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Earl F. Robacker

Ada Robacker


Kathryn E. Johnson

Ray Snyder

Ann Snyder

See next page for additional authors

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Authors

Earl F. Robacker, Ada Robacker, Kathryn E. Johnson, Ray Snyder, Ann Snyder, Clovis Bolen, Ramona Bolen, Donald Thompson, Louise Thompson, Brenda Hanna, Gail M. Hartmann, Richard Shaner, Lysbeth W. Clark, Theodore W. Jentsch, Peter Paulsen, and Richard C. Bond

33rd Annual Pennsylvania Dutch

KUTZTOWN Folk Festival

July 3•4•5•6•7•8•9•10•11, 1982



Pennsylvania
.....
Folklife

Summer 1982



Contributors to this Issue

RAMONA and CLOVIS BOLEN live in Havre de Grace, Maryland. When not at Kutztown, Ramona can be found working as a repair service supervisor for the Chesapeake & Potomac Telephone Company. Clovis keeps busy with his job as building inspector for the city of Havre de Grace, Maryland. He also manages the family-run RA-BO-CO Scrimshaw store on Saint John Street in Havre de Grace. They have been with the Kutztown Folk Festival over five years and are located in Arts & Crafts Building II.

RICHARD BOND was born and raised in Albany Township, Pennsylvania. He was graduated from Kutztown Area High School. He received a B.S. and a Masters degree in education from Kutztown State College. He has lived in Kempton with his wife for the past twenty years. He teaches German, English, and Pennsylvania Dutch dialect at the Kutztown Area Junior High School. He has been with the Kutztown Folk Festival for the past three years.

LYSBETH W. CLARK earned both her undergraduate and master's degrees at Kutztown State College. She taught high school English for eight years before retiring in 1973. She is married to a nuclear engineer, and the mother of two daughters, Neeltje, age 7, and Pietjan, age 4. She now serves as a Girl Scout volunteer on both a local and council level; is a Brownie Troop Leader; publicity coordinator; and editor of a Girl Scout newsletter. Mrs. Clark returns to the Kutztown Folk Festival to assist her mother to spin and to answer tourists' questions every summer. Little Neeltje and Pietjan accompany her and are proving to be their "Oma's" best helpers.

BRENDA HANNA was born and raised in Elizabethtown, Pennsylvania. She was graduated from Elizabethtown High School and received her B.A. in Art Education at Kutztown State College. She taught art in Lansdale, Pennsylvania for three years. She now resides with her husband and two children in Allentown, Pennsylvania and pursues her craft on a full time basis. She has presented shows at the Kutztown Folk Festival for the past eight years.

GAIL M. HARTMANN was born and raised in Lancaster, Pennsylvania. She was graduated from J.P. McCaskey High School, Lancaster, Pennsylvania, and received a B.A. from Moravian College, Bethlehem, Pennsylvania, in American studies. She has lived in Milford, Pennsylvania, for the past four years. She works in the Kutztown Folk Festival Office year around and has been in charge of the Quilting Contest for the past thirteen years.

DR. THEODORE W. JENTSCH is a professor of sociology at Kutztown State College. He has done extensive research in the Old Order Mennonite culture and is a frequent contributor of articles to Pennsylvania Folklife and other journals. He has also recently read a paper at the annual meeting of the national Society for the Scientific Study of Religion. A resident of Berks County, Pennsylvania for more than twenty-five years, he has handled the operation of the Pennsylvania Folklife Society Tent for the past ten years.

KATHRYN JOHNSON was born and raised in Easton, Northampton County, Pennsylvania. She was graduated from Easton High School, Easton, Pennsylvania. She still resides in the community where she was born. She has been working with eggs for eighteen years and has been with the Kutztown Folk Festival for the past six years.

PETER PAULSEN studied fine art at Kutztown State College and currently lives in Kutztown, Pennsylvania. He divides his time between woodworking and music. A member of the Early American Industries Association he has a special interest in the colonial history of America. He learned the trade of coopering by visiting the few remaining coopers working in this country and reading any material available on the subject. He has been with the Folk Festival for four years.

ADA F. and EARL F. ROBACKER, well-known authorities in the field of Pennsylvania Dutch history, folk art, and antiques, are long-time contributors to *Pennsylvania Folklife* and other magazines. Ada's articles on quilts and quilting have been particularly notable. Earl's next venture (for Associated University Presses) is to be a thorough-going bibliography of articles and books dealing with the fields mentioned above. Their latest book—the sixth Robacker title—was *Spatterware and Sponge: Hardy Perennials of Ceramics* (A.S. Barnes, Cranbury, N.J., 1979).

RICHARD H. SHANER was born and raised in Allentown, Pennsylvania. He was graduated from Allentown High School. He received a B.S. in social science from Kutztown State College. He has been associated with the Kutztown Folk Festival for over twenty years. He has a Seminar Stage Program each afternoon and is in charge of the homemade bread stand and bakeoven at the Kutztown Folk Festival. He has lived in the Kutztown area for the last fifteen years and is a teacher at Oley High School, Oley, Pennsylvania.

RAY SNYDER is a native of York County, Pennsylvania, and has been teaching art in Spring Grove Area Schools, Spring Grove, Pennsylvania, for twelve years. He has both a B.A. and an M.A. in art and art education. He studied pottery at the Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, and was a 1972 Fulbright Scholar to Italy. His wife, ANN SNYDER, is a native of Lancaster County, Pennsylvania, and was a former teacher in the Spring Grove Area Schools. She holds a B.A. degree in English. She does all the decoration of the Snyder Spatterware, after Ray has made the pieces of pottery.

DONALD THOMPSON was born and raised in Milwaukee, Wisconsin. He was graduated from West Allis High School. He received his B.S. in biological science and music from the University of Wisconsin at Madison. He has lived in Bucks County, Pennsylvania, for the past thirty years. He has also been making and playing penny whistles for over thirty years. He has been part of the Kutztown Folk Festival for three years.

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



Folk Festival Director:
Mark R. Eaby, Jr.

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

Subscriptions:
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INSIDE FRONT COVER — Contributors To This Issue

BACK COVER — Map of Folk Festival Grounds

NOTE: Small page numbers for continuous pagination within the volume.

The Festival and its Sponsorship

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



Of Baskets and Basket Makers

*Karen Arawjo
Festival
Basket Maker*



The art of basketry—weaving fibers together closely or loosely for the purpose of confining something else—appears to be one of the earliest of the ways in which man put his apposable thumb and his native intelligence to constructive use. We do not know how much time Adam and Eve spent in learning how to manipulate figleaf fibers, but there is probably as much reason to believe that the first mention of it did not indicate a spur-of-the-moment action. And aboriginal Indians, according to indubitable evidence, fashioned at least some of their clay pots by patting wet mud around a woven basket structure and then firing the unit.

What the visitor to the Folk Festival sees as basket-makers practice their craft is a little like the tip of an iceberg—there is much more to the total than the part visible. To get an idea of the broad foundation on which the visible portion rests, let us briefly examine some of the types of baskets common throughout the countryside in the 19th century but now seen less and less frequently—in some cases only as museum specimens or in antique shops.



