest-room facilities are *free of charge to all!*

*Two types of outhouses found on the Festival grounds --- for display only!*



---

# Decorative Painting

Just as there is more to an iceberg than the gleaming section which meets the eye, there is more to the world of old-time crafts than such obvious versions as pottery or weaving or basket-making. For instance, there is painting, not for protection or preservation and not for portraiture in the accepted sense, but "chust for nice." In an age when such things as latex and acrylic paints had not yet been dreamed of, the use of egg whites and gum tragacanth was commonplace.

Take reverse glass-painting, for instance. Long before the first Pennsylvania Dutchman set foot on American soil in 1683, this art was old-hat in Austria, Silesia, Moravia, and the Bohemian forest. As folk work, it seems to have started with the religious pictures which were distributed at holy shrines in Czechoslovakian territory. In the days of mass religious pilgrimages, people who could neither read nor write welcomed the opportunity to take home paper souvenirs of their trip. Josef Vydra, in his *Folk Painting on Glass*, notes that such pictures were used as a means of disseminating information about places of pilgrimage as early as 1422 in Mariazell, Austria. However, painted bits of paper were difficult to take care of; and, it was not long before someone borrowed an idea which had been used even earlier by an occasional trained professional artist. They created the picture on the *underside* of a sheet of glass in order



A beautiful example of a decorated tilt-top table painted by Folk Festival artist George Kline.

to minimize the dangers inherent in too-frequent handling. Almost overnight, a new industry was born. Entire families turned their attention to painting on glass. Some of them were persons who had previously done painting of one kind or another; however, the families of potters, innkeepers, and, most significantly, of glassworkers also started to paint on glass. This was glass-making country. Vydra suggests that, while a desire to meet the needs of the religious-minded pilgrims sparked the industry, determination to keep the glass industry in operation kept up the good work.

As the years passed, trade fairs came to take the place of the earlier religious pilgrimages. Reverse painting on glass continued to be popular. However, the range of subjects, once confined to representations of religious figures and scenes, broadened to include buildings, simple yards or landscapes, and representations, which may have been executed out of a sense of duty, of important political personages. The quality was seldom high; the pictures were turned out too rapidly, in too great quantity, and often by persons with too little actual skill, for there to be any question of substantial artistic merit. Today, they have largely disappeared except for specimens in European folk museums and for treasured family heirlooms, which were brought to American by emigrating families.



by Earl F. and Ada F. Robacker



*David W. Gottshall a noted contemporary reverse-glass painter, demonstrates his art at the Festival.*

By the time of the colonization of Pennsylvania, the movement had largely run its course. However, an occasional work appears and purports to be American provenance. In his *Early Pennsylvania Arts and Crafts*, John Joseph Stoudt observes that, "in Pennsylvania the art remained quite primitive; it had nothing of the brilliance shown by the European masters of this method." In existing pictures, there is a strong degree of faithfulness to the old tradition, which employed dry pigments thickened for painting by the addition of gum tragacanth or gum arabic, egg white, wheat flour, and a minimum of water. Today, collectors point to portraits of men, such as William Penn; Andrew Jackson; or the Marquis de la Fayette, who was especially popular, as evidence of American provenance. All one can say is, "perhaps;" fully authenticated specimens of American origin have yet to be reported. Years ago, antique dealers pointed out the the "best" specimens to buy were those of women who had elaborate lacework in their costumes, for the quality of workmanship was usually high. Today, the collector is lucky to find any piece at all and, ordinarily, is not prone to quibble over whether or not it is American.

David W. Gottshall, a contemporary practitioner and a Folk Festival demonstrator of the art, makes a point that often seems to confound the beginning painter. One places the glass before him and starts at what will eventually be the forefront of the picture and works his way *back*. The background is the last thing to go onto the picture. After the final stroke of the work is completed, a coat of varnish is applied to keep the colors permanently stable. Then, the picture is turned over and framed. Mr. Gottshall, who lives in Womelsdorf, Pennsylvania, has had his work exhibited at the William Penn Museum in Harris-

burg, Pennsylvania; at the Baltimore Museum of Art; at the Brandywine River Museum at Chadd's Ford, Pennsylvania; and elsewhere.