**BY EARL F.
& ADA F.
ROBACKER**

Probably heading the list in consistent high quality of workmanship as well as in variety of forms and in sheer quantity are the splint baskets of straight-grained white oak. At their best—the splints split and shaved and so symmetrically positioned that no open interstice between bits of wood seems larger or smaller than any other—they are a delight to the eye. Even baskets which through long use or abuse have grown lopsided have their own beauty, and only when allowed to moulder away in a damp cellar do they lose their appeal.

Old-time weavers would not always recognize the identifying names given today to the various types and subdivisions of splint baskets. For the most part, no matter what proposed use called it into being, a basket seems to have been just a basket. If there were makers who referred to their products as “gathering,” “herb,” “winnowing,” “egg,” and “melon” baskets, or the like, well and good, no matter how coy some of them may seem; if these terms have actually been applied by zealous collectors, well . . . does it matter how the name actually originated? The important thing now is a reasonable-seeming terminology for purposes of identification.

One guesses at some of the origins. The “melon” basket, for instance, had the round shape of a half melon, and was not a receptacle constructed to carry melons. The term “buttocks,” applied to a basket, seems inevitable to anyone familiar with the type. (A Pennsylvania Dutchman would use the expression “Arsch-backe Korb” in identifying it.) Whatever it is called, it is an enormous improvement, with its stable bottom, over the melon-shaped creation, the speciality of which was tipping over if the contents were not precisely balanced. The key basket is intriguing to many; round on one side, flat on the other so that it can be hung against the wall over a nail or peg, it is half a buttocks basket in construction.

The peak of quality in splint structure is actually a non-Dutch Country type or subdivision—the Nantucket Lightship basket. First made with painstaking skill by expert craftsmen in New England, it has a circular wooden bottom and often features decoration in whalebone or a similar substance. Nantucket baskets often “nested”; that is, they were made in carefully graduated sets, each individual container nestling neatly inside the next larger one. An idea of their desirability so far as collectors are concerned can be gained by the fact that at a “quality” antique show in Philadelphia this spring a nest of eight Nantucket Lightship baskets was offered for sale at \$6,500.00. Another artifact in unusual demand right now is the large, flat basket with a fancy open hexagonal weave—known popularly as a cheese-drying basket. Some were certainly used for this purpose; others were not—and many of them seem to have originated in New England rather than in Pennsylvania, although Pennsylvania provenance has been claimed for some fine specimens.





Betty Burkey and John Bradley demonstrate rye straw basket making at the Festival.



A fine array of rye straw and wicker baskets. Notice the old style bee skeps.

Rye straw baskets might at first blush seem to be not only less versatile but less durable; yet there is enormous variety in their construction, and hundred-year-old specimens are by no means uncommon. Essentially, their survival is a question of whether or not they have been consistently protected from dampness. "Rye straw" as a generic term for these baskets is actually a little misleading, since long oak splints (hickory in the Poconos, raffia in many places in later years after the supply of oak began to dwindle) are used to confine the long straws in rope-like coils of uniform size, each coil in a basket under construction being laced into the one just preceding, as the basket takes shape. A well-made basket calls for long, straight straw, with no broken ends exposed. A basket with sharp, brittle ends pro-

jecting from the coils—at their worst somewhat suggesting unshaven whiskers—may be a useful container but would get low marks on beauty.

One of the principal obstacles in the way of the craftsman who today would like to weave this kind of basket is the difficulty in finding perfectly straight, un-noded and unthreshed straw. Rye, once commonly grown in many rural areas, has come almost to be an endangered species; there is comparatively little demand for rye as a food grain today, even rye bread calling for considerably more wheat than rye in many cases.

One of the marks of the expert among rye straw artists was the ability to create fancy loops, curves, or waves as ornamental devices without jeopardizing the shape, the structure, or the smoothness of the finished product. Some of the old-time artists could create not only fancy loops, but free-swinging handles. The thickness of the coils varied according to the purpose of the work. Bee skeps (actually inverted baskets taller than wide, bread-raising baskets), and hampers of large size called for thick coils for strength; smaller baskets, especially those used for Easter eggs and candies, normally could be woven with thinner coils and lighter splints.



Wicker baskets were widely used at the time oak and rye construction were popular, especially in the later years of the Victorian era. Willow, the slender shoots of which were pliable when young and green, were a favorite material—and peeled willow, stronger by far than straw, possessed another virtue, it kept its shape consistently the older it got whereas straw, especially in the larger objects, often tended to sag if handled by anyone below the rank of an expert. Wicker was a popular medium for large containers—laundry hampers, waste baskets, and storage objects of all kinds. Its greatest virtue, since even in its most lissome state it was a little angular, was its light weight. A laundry

basket of shaved oak splints, made the size of the familiar clothes basket, would be too heavy, when filled, for most women to handle—and a rye straw basket of comparable size might well go to pieces after one or two usings.

One of the most skilled Dutch Country artisans in wicker was the late Ollie Strasser of Berks County, for years a familiar figure at the Folk Festival. To prove that it could be done “if you know how,” Ollie combined three seeming impossibilities in airy little handbags or carrying bags for ladies—loops without angularity, braided wicker without breaks, and free-swinging handles. Many of the makers of willow baskets, Ollie among them, found it expedient to grow their own willow, along streams or in wet meadowlands. (Willow shoots in many cases reach usable size by their third year.)

Splat baskets were widely used for utilitarian purposes, but less frequently when artistry or beauty was also called for. In an earlier day, potatoes and apples were packed for shipping in barrels or crates. As wood became increasingly expensive, ubiquitous cheap splat baskets took their place at roadside fruit stands—and now the chances are at least 50 - 50 that the purchaser of a basketful finds the fruit transferred to a heavy paper bag instead of getting the basket as part of the deal. The same fate has overtaken berries and small fruits; the one-time wooden container has in many cases yielded to paper or plastic . . . admittedly not a bad exchange in the case of blackberries or elderberries!

The kind of thin, shaved wood that went into peach and berry containers, however, with no more than a little refinement in the smoothing processes, was widely popular among American Indians for both utilitarian and decorative basketry. The simple designs produced by dipping a piece of cut potato (or carrot or turnip) into berry-juice dye and then stamping it on the basketwork in a thought-out pattern is typical Indian ornamentation . . . even when, as not infrequently happens, the basket shows up at an antique show or flea market in the Pennsylvania Dutch Country. The cut-potato technique of decoration has also been used for pottery, both here and abroad.



Vivian Aron, specializes in Honeysuckle and Grapevine baskets.



Darryl and Karen Arawjo, white oak basket specialists, are award winning craftsmen.



Some of the most attractive among fancy baskets are those produced of tough grasses or slender vines. Like the potato-decorated baskets, these are Pennsylvania Dutch only in the sense that, like many other objects of trade, they have made their way into Pennsylvania Dutch hands. Highly desired is the exquisitely delicate little creation variously called the Lancaster basket (It was presumed at one time that since many were found in Lancaster or in Lancaster County they had been made there), the "Chinee" basket (They were actually brought from China in the earlier 19th century by sailors, who often used them for mementos or gifts), as well as by its technically correct term—the rice straw basket. These baskets are only a few inches long and high; the weaving, done in many different patterns, is not only intricate but flawless in execution. The basic rice straw is reinforced with heavier splints or thin wooden plates in some cases. Most have—or originally had—a pair of swinging, criscrossed handles, and some were laced with ribbon or colored yarn and in special cases lined with silk. Most of them have simple, brushed-on or stamped case in-paint floral decoration in red, green, blue, and more rarely other colors on one or more surfaces. They are surprisingly strong for

such frail-looking objects. A bonus to the purchaser is the fact that the original price tag (the figures indicating shillings or pence—usually pence) is occasionally intact on the bottom of the basket. Rarest of all the colored decorative motifs—and therefore highly desired—seems to be the bird.

Augmenting the totality of baskets are still others which now and then find their way to Pennsylvania—some from Appalachia, some from farther south, and some from places still more remote. Seemingly everything ductile or tensile, natural or artificially created, has been used at some time or is now being used to create woven objects light enough and strong enough to convey something else from one place to another. Paper, cloth, plastic; Virginia creeper, grapevine, honeysuckle: Just name it—somebody, somewhere is probably using it for basket-making.

Two standbys at the Folk Festival—standbys because at least some of the attractive phases of the creative process can be shown as they take place, have probably never been done more effectively anywhere than they have been done in Dutch Pennsylvania. These are the oak splint and the rye straw types—a little difficult to separate, as we noted earlier, because while the result is



A display of beautiful split oak baskets.



vastly different, both call for splints.

Ned Foltz—Carl Ned Foltz to be exact—is a versatile Berks County artist-craftsman for whom the making of rye straw baskets is but one of a number of interests. As a matter of fact, people who admire his baskets often do not know that he is the same Ned Foltz who measures his yearly production of hand-dipped candles not in mere dozens or hundreds but, like the 19th century Staffordshire pottery makers, in the thousands of dozens . . . and that he is also one of Berks County's most skilled potters—the man who digs his own clay in Berks County so that he can truthfully say of his work, "This is completely a Berks County product." He is an art teacher also—and while the 8-hour day and the 6-day week have long since shrunk to lesser proportions in most places and in most endeavors, Ned has taken off in the opposite direction, apparently trying to figure a 25-hour day and an 8-day week. Securing rye straw of the quality proper for his work is no problem, he maintains; he simply grows his own on land he bought for the purpose!

Darryl and Karen Arawjo, white oak specialists of State College, Pennsylvania, make a considerable number of types of baskets, many of them in the tradition of Appalachian Mountain work. In toto, their work demonstrates an astounding range in size, from thumb-nail-size miniatures to clothes hampers. Included are ribbed and spoked styles, including not only such familiar ones as melon or egg or buttocks baskets but lidded sewing types, trappers' pack baskets, and their own version of the Nantucket Lightship basket mentioned above. They note that the inroads of the gypsy moth on white oak make good materials ever more difficult to secure.

Winners of awards in various phases of basketry and workmanship, they demonstrate both splitting and weaving at the Festival. They use traditional tools and the celebrated *schnitzel bank* (bench with foot-operated

clamp for holding wood to be cut thin with the draw-shave) in producing baskets of the traditional type.

Hopeful patrons of either Ned Foltz or the Arawjos may or may not be able to make purchases to take away with them. The best time to make purchases—and this is true of many of the participating activities—is the first few minutes of the first day of the Festival. A demonstrator could not ordinarily have on hand a supply of objects to meet any extraordinary demand; it is often a question of first come, first served.

You might wish to read:

- Guthrie, Patti. "Edward Mosheim—on How to Make an Oak Splint Basket," in *Antique Collecting*, Vol II, No. 1, June, 1978. Good short text, superlative illustrations.
- Ketchum, Wm. C., Jr. *American Basketry and Woodenware*. New York: Macmillan, 1974. Most useful if used in conjunction with something else, since the section on baskets is brief.
- Larason, Lew. *The Basket Collector's Book*. Chalfont, Pa.: Scorpio Publishers, 1978. Well illustrated with photographs of objects in various collections. Like most books which give prices the text suffers unfairly because the prices soon become dated.
- Lasansky, Jeannette. *Willow, Oak, and Rye*. Lewisburg, Pa.: Union County Oral Traditions Project, Lewisburg, Pa., 1978. One of the more useful books in the field.
- Raycraft, Don and Carol. *Country Baskets*. Des Moines, Iowa: Wallace-Homestead Book Co., 1976. All the illustrations are in color.
- Robacker, Ada F. "Rice Straw Baskets," in *Antique Collecting*, Vol. II, No. 1, June, 1978. Presents the known facts in this field; well illustrated. This particular issue of the magazine *Antique Collecting* is almost entirely devoted to baskets.
- Teleki, Gloria Roth. *The Baskets of Rural America*. New York: E. P. Dutton, 1975. Good broad general coverage.



Egg Decorating

at the Kutztown
Folk Festival

by Kathryn
E. Johnson



The exchanging of eggs dates back to ancient times. In all probability, the Egyptians and Persians were the first to give eggs as gifts. The giving of decorated eggs has been an important tradition in the Old World for centuries.

The egg symbolizes rebirth and fertility; it is the source of life. Decorated eggs were given to express the love and friendship that lies deep in the heart of the giver. In some European countries, eggs dyed in red represent Christ's sacrifice and the joy of the Resurrection. Dyed eggs are also used as an Easter greeting signal;

The author demonstrates Egg Decorating daily at the Festival.

people tap them together and say, "Christ is risen; truly He is risen."

All the eggs which I use are purchased from aviaries and hatcheries; they are the infertile eggs, which will not hatch. I do not use any eggs from endangered species.

Of course, nearly everyone has heard of Peter Carl Faberge, the French jeweler who designed the Imperial Easter Eggs for the Tzars of Russia. Faberge created his "eggs" from precious metals and gem stones; they were not real eggs. The "eggs" were commissioned by Alexander III for his wife, the Tzarina. They were given to her each year on Easter Eve. The first "egg" is dated "1883" and the tradition continued until 1918. That year, Tzar Nicholas was executed and the Faberge firm was nationalized by the Bolsheviks. The Faberge family escaped to Finland.



A beautiful example of a hinged door Faberge type Egg.



Miniature decorated Finch eggs are ideal for doll house furniture.



A basket of lovely decorated Easter eggs.

Before commercially prepared dyes became available, everything was dyed with naturally occurring dyes. Onion skins were saved throughout the year to dye eggs at Easter. The eggs were dyed the night before Easter, after the children were in bed. Then, using a knife or a needle, the parents would scratch carve designs such as rabbits, chicks, flowers, or crosses on each egg. Their work was very crude, since they did not have any formal art training; however, these eggs were often beautiful because of their simplicity.