A variation, perhaps one should say an elaboration, of the original technique of reverse painting is found in works which start with a gold or silver leaf coating applied to the glass. An Eighteenth Century offshoot of the earlier traditional religious works, it was especially popular in Silesia.

Of course, gold and silver were expensive. By 1826, one J.A. Ziegler, who owned a glassworks in Bohemia, developed a cheaper process which used tinfoil. Before Ziegler's day, a mezzotint was made from an engraved design, soaked in water, and laid on the reverse side of the glass. The outlines of the engraving were transferred to the glass, the paper was carefully removed, and color was filled in later. In the Ziegler process, needle scratching was substituted for actual engraving. A favored collector's item in the mezzotint process is the little round fiber box, which was made from papier maché or something similar. It is known only by its French term, a drageé box, which was originally used to hold sweets. The design is applied to the reverse of the metal-bound glass cover for the box. Religious themes were popular on the French-made boxes. However, especially on objects intended as christening gifts, illustrations of childhood pastimes or experiences were also well liked.



*A beautiful example of contemporary reverse painting with foil background.*

*Lynn David Pleet demonstrates her distinctive foil type reverse-glass painting at the Festival.*



There seems not to have been a standard method for executing this particular art form, nor is there one now. Mrs. Lynn David Pleet, a contemporary practitioner, in a recent issue of *Pennsylvania Folklife*, noted that, "There is no one 'correct' way to do it. Whatever works and gives the desired effect is right." The distinctive quality to be achieved is that which comes to light as filtering through color, enhanced by the sheen of the metal.

Mrs. Pleet lives and works in Lebanon, Pennsylvania. A graduate of Syracuse University, she has been doing reverse glass tinsel painting in the Eighteenth Century manner since 1959. Her work, which has been shown at the Pennsylvania Dutch Days in Hershey, Pennsylvania; the Maryland Craft Festival in Timonium, Maryland; and the Sugarloaf Mountain Arts and Crafts Show in Gaithersburg, Maryland; reflects not only early American themes but wildlife and flowers as well.

To the layman, painting on velvet is likely to be as unfamiliar as painting on glass. As an art, it appears to have originated in the city of Poonah, in India; the usual early Nineteenth Century name for it was poonah-painting. This term was soon dropped in favor of "theorem painting," which was the term used in the instruction books which proliferated as the fad caught on in England and America. In view of the fact that the method actually makes use of stencils, the term "theorem," which is familiar to most of us as an exercise in plane geometry, may seem as puzzling as "poonah" is unfamiliar. Now, all three, poonah, theorem, and stencil, have largely given way to "painting on cloth," as the fabrics now include satin and silk as well as velvet.

This is admittedly an "elegant" art. The young lady who went to boarding school in the early 1800's to achieve a genteel education could expect instruction in the art of theorem painting as a matter of course. Parents accepted bills for white velvet as unquestioningly as they did for the paints which would ultimately

glorify it, such as chrome green; chrome yellow; Prussian blue; Antwerp blue; Vandyke brown; purple brown; Indian red; carmine; gold; flake white; and lampblack. Of course, gum arabic or gum tragacanth were also needed to create a "paint" of the proper consistency.

It has been said that theorem painting called for little originality on the part of the painter. For its day, that was probably true, but it did call for a high degree of skill. Every part of the design, which was often a still life featuring flowers and fruits in baskets and bowls, was created by the use of a stencil. The pattern for that stencil was supplied from an instruction book. The student copied each leaf or flower or other element faithfully, cut it out of stiff paper, varnished the paper and dried it, and then assembled the patterns. All of these procedures were done exactly according to the instruction book. Skillful shading and blending of colors, which were applied with a stiff brush, and an eye for mathematical exactness led, in many cases, to indubitably attractive results. A "tipped" bowl spilling a profusion of lush fruits was especially challenging.

Almost at once, decoration by stencils branched out onto other bases. Although it continued in the boarding schools and academies in its original form until close to the end of the century, it also flourished as a commercial art. In fact, by 1835, stencil-cutting had come to be recognized as a legitimate trade. There were clock door panels and dials by the thousands to be stencil-decorated; more chairs, chests of drawers, and wooden and tin boxes than artists working by brush alone could possibly take care of; and, especially in New England, walls and floors to be painted in this quick way. Marine scenes, landscapes, which were often termed "landskips" in that day, rustic cottages, and ruined castles added to the sum total. In the final analysis, if one rustic scene looked pretty much like another, there should be no great cause for surprise; they all started from the same instruction books.