Always remember that naturally dyed articles should *never* be left in strong light or direct sunlight for extended periods of time. They tend to fade very easily.

Another method of decorating eggs that was developed has become known as the "English Pace Method." Plant foliage, such as flowers or leaves, was placed on the egg. Cloth was then wrapped around the egg to keep the foliage in place. Then, onion skins, eggs, and enough water to cover them were placed in a pot. The eggs were cooked until they were the desired color. After the cloth was removed, the areas where foliage was in place were white and all other areas were dyed.

A third method, which is particularly popular with the Pennsylvania Dutch, is Bensa-graw. The center, or pith, of a blade of grass is removed. It is glued onto the egg in various designs. The Amish like to place pieces of calico fabric on the egg and then fill in the design with Bensa-graw pith.

Nearly everyone has seen examples of this method of egg decorating: Pasanka. The egg is dipped into bees wax; then, a design is drawn into the wax with a stylus. The egg is placed in a dye bath. These steps are repeated until the entire egg is dyed. The wax is removed by holding the egg over a candle flame.

I have eggs at my stand in the Arts & Crafts Building which are scratch-carved eggs; I also have eggs decorated in the English Pace Method. However, I really enjoy doing decoupage eggs as well.

The word "decoupage" means "to cut and glue paper and use many coats of finish." To decorate decoupage eggs, I do just that. I cut the fancy paper I want to put onto the egg into tiny strips. Then, I glue those strips onto the egg. Once, the egg is covered with the paper strips, I start to apply lacquer. After several coats of lacquer have been applied, the egg is finished.

Finally, I would like you to come and see my miniature eggs, which are created for dollhouses. These small eggs are usually Finch eggs. Many of them have hinged doors which open to reveal wildlife scenes inside. I make the little animals and birds from bread dough and hand paint the scenery which surrounds them. Of course, any of the other methods may also be used to decorate the miniature eggs.

I would like to invite you to come and visit me in Arts & Crafts Building. Please feel free to ask any questions you might have about egg decorating.



Kathryn's grand-daughter Jennifer Johnson, is already skilled at Egg Decorating.



SPATTERWARE

by Ray & Ann Snyder



Spatterware pottery was made in the mid-19th century in Europe for the export trade to America. Most of it was produced in the Staffordshire region of England, but some was also made in Scotland. The bulk of spatterware (sometimes referred to as spongeware) comes from England—only a fraction was actually produced in America. Spatterware was so popular with Pennsylvania housewives that the antique pieces which have survived are usually found in the Pennsylvania Dutch country. Because so much spatterware came to light in this Southeastern Pennsylvania region, it has come to be called “Pennsylvania Dutch Spatterware” even though it was usually produced elsewhere.

Spatterware may consist of just an over-all spattering of color or it may be combined with a stenciled or hand-painted design. There is controversy as to whether the color was dabbed on with a sponge or spattered on with a brush. Records have *not* been found from any 19th century European or American potteries that would shed light on how spatterware was actually decorated.

A great variety of patterns have been found. The peafowl seems to be the most common motif. Another popular pattern is the schoolhouse, a simple one-room structure (one-room) in either red or blue. Flowers, cannons, roosters, windmills, beehives, acorns, and canoes were frequently used also. We have selected some of these patterns and have also added Pennsylvania Dutch motifs of our own to our spatterware. Our design motifs are inspired from 19th century spatterware pieces, as well as adapted from a variety of sources, such as an old Pennsylvania Dutch tombstone carving, etc.



Ann Snyder, co-author, demonstrates the spattering technique in the making of spatterware.



The most popular color of antique spatterware was a deep blue, followed by red and pink. Green and yellow were also used, but were not commonly found. Many combinations of colors were used. We limit our color usage to dark blue, light blue, red, green, yellow and brown.

We combine the use of a sponge, stencil and brush in reproducing our interpretation of Pennsylvania Dutch Spatterware. In applying our colors, we use a real sponge from the ocean. Colors are dabbed or spattered on to the piece. The amount of pigment on the sponge or brush determines the intensity of the color. Colors can be applied to the entire piece to achieve an all-over spattered effect. Designs can be hand-painted or stenciled on selected areas such as the center of a plate or the side of a pitcher. Clear glaze is applied over the color to seal it into the clay and under the glaze. Care is taken to use *only* lead-free glazes (a 20th century improvement) so that all of our items are safe for food and for use in microwave and conventional ovens. Since all of our pieces are fired about 2200 degrees Fahrenheit, they are also dishwasher safe.

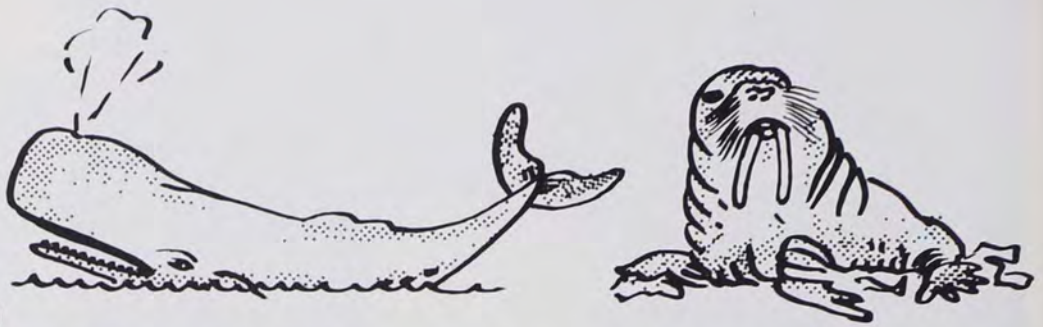
The original spatterware pieces were made in molds so that quantities of items could be produced. We use molds also, many of which are made from antique pieces. Each piece is slip-cast, dried, and then fired one time in preparation for the application of the decoration and/or color. We produce a variety of pieces including dinner sets (with serving pieces), tea services, a variety of serving pieces, platters, pitchers, baking dishes, pie plates, soap dishes, candlestick holders, cereal bowls, mugs, egg plates, tiles (for hot dishes), and a variety of other assorted items. We pride ourselves on making utilitarian pieces at a reasonable price for everyday use.

Ray makes and fires the pottery pieces in preparation for the design to be applied by his wife, Ann. Ray designs and cuts all of his own stencils. *No* commercially produced stencils are used. Our designs are adapted from old Spatterware, but we give them our own personal touch. These designs are then applied to our reproduction pieces. We do *not* attempt to make exact copies of "antique spatterware"; rather pieces reminiscent of antique spatterware.



A wide variety of useful and decorative pieces of spatterware, is available at the Festival.





SCRIMSHAW

by Clovis & Ramona Bolen



Scrimshaw? The word has never been accurately defined, possibly because it is so difficult to do so. Just to get started on a definition though, it could be said that scrimshaw is a nautical folk art that dates back over 150 years ago and was produced by American sailors on board whaling ships. The original artists produced an enormous range of objects carved from and on whale's teeth and whale's bone (baleen).

There is a treasure trove surrounding the lore of whaling and the romantic, historical art of scrimshaw. In

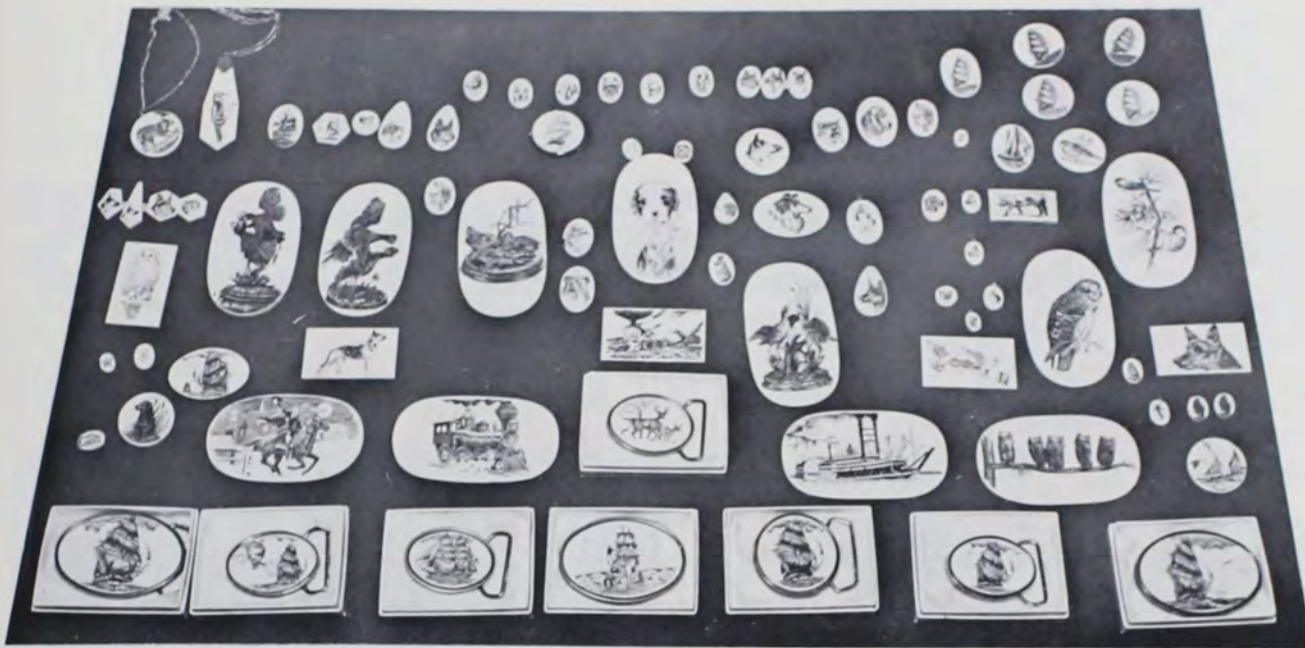
the days when American sailors dominated the whaling industry, they relieved the boredom of the idle and often tedious hours on the seemingly endless voyages by scribing ship and whaling scenes on whale's teeth and whale's bone. The sailors created many decorative objects, jewelry and other useful personal items. Many of these scrimshawed items have become the most sought-after collectibles of Americana. In the early 1960's, President John F. Kennedy brought scrimshaw to the public's attention by his display of some of his scrimshaw collection he placed on his President's desk in the White House in Washington, D.C.

The last of the seaworthy American whaling ships, the MORGAN, is preserved and docked for the public's pleasure at Mystic Seaport, Connecticut. The MORGAN'S likeness is a favorite for use in ship scenes on scrimshaw.



Ramona Bolen demonstrates the art of Scrimshaw to Festival visitors.





Now that the conservationists' efforts to preserve whales from extinction have resulted in a moratorium on whaling, contemporary scrimshanders are discovering new materials. Such substitutes for whale's teeth are cow horn, beef bone, plastic, wood, shells and ivory nuts from the palm tree. Another material suitable for scrimshaw is ivory which is produced by elephants, walrus, etc.

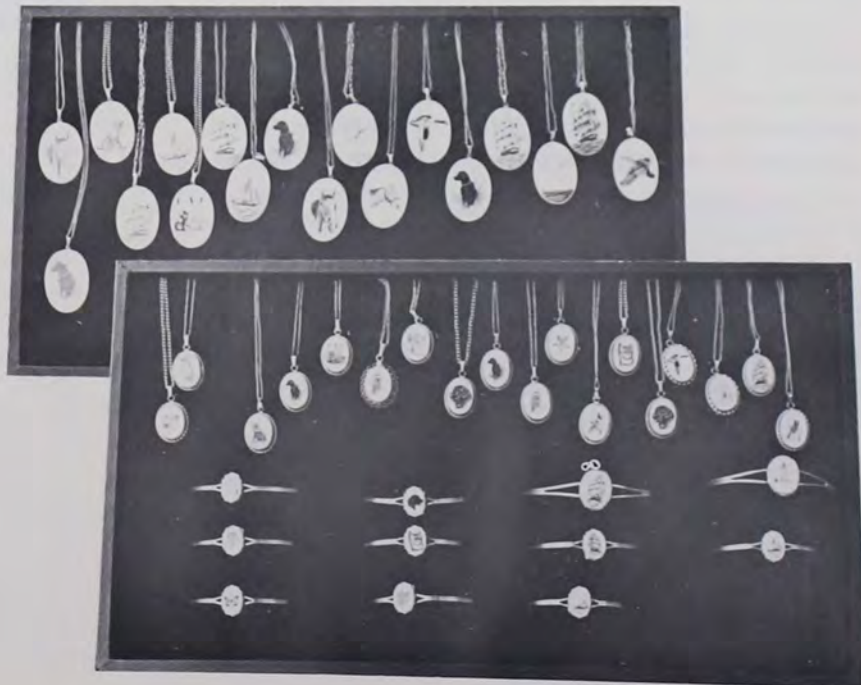
There are only a few people who can do scrimshaw today, and it is rarely found outside of New England. The etching is done with a very sharp instrument and it is a laborious work.

In an effort to keep the delicate art of scrimshaw alive, Ramona and Clovis Bolen from Havre de Grace, Maryland demonstrate and exhibit their jewelry and carvings here at the Kutztown Folk Festival each year.

Most of the items in the exhibit are jewelry pieces such as rings, necklaces, and belt buckles (they are designed by Clovis). These ivory pieces are etched by Ramona with whaling scenes, large masted ships, lighthouses, whales, etc., as well as flowers, birds and wild-life. Ramona applies her basic knowledge of art and drawing which enable her to apply the scrimshaw etchings the way pen-and-ink drawing is done.