*A beautiful example of Marie's Theorem painting.*



*Marie E. DeVerter shows her mastery of the art of Theorem painting at the Folk Festival.*

*An outstanding contemporary Tole-ware tray by Mabel Wells.*





We take note of this development into commercial art without adverse criticism. Collectors think none the less of a painted clock dial or a Hitchcock chair because the decoration started with a book of stencil patterns. At the same time, the patient work of the young lady who worked on white velvet with a stubby brush often came out ahead, artistically. Some of the great museums evidently think so, too; there are collections of theorem paintings at Shelburne, at Sturbridge, at the New York State Historical Association in Cooperstown, and the Abby Aldrich Rockefeller Folk Art Collection at Williamsburg.

Marie E. De Verter demonstrates the art of theorem painting on the Commons at the Annual Kutztown Folk Festival. "I work with a series of stencils that I cut myself," she states; "the paintings are all done on treated velvet." Most of her work is framed; her husband makes all the frames and tries to keep them as close as possible to the styles which were popular for use with theorems in the Nineteenth Century.

Mrs. De Verter is scheduled for a one-person show of her work this year at the Hershey Medical Center at Hershey, Pennsylvania. She gives lectures on the history and procedure of theorem art and participates in craft shows. These shows include events at the Mercer Museum at Doylestown; Peddlers Village at Lahaska; Historic Schaefferstown at Schaefferstown; and Lebanon Valley College, in Lebanon, Pennsylvania.

The Folk Festival visitor is more likely to have a degree of familiarity with decorated tinware than he is with reverse painting on glass or painting on fabric through the use of stencils. Tinware decoration is not necessarily an older art form, but as long ago as the early part of the Eighteenth Century in America, it was widely practiced. Like other art forms, it underwent a good many changes or developments. However, in recent years, a conscious effort has been made to return, not only to the original patterns, but to the early methods of work as well.

It should probably be pointed out that "tin" is something of a misnomer in this connection; in the beginning, the metal used was actually thin sheet-iron which had received a plating of tin to protect it from the air and moisture as well as to render it more attractive. The usual starting point for decoration was an over-all coating or series of coatings of a thinned lacquer. This process is known as japanning, which is from its place of origin. The favored color tones for this

japanned background were dark brown or black. After the background had dried, colored decorative designs in a wide variety of patterns were applied. Flowers, foliage, and birds were prime favorites. On small objects like tea canisters or drinking mugs only a few decorations, such as a peach with foliage, or a stylized fruit or flower, were possible. On large trays, however, the painter could let himself go with elaborate combinations and arrangements.

From similarities on surviving examples, it seems likely that some artists depended for their inspiration on patterns which professional pattern-makers had developed. However, others so consistently worked out their own styles and arrangements that it is possible for a knowledgeable person to say with authority, "This is the work of Filley, or Butler, or Stevens," or some other early master.

The status term for decorated tin is "tôle." Old tinware was decorated both by stenciling and by hand-painting. When a great many pieces had to be turned out quickly, stenciling was an obvious time-saver. Of course, especially on large, important pieces, more variety was possible with hand-painting. In any case, when gilt borders were used to create a masterly finishing touch, the gilt was normally applied by means of elaborately cut stencils.

Only a person who has tried his hand at freehand painting of borders on tin can appreciate the almost superhuman control called for in creating a chain of exactly repeated motifs which do not have a single wavering of the brush. Many of the traditionalists were able to develop such skill. A few artists in our own time, using traditional designs and methods, can match them, but only a few! Mabel Wells, of Lancaster, Pennsylvania, who demonstrates her work in the Arts and Crafts Building at the Kutztown Folk Festival, can do it; so can Evelyn Spaninger, another Arts and Crafts Building demonstrator, who comes from Hatfield, Pennsylvania.