The Bolens, who sell their scrimshaw wholesale and retail through RA-BO-CO, use only elephant ivory for scrimshawing. They travel to art and craft shows in Maryland, Delaware and Pennsylvania with their work. Natives of West Virginia, the Bolens have lived in Havre de Grace for over 30 years and have enjoyed being a part of the Kutztown Folk Festival.

A variety of unusual Scrimshaw jewelry is displayed for Festival perusal.





Folk. **MUSICAL INSTRUMENTS**

.....at the Kutztown Folk Festival

by Donald &
Louise Thompson

Long before man had articulate speech, he communicated with music. This is now known as folk music. This was not music that was written down. It passed from person to person by rote or example. Our formal orchestras today evolved from music that was composed and then written down on paper and stored for future use. It didn't change once it was written, whereas folk music could change slightly with each performer or performance. Early classical music was composed and written for the church. Another form of classical music was published for use in the home where people gathered to sing and play instruments. This was called Hausmusik or chamber music. Folk music being handed down through the ages does not vary much like a favorite cake recipe. The harp that once through Tara's halls, and the banjo on the Yankee Peddler's back are brothers. At this year's Kutztown Folk Festival you can find the largest assortment of folk instruments anywhere.

One such example is Donald Thompson's penny-whistle booth. This you will surely want to visit. Unlike the god Pan whose pipe music wafted from a woody glen, Mr. Thompson's lilting melodies originate from a calico lined enclosure. He will play for you just about any tune known to the western ear. He does this on a little piece of tin or bamboo pipe called a pennywhistle. Instruments like this are commonly played by people in other countries like England, Ireland, Sicily, Peru, Bolivia, Ecuador, China, and Southeast Asia. There are reported to be at least 200 million pennywhistle players in India alone, ranging from the lowly snake charmer to players of ancient Indian classical music. Whole villages in India are engaged in making bamboo pennywhistles. The English/Irish pennywhistles are called tinwhistles, because they are made of a rolled up piece of tin. There is a contest each year in which an "All Ireland" tinwhistle player is chosen from a field of hundreds of contestants. The Aztec Indians of Mexico utilized a strange one-handed pennywhistle while strik-



Author Donald F. Thompson has been playing the penny whistle since 1939.

ing a small drum with the other hand, while dancing. Examples of this can be seen when the Folkloric Ballet of Mexico visits major American cities periodically. 500 years ago when the Spanish arrived in Mexico, they suppressed all native culture. The ubiquitous guitar became the only instrument seen. A whole culture of Mexican folk music became extinct. The Aztecs had no method of writing music and storing it for future use. In South America, the vigorous sound of Indian pennywhistles can still be heard in Peru, Ecuador, and Bolivia. In South Vietnam a lone pennywhistler comes to play at his father's grave at the crack of dawn each morning waking live residents of the neighborhood for a city block around. In the city of Johannesburg, South Africa, black children congregate on street corners and play very primitive sounding

jazz on pennywhistles while they beg for pennies or money from passersby. The urge to play the pennywhistle is buried in the hearts of many black African tribes. This bit of cultural heritage was left behind when the first black slaves were brought to the new world.

The pennywhistle is probably played by more people on earth than any other instrument with the exception of the drum. There are only a few players in the U.S. however. The word pennywhistle has two meanings. A hundred years ago one could be bought in England for several of those large copper British pennies. In some countries it refers to the pennies that children beg for while performing on the streets.

Donald F. Thompson of Levittown, Penna. has earned his entire living making, playing, writing books for, importing, and selling pennywhistles. He may be the only person outside of Ireland and India who has been this closely associated with the instrument. As there were no teachers, he taught himself to play in 1939. He did not find out until years later from some missionary nuns of the playing of the instrument in so many other countries. In Ireland almost every male has the urge to play the flute or pennywhistle. Women seem to play only occasionally. Even the great concert flute player, James Galway, is an ardent pennywhistle player and plays several selections in each concert. Mr. Thompson is of Irish descent and was mysteriously drawn to the pennywhistle as a lad of 15 in Wisconsin. He knew nothing of the use of the instrument in Ireland, but practiced endlessly and became a self-taught, proficient player. Simultaneously he began to study and play the oboe—an orchestral instrument with a beautiful lyric tone quality. This lyric style of playing he was able to transfer to the pennywhistle as the blowing and fingering of the two instruments is similar. Unless you hear this style of playing, you will not believe it is possible to attain on such a simple piece of pipe. With this lyric style he was almost able to hypnotize children into wanting to learn to play the instrument. In 1946 while he was a student at the University of Wisconsin at Madison he started calling on one-room schools. He would go up to the door, knock, and ask for permission to entertain the children. The orders poured in. He sold almost a million instruments and books in the next 35 years.

One of the difficulties in teaching children was that there were no comprehensive pennywhistle instruction books available in 1946. Knowledge of how to play this instrument passed from person to person by rote in other countries. Americans need instruction books for use in schools so Mr. Thompson wrote the book himself and published the first copies on a hand wound mimeograph. These were the first books that studied the instrument in depth, how to read music with it, how to play sharps and flats, how to play in different keys, how to color the tone with vibrato, and how to articulate or tongue the instrument. It would be 24 years later that the first similar books would be published by the

various Irish Cultural Societies in 1970.

The pennywhistle can be described in several sentences. It is essentially a piece of pipe made of tin, or bamboo or wood. There is a simple whistle on one end, and six finger holes burned, drilled or punched into the pipe. Bamboo must be burned as it cracks if a drill is used. The instrument is played by blowing into the whistle and stopping the holes with the fingers according to a set pattern. It plays 2½ octaves. To play the low notes you blow soft. To play the high notes you blow harder using the same fingerings as the low notes. To play sharps and flats you simply cover the holes half way. If you practice hard and have some natural ability, you can play like Heifetz. If you don't practice you can still turn out a fair rendition of Greensleeves and please yourself.

Some years ago the greatest pennywhistle player in the world was acknowledged to be a black South African named Spokes Mascheyani. He was brought to the U.S. in the 1950s to play at the Newport Rhode Island Jazz Festival. Mr. Mascheyani has made several records. He is a fine musician. His art of playing is typical of what can be heard by other pennywhistlers in South Africa today. This is an ethnic art which has developed and stayed in black Africa. It is an art form similar to jazz and blues. This simple art form could be imported to the U.S. from South Africa. Information on it is difficult to get from the South African government. They are sensitive about anything racial.

It has been mentioned in this article that certain nationalities of people have an inner desire to play the flute. This is easily seen in the male Irish. Every Irishman has a father, brother, cousin or grandfather who plays a pennywhistle or flute. This urge is also seen in some black African tribes, South American Indians, Indians from India, etc. This interest lies dormant in the hearts of these people even if they are transported to another continent as the black people of America have been. It is easy to re-ignite this interest with a little bit of education and a little example shown to them.

The pennywhistle evolved from the pipes of pan a few thousand years ago. Some enterprising person dis-



Penny whistles, an inexpensive "fun" musical instrument.



covered that he could get more notes from the pipes if he burned finger holes in them. Many instruments developed from the pennywhistle. The mighty pipe organ, made up of thousands of whistles, some as tall as a building, began developing about 500 A.D. using the principle of the whistle pipe. One man cannot blow into a pipe organ and make it play. A large wind chest or bellows was needed for this. The wind chest developed from the bagpipe which in turn was an offshoot of the pennywhistle. The melody from a bagpipe is played on its chanter which is a pipe with finger holes. The chanter does not get its sound from a whistle. A capped double reed made of cane or bamboo-like material is used for this. The reeds of the bagpipe became the reed section of the pipe organ as it evolved from simpler forms. About 400 years ago the recorder developed from the pennywhistle as the need for a more accurate instrument arose for the playing of published chamber music. Since then the pennywhistle has remained essentially a player of folk music, and the recorder, a player of classical or other written music. The final metamorphosis took place with the development of the transverse or side-blowing flute. This transverse flute replaced the recorder in classical music about the time of Bach, because it was possible to control the tone and volume better. A high pitched note is always very loud on a recorder or pennywhistle because of the blowing pressure required. A high pitched note can be played softly on a transverse flute due to the emboucher or mode of placing the lips against the tone hole. This made the recorder obsolete and quite forgotten until it was re-discovered by Arnold Dolmetsch in the 1890s. The modern transverse flute that you see in an orchestra today was developed by the great musician, inventor and mechanic Theobald Boehm about 1840. There have been improvements in his system from time to time, but nothing basically new. All the flute types of antiquity are still being played seriously somewhere today on this earth. Flute systems that predate the 1840 Boehm are still made in Pakistan. The lowly pipes of pan are still played by virtuosos who appear in black tie and tails in front of symphony orchestras in Hungary and Romania.



Beautiful Sounds From Stringed Folk Instruments

Susan and David Marks of Winsted Conn. are makers of stringed instruments of the type usually associated with folk music in many different countries.

They call their firm Folkcraft Instruments and occupy a tiny factory and salesroom in this northern Conn. town. To make themselves known outside their local area the couple exhibit and perform on their instruments at important art shows and folk festivals. The Kutztown Folk Festival is the most important of these festivals, and the couple is here and delighted to share



Right to left: Mandolin, Dulcimer and African Kalimba, made by the Marks.

their talent with you.

In 1974 David Marks was a teacher in Lyndonville, Vermont. He began making dulcimers in the basement of his home. Starting with a radial saw he built kits that could easily be assembled by his students for themselves. As the market developed for his dulcimers and dulcimer kits, he began to produce them commercially and branched out to include other folk instruments. David had to make a choice to continue teaching or to change over and become a full time instrument maker. He chose the latter. He also had to make another choice. Business had expanded and the couple needed larger quarters nearer to their market. They chose Winsted. They had a little celebration on opening night and invited all interested members of the community to attend.

In addition to Dulcimers the couple makes African Kalimbas, Irish Harps, Mandolins, Psalteries, Banjos, and Hammered Dulcimers. The instruments come in both finished and kit form. The latter requires simple tools and very little time or skill.

The Appalachian Mountain Dulcimer is admittedly their most popular product. Almost everyone wants to learn to play one. It is possible to play simple tunes by ear in just a few minutes. Susan tells me that she can teach anyone to play the instrument in just 10 minutes. Of course practice makes perfect, as it does with any musical instrument, and new skills can be acquired as the person plays. Many books and records are available to help you gain your skill on the dulcimer.

The Appalachian Mountain Dulcimer was probably popularized by folk singer Jean Ritchie in the 1950s and 60s. Miss Ritchie was born in the Appalachian Mountains and grew up in a household where folk songs



The Appalachian Mountain girls grew up singing to the music of the Dulcimer.



were sung all the time. She learned hundreds of old tunes from her family who in turn learned them from earlier generations in the family. The Appalachians were settled early in the history of this country by hardy English folk. They brought their own Elizabethan music with them. The mountains of eastern Kentucky soon isolated them from the rest of the country. There were no roads. Midwives climbed high trails on horseback to help deliver babies. In this isolated setting the people were called hillbillies. They entertained themselves with their own antique music and customs. The area was a goldmine for folklorists of every description. This all came to a crashing end with the development of radio in the 1920s and 30s. Radio brought commercial hillbilly or country and western music to the area where it was embraced immediately by the people. The beautiful Elizabethan music is gone and replaced by Elvis Presley and similar performers.

If you get yourself a dulcimer and accompany yourself and sing Greensleeves, you will be coming close to the old ways, and you will bring great satisfaction to yourself.

It is said that Jazz is the only truly American musical art form. Perhaps Appalachian music can run a close second even though it was transplanted from England. Just think of the melodies of such Appalachian tunes as *Black Is The Color Of My True Love's Hair* or *I Wonder As I Wander*. These are just two. There are hundreds more for you to savor if you are inclined towards that sort of beauty.

The Celtic or Irish Harp as made by the Marks couple is distinguished by the fact it is small and can be played while being held in the lap of the player. Harps that we see in orchestras are large and must sit on the

floor. Although there are more pennywhistles in Ireland, the harp is the national instrument of the country like the bagpipes are to Scotland. One can travel very little in Ireland without seeing a harp or a picture of one. Beautiful young ladies with long flowing hair accompany themselves on the harp while they sing. This writer has been to Ireland and has yet to see a lady harp player over 30 years old. Perhaps they retire young. The harp inspires patriotism as do the bagpipes of Scotland and England. A famous battle between rival Irish Kings in the 9th century A.D. is said to have had 5000 harpers in attendance to urge on the festivities.

The mandolin as made by the Marks family will be demonstrated for you. The mandolin is unique in that it has found its place as both a folk instrument and a classical instrument. The famous composer/violinist Nicolo Paganini started his musical life as a mandolin player. Folk musicians like the mandolin because of its twangy sound. The instrument is double strung. That is two strings are tuned to the same note. A slight musical interference between the two causes the twang.

The African Kalimba is a small hand held, harp-like instrument. Instead of strings it has stiff prongs that are tuned to a major scale and can be plucked with the two thumbs as it is held in the palms of the two hands.

You can put on a spectacular show if you own and can play a Hammered Dulcimer. It is completely different from the Appalachian Mountain Dulcimer described earlier in this article. The hammered dulcimer is a large trapezoidal shaped instrument with many hand tuned strings. It is not plucked. It is played by hitting the strings with two mallets. Sound familiar? This is the basic principle of the piano. All that is missing is the keyboard, and a large amount of sounding board. Early development of the hammered dulcimer goes back to Arabic Peoples. I first encountered the instrument in the 1930s under another name—the Cembalon—which is used in Hungarian Gypsy music. The Hammered Dulcimer seems to have found a place in string bands that play English/Irish music perhaps because few people play Hungarian music in America today.

The Psaltery is another ancient instrument made by Susan and David Marks. The Psaltery like the Hammered Dulcimer is a flat instrument with many tuned strings. It is smaller than the Hammered Dulcimer, and the basic difference is that the strings are plucked instead of hit with mallets. Sound familiar again? This is the basic principle of the Harpsichord. All that is missing is the keyboard and the heavy sounding board.