Today's collector of antique tinware will ordinarily have to be satisfied with a piece of less than superior merit. If he is one of the lucky few, however, he may happen to meet a dealer at the moment *that* lucky person has acquired a long-time privately owned piece or collection which has just come back to the market. Let us assume that, in the collection of which we are daydreaming, there are several fine coffee pots. Also, the collector, with only a limited number of thousand-dollar bills in his wallet, is able to secure just one of them. The first, let us say, is decorated with pomegranates; the second, with rose-like blooms; and a third, with a distelfink. If he is interested in Pennsylvania Dutchiana and if he exercises his heart's desire, he will take the one with the peculiarly Pennsylvania Dutch distelfink — the ultimate in desirability. Lacking a chance to acquire a fine piece of his own, he will do well to pay a visit to the Henry Francis Du Pont Winterthur Museum or to the Philadelphia Museum of Art, where fine specimens are on view.



**Mabel Wells demonstrates her exacting Tinware [Tôle-ware] brush work at the Folk Festival.**



*Eleanor L. Charles demonstrates both Tole-ware painting and the decoration of ceramics at the Festival.*



*George Kline specializes in decorated small foot stools and children's furniture.*

The earliest Pennsylvania painters-on-tin of whom we know include Henry Degenhart, who worked in Reading, in 1757; Conrad Babb, also of Reading, in 1765; William Bailey, of York, in 1792; and Jacob Eichholtz, of Lancaster, whose day-book for the years, 1805-1817, is in the possession of the Historical Society of Philadelphia.

Still other craft territories call for our attention. Eleanor L. Charles, of Sunbury, Pennsylvania, who demonstrates tôle painting in the Craft Stalls at the Kutztown Folk Festival, notes that while skills are not interchangeable, an artist may be proficient in more than one field. In her case, while she finds the "sanding, rust-proofing, painting, antiquing, and varnishing" of tin a labor of love, she also finds satisfaction in employing Pennsylvania Dutch decoration on ceramics. She exhibits widely at craft shows and has her own shop, "Old Colony Ceramics," in Sunbury, Pennsylvania.

There has been a continuing demand for paint-decorated furniture, stenciled or hand-painted, ever since it was first introduced. Stenciled furniture, on which gilt was used freely, was popularized early in the Nineteenth Century by the products of the Lambert Hitchcock factory at Hitchcocksville, Connecticut. Incidentally, as early as 1826, this celebrated business outfit employed women to apply stencil designs.

In America, hand-painted decoration on furniture owed an artistic debt to pieces which were produced in the German-speaking sections of Europe, Switzerland in particular. Chests, cupboards, built-in bedsteads, and other massive objects, which were heavily adorned with garlands of flowers, fruit, and foliage, were popular abroad. However, in America, these gave way to lighter, more manageable pieces, with straight and rocking chairs prime favorites for decoration. As a matter of fact, to many collectors, the term "painted furniture" is likely to connote a set of plank-bottom chairs with backs of half spindle or vase-splat or balloon-back construction. Such chairs

may be hand-painted or stenciled or both, not infrequently hand-painting over a stenciled pattern. The motifs include birds, flowers, fruit, and foliage. In fact, the same objects used on glass or tin or velvet, albeit often in larger sizes but with less attention to precise detail, were used. Sets of chairs, which were a favorite wedding gift from parents to their daughters a century or longer ago in rural Pennsylvania, can still be found ....with luck! Once in a long while, some of the pieces in a set of six will be signed by perhaps "George Hay, Chair, Cabinet & Coffin Maker, York, Pa." or "Joseph Jones, nearly opposite Academy, West Chester, Pa."

It should be noted, however, that painted furniture is both earlier and later than these enormously popular Nineteenth Century chairs. The Eighteenth Century dower chests of the Pennsylvania Dutch Country were made by good cabinet makers and paint-decorated by better-than-good craftsmen. The finest of these chests may be valued at many thousands of dollars, with miniatures in the same style even more desired and desirable. Little boxes, and there is a whole world which could be covered here, were often painted with consummate skill. Advanced collectors maintain a perennial alert for the tulip-decorated boxes of Henry Bucher, of Berks

*Excellent period examples of decorative painting.*





*Evelyn Spanniger, expert furniture decorator, as well as a noted Tole-ware painter.*



*Everyone would be proud to own this decorated Deacon Bench by Evelyn Spanniger.*

County, Pennsylvania; or the saffron or egg cups of Joseph Lehn; or the little tree-and-house decorated Weber bureau boxes; or, without much hope, a sleeve box or salt box or tape-loom decorated by John, or Johannes, Drissel.

Past the mid-Nineteenth Century mark, there is a "late" paint-decorated period, the so-called "cottage furniture era." While the shapes and proportions of beds, bureaus, wash stands, and other pieces are not always in line with modern tastes, they are often good and the paint decoration is usually done with professional skill.

One of the most notable developments of the Nineteenth Century, in terms of hand-painted decoration, is that of striping, which is almost an art in itself. Striping is the applying of broad or fine continuous bands of color to seats, backs, rungs, splats, and spindles of chairs. It was also used on the parts of buggies and sleighs which need to be highlighted so that the fine proportions would be emphasized. It was also used on other pieces on which flower arrangements would be out of place. Striping calls for a keen eye, perfect muscular control, and quick, unfailing artistic judgement. It can be done on small or uncomplicated areas by means of stencils, but it shows to best advantage when it is done freehand.


At the Folk Festival, only a fraction of the whole process of decorative furniture painting can be demonstrated. What the spectator sees is enough to make him aware of the fact that, whatever the surface, some of the same basic designs, skills, and techniques of all painted decoration apply. George and Pauline Kline, of Hamburg, Pennsylvania, decorate both antique and reproduction furniture according to the old methods. They do not use stencils; they do all the brush work by hand. They specialize in children's furniture and in small footstools. Of top quality, their work has been shown widely, notably at the National Festival of Craftsmen, at Silver Dollar City, Missouri, and at Williamsburg, Virginia.

Evelyn Spanniger, who was mentioned earlier as a tôle painter, works with equal proficiency on furniture. She has developed five working kits of designs for those who wish to try their hand at this form of decoration. One should not have favorites, but we find her 1977 "Fruit Designs" kit especially appealing. "I eased into the art world at ten," she observes. "My father was a textile designer and manufacturer. He brought home designs sketched out roughly on graph paper. They fascinated me. I got a square-tipped sable brush and I was on my way."

Mabel Wells, also mentioned before as a tôle painter, has a solid reputation as a furniture painter and restorer. She has exhibited widely. One of her most demanding "assignments" came in 1976, when she was asked to make *fifty* painted trays for the Governors' Convention, which was held in Harrisburg, Pennsylvania. Of course, each one had to be done individually. Her achievements go beyond furniture and tôle and include such challenges as the redecoration of a stage coach with gold leaf and restoration of the decorations on a fire hose wagon. She has exhibited and taught at such places as Shippensburg State College, Shippensburg, Pennsylvania; at the Farmer's Museum, at Landis Valley, Pennsylvania; and at the William Penn Museum, at Harrisburg, Pennsylvania.

*From the author's personal collection, photographed by Stephen A. Karas.*





## Contributors to this Issue

LESTER BREININGER is a ninth generation Berks County, Pennsylvania, Dutchman. He is a student of the materials culture of the Pennsylvania Dutch Country. Lester received a Bachelor of Science at Kutztown State College and a Masters degree from Pennsylvania State University. He now teaches biology at Conrad Weiser High School. He and his family have been involved with the Kutztown Folk Festival for over eighteen years.

ROBERT E. DONEY is a Pennsylvania artist who received his training at Pratt Institute, Brooklyn, New York and Kutztown State Teachers College, Kutztown, Pennsylvania. After receiving his masters degree from Columbia University, New York, New York, Robert began a teaching career of twenty-seven years. Recently, he retired from the Northampton County Area Community College, where he was a full professor. While teaching, Robert continued working in the fine arts. He developed as a painter in both oils and watercolors. He has shown with the American Watercolor Society and has had numerous one-man shows throughout the eastern United States. For twenty-five years, Robert has been with the Folk Festival, where you will find his original paintings and cards.

MARIE GOTTSHALL was born and raised in Reading, Pennsylvania. She was graduated from Reading High School and attended Louise Obici School of Nursing in Suffolk, Virginia. Along with her husband and family, she lives in Womelsdorf, Berks County, Pennsylvania, where they are restoring an old home. Besides her band boxes and punched paper pictures, Marie also teaches violin. She and her husband, Dave, who does reverse painting on glass, have been at the Kutztown Folk Festival for the past three years.

RICHARD C. GOUGLER has lived in Kutztown for the past twenty-eight years. Just recently, he moved to the Kempton area. For the past twenty-nine years, he has taught mathematics and directed plays at Kutztown Area High School. He was graduated from Muhlenberg College, Allentown, Pennsylvania, and received his Masters Degree in mathematics from Rutgers University. He has been with the Folk Festival for the past nine years; *The Shunning* is the third Amish Pageant he has written for the Kutztown Folk Festival.

GAIL M. HARTMANN was born and raised in Lancaster County, Pennsylvania. For the past three years, she has lived and worked in Kutztown. She received a Bachelor of Arts in American studies from Moravian College, Bethlehem, Pennsylvania. She works in the Kutztown office of the Pennsylvania Folklife Society. During the Folk Festival, she is in charge of the Annual Quilting Contest. She has been with the Kutztown Folk Festival for the past ten years.

LOUISE HYDE and her husband, Cyrus, run the Well-Sweep Herb Farm in Port Murray, New Jersey. They grow and dry all the flowers which they sell both at the farm and the Folk Festival. They also raise fresh herb plants. Louise attended Colby College, Waterville, Maine, and Columbia University, in New York City, where she received a Bachelor of Science in physical therapy. She and her husband have managed the Well-Sweep Herb Farm for eleven years. They have been at the Kutztown Folk Festival for the past nine years.

DR. THEODORE W. JENTSCH is a clergyman, author, and educator who has been a resident of Berks County, Pennsylvania, for twenty-five years. A popular preacher in area churches and a professor of sociology at Kutztown State College, he holds degrees from Muhlenberg College, the Lutheran Seminary at Philadelphia, Temple University, and the University of South Africa. He has done research among and written extensively about the Old Order Mennonites of the East Penn Valley and has been a frequent contributor of articles to *Pennsylvania Folklife*. During the Folk Festival, he assists his wife, Elinor, in the operation of the Pennsylvania Folklife Society Tent. The Jentsch family, including daughters Lynda and Nancy, have been involved in various aspects of the Kutztown Folk Festival for the past seven years.

JAMES L. PORTLOCK was born and raised in Allentown, Pennsylvania. He was graduated from William Allen High School. He received a Bachelor of Arts degree from Howard University and a Masters degree from the University of Pennsylvania. He is an instructor at the Capitol Campus, Pennsylvania State University. He is also the co-founder and president of Central Management Consultants, a general management counseling service. He has lived in the Harrisburg area for the past eight years. He has been with the Kutztown Folk Festival for twenty-seven years.

DR. EARL F. and ADA F. ROBACKER are natives of Monroe County, Pennsylvania, and have been associated with the Folk Festival since its earliest years. As the Antiques Editor of *Pennsylvania Folklife*, Dr. Robacker has contributed a long and distinguished series of articles on Pennsylvania rural antiques and folk art. His books on the Pennsylvania scene range from *Pennsylvania German Literature*, (1943), to *Old Stuff In Upcountry Pennsylvania*, (1973). The Robackers have a Seminar Stage program each afternoon and are two of the judges for the Annual Quilting Contest.

JOYCE GOODHART ZUPAN was born and raised in West Reading, Pennsylvania. She was graduated from West Reading High School and attended Kutztown State College. Along with her husband and family, Joyce has lived in Robesonia, Berks County, Pennsylvania, for over twelve years. She has been at the Kutztown Folk Festival for the past four years.

We'll be looking for you next year at the-  
31st Annual Pennsylvania Dutch



# KUTZTOWN

BETWEEN ALLENTOWN & READING, PA.

# FOLK FESTIVAL

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

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

GATE ADMISSION is \$4.00;  
children under twelve, \$1.50; parking  
on Festival Grounds is \$1.00 per car.  
All Entertainment, Demonstrations,  
Exhibits and Special Events are  
included in Admission Price.

- Goat Lore
- Christmas Lore
- Christmas Cookie Lore
- Calico Corner

- 8 QUILTING
- 23 Old-Fashioned Ox-Roast
- 23 Pewter Maker
- 23 Sheepskin Stitchery
- 23 Gigar Maker

- 9 GRANGE FARM PRODUCE
- 4 HOEDOWNING
- 5 THE KIDNAPPING
- 6 PUPPET SHOW

- 10 GLASS BLOWING
- 10 Pottery Making
- 10 Basket Maker
- 10 Scratchboard Painting
- 10 Old-Time Musical Instruments
- 10 Huckster Wagon



BALLOON ASCENSION

- 7 Maple Syrup Lore
- 7 Puzzle Lore
- 7 Snake Lore
- 7 Wooden Games
- 7 Leather Lore
- 7 Bee Lore
- 7 Wooden Toy Maker

- 4 Animal Lore
- 4 Fowl & Feather Lore
- 4 Gristmill Lore
- 4 Mush Making
- 4 Gunsmith
- 4 Broom Maker
- 4 Vegetable Dyeing
- 4 Weaving

- 12 Stone Crusher
- 12 Stone Cutter
- 12 Post-Hole Drilling
- 12 Wood Sawing
- 12 Old Plow
- 12 CHILDREN'S GAMES
- 12 Corn Crib & Corn Shelling
- 12 Hay Wagon
- 12 Out House
- 12 Hex Signs
- 12 Misting Demonstration
- 12 Conestoga Wagon

- 11 Herb Garden
- 11 Goldsmith
- 11 Spinning & Lace Making
- 11 Windsor Chair Lore
- 11 Copper Smith
- 11 Moulding Plane Lore
- 11 Coopering
- 11 Iron Working
- 11 Ladder Back Chair Making
- 11 Woodturning Lore
- 11 Furniture Making
- 11 Funeral Lore
- 11 Tinsmith
- 11 Wood Working Lore
- 11 Fraktur
- 11 Wood Whittling Lore
- 11 Reverse Painting on Glass
- 11 Silversmith

## 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.

- (See Pages 19, 20, 21 & 22)
- ### SCHEDULED ACTIVITIES
- 1 MAIN STAGE
  - 2 SEMINAR STAGE
  - 3 URSINUS COLLEGE STUDIES & FESTIVAL PROGRAMS
  - 4 HOEDOWNING
  - 5 THE KIDNAPPING
  - 6 PUPPET SHOW
  - 7 BALLOON ASCENSION
  - 8 FARM PRODUCE
  - 9 GLASS BLOWING
  - 10 GARDEN TOURS
  - 11 CHILDREN'S GAMES
  - 12 AMISH WEDDING
  - 13 HANGING
  - 14 COUNTRY KITCHEN
  - 15 BUTCHERING
  - 16 AMISH BARN-RAISING

- ### BUILDINGS
- 18 ARTS and CRAFTS
  - 19 COUNTRY STORE
  - 20 ANTIQUES
  - 21 FARMERS MARKET
  - 22 CRAFT STALLS
- 46 Stalls with different craftsmen from the Pennsylvania Dutch area displaying, demonstrating, and selling their unique wares.

- ### CHILDREN'S FESTIVAL AREA
- Featuring activities of interest to children (and adults).
- ### FOOD AND DRINK
- FAMILY STYLE DINNERS
  - FOOD PLATTERS
  - FOOD SPECIALTIES OF THE PA. DUTCH
  - EATING & DRINKING BLDGS.
  - "COOL" WATER FOUNTAINS
- ### SERVICES
- 23 REST ROOMS
  - 24 OFFICE
  - 25 TELEPHONES
  - 26 HOSPITALITY TENT
  - 27 POLICE
  - 28 FIRST AID
  - 29 PRESS

- ### FOLK FESTIVAL COMMON
- 3 URSINUS COLLEGE STUDIES & FESTIVAL PROGRAMS
  - 3 Mennonite Culture
  - 3 Whitesmith
  - 3 Theorem Painting
  - 3 Decoy Lore

- ### FOLK FESTIVAL COMMON
- 2 SEMINAR STAGE
  - 2 Blacksmith
  - 2 Candle Maker
  - 2 Lamp Maker
  - 2 Apple Butter Making

- ### FOLK FESTIVAL COMMON
- 13 AMISH WEDDING
  - 13 Smoke House
  - 13 Dry House
  - 13 Candle Moulding
  - 13 Roof Thatching & Shingle Making
  - 13 Apple Crusher
  - 13 Bush Meeting
  - 13 Soap Making
  - 14 HANGING
  - 15 COUNTRY KITCHEN

- ### FOLK FESTIVAL COMMON
- 26 HOSPITALITY TENT (Film)
  - 26 Distillery