A folk instrument is simple and is usually played by ordinary people without expensive, exhaustive lessons and practicing. Results are usually immediate. The knowledge of how to play a folk instrument usually passes from father to son or friend to friend without having to learn to read music. You play what is in your heart. This is the way Susan and David Marks will teach you.

PUPPETS- Fun at the Festival



by
Brenda Hanna

Have you ever seen a scarecrow blow bubbles? Spiders hatch from an egg? Cow, ducks, and horses actually sing "Old MacDonald Had a Farm?" Impossible? Not if you visit the puppet show at the Kutztown Folk Festival. Children of all ages, 1 to 100, watch as the puppets perform their antics four times a day for the festival crowds. There's always lots of fun. No one just "watches" the puppets without getting involved—perhaps in a countdown, sing-along or clapping to "Turkey in the Straw" as the puppets perform their square dancing.

Puppets are not new as a form of entertainment. Historical evidence proves that puppets are as old as civilization itself, for in the tombs of ancient Greeks have been found terra-cotta dolls with articulated limbs and similar figures with control rods attached to their heads. There are also many references to puppets in the works of classical writers such as Aristotle, Plato and Aphileus.

Down through the years puppets were enjoyed throughout the world differing only in national characteristics. Those of the Orient were gentle, loving and rarely played jokes on their comrades. European puppets were more realistic, satirical and very practical.

Puppets made their way to the English Colonies in 1742 with the first recorded puppet show held at the Coach and Horses, an inn behind the State House in Philadelphia. These early settlers welcomed the traveling puppeteers as it presented an opportunity to gather and relax to watch as the puppets poked fun at human situations. Punch and Judy were among the first puppets to arrive and their universal humor made an instant hit wherever they performed.

Whereas the puppets which came from Europe were presented for mere entertainment those already in America were used by the Indians for religious ceremonies. They were simply made of wood, cloth, and fur with articulated limbs. The puppets usually represented such awesome things as a spirit in human form and were manipulated by the medicine man.

Puppets that are used today classify themselves into four main groups:

1. The string puppet or marionette is a figure worked by strings or wires from above.
2. The rod puppet is a fully jointed figure supported by a rod into the body and it is worked from below.
3. The shadow puppet is a flat figure held between a translucent screen and a strong light to produce a sharp silhouette. It is manipulated by thin rods.

*The author holding Old McDonald,
one of her favorite puppets.*





The children, and adults, get involved with the puppet performances.

4. The glove or hand puppet has a soft body with a solid head or workable mouth. It is worked from below since the human hand is its source of movement.

Although a puppet will fall into one of these main groups, there are simpler versions that can be made. Children love to create and they have imagination, the most important element in designing a puppet. Of course, consideration of the age and size of the child would influence the choice of the puppet to be used. Characters can be created from an amazing assortment of materials right in your home—paper, buttons, cloth, cardboard, string, stockings, paperbags and innumerable other things.

Suggest to your child that he make a character out of a paper bag, match box or stocking. Supply crayons, scissors, glue and scraps of paper or cloth. Watch as his imagination creates a character and encourage your child to develop a personality for his puppet. Engage in pretend conversations with his new creation.

A simple and effective stage can be made from a small box or a sheet stretched across a doorway. An ideal stage can be made from a furniture box or refrigerator carton. Perhaps a coat of paint and curtains could be added.

By now your child is ready to relax and enjoy his puppet. Suggested stories for shows would include: fairy tales, everyday situations your child is familiar with, or anything that leads to an exchange of emotions and attitudes. Your child will content himself for hours but remember that an audience and applause are sometimes needed for a good puppeteer to fulfill his potential.

My interest in puppets began ten years ago with my children. Being an art teacher I knew that puppetry gives a child a form of self expression and a wide field of activities. After searching the stores for a good durable puppet, I decided to make my own. The type of puppet I chose to create was the hand puppet with a



The stubborn donkey.

workable mouth, since it is the easiest to manipulate. It didn't take long before my friends started asking me to make puppets for their children and soon my hobby skyrocketed into a business. I asked my mother, Mary Carl, of Elizabethtown, to join my endeavor and in 1973 we received our final approval on our trademark "Furry Friends."

We started with a few basic patterns but as our craft grew so did our creativity and we presently have forty-five different furry creatures. The fabrics we use in making the puppets are very important. We spend a lot of time searching for just the right "look" for the racoon's tail or a lion's mane. All the materials are washable including the vinyl mouth which is the most used part of a puppet. Buttons for eyes and noses are selected with care to get that whimsical look to the characters. With the scraps of fur left over, we create finger puppets and beanbags. Tiny mice, bunnies, cats, dogs, birds and even horses are sewn up and sometimes dressed for little fingers to enjoy.



The dignified camel.



The puppet performers.



The people behind the scene.

With the renewed interest in puppets in recent years, due to television and the Muppet Show, more and more teachers are using this happy medium in schools, churches, and day care centers. We came to realize there is a need for a large professional type puppet that can be used before a large group.

When we design a special puppet we like to know something of the role the puppet will play. Many times a puppeteer will send along a script for us to read so we will come to "know" the character of the puppet we are designing. Some puppets tend to develop personalities of their own as we demonstrate them. Our camel is always dignified and elegant; the duck, very excited, high strung and usually talks too much. Our worm says he hates girls, snow and presents, but underneath has a heart of gold.

It was a natural transition for us to begin presenting puppet shows and have fun with some of the personalities we had created. By now, three generations are involved with Furry Friends. My father, Donald Carl, built our stage and helps continuously with props and equipment. My husband, Ed, and children, Eddie and

Beth, do a terrific job assisting me in the writing and taping of the shows. They have all developed fantastic character voices. My mother and I do the sewing and designing of the puppets while trying to focus our attention on innovative and creative ideas. The entire family has become accomplished puppeteers.

Our farmer, Old MacDonalD loves to come to the Kutztown Folk Festival and bring all his animals. Pork, the pig usually fakes the measles since he heard about the butchering done at the festival and Matilda, the hen, will not go near the Feather and Fowl Lore Tent. Our lamb looks forward to having her "hair" done at the festival and the field mice come for the square dancing. Yes, I am still talking about puppets but to us, the puppeteers, they are "alive." So if you are young or just young at heart, be sure to stop in to see the show at the puppet lore tent at the festival. We'd love to talk with you and demonstrate our many puppets.

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Your children will love to make their own puppets - the materials are right in your home.



Sock Puppet



Wooden Spoon Puppet



Paper Bag Puppet

WINDSOR CHAIR MAKER



TIFFANY LAMPS



WOODTURNING LORE

BRONZE JEWELRY

FRAKTUR



PYROGRAPHY



LEATHER WORKER

PIPE MAKER

Festival Focus



LADDERBACK CHAIR MAKING



TOLEWARE PAINTING



PA. DUTCH EMBROIDERY



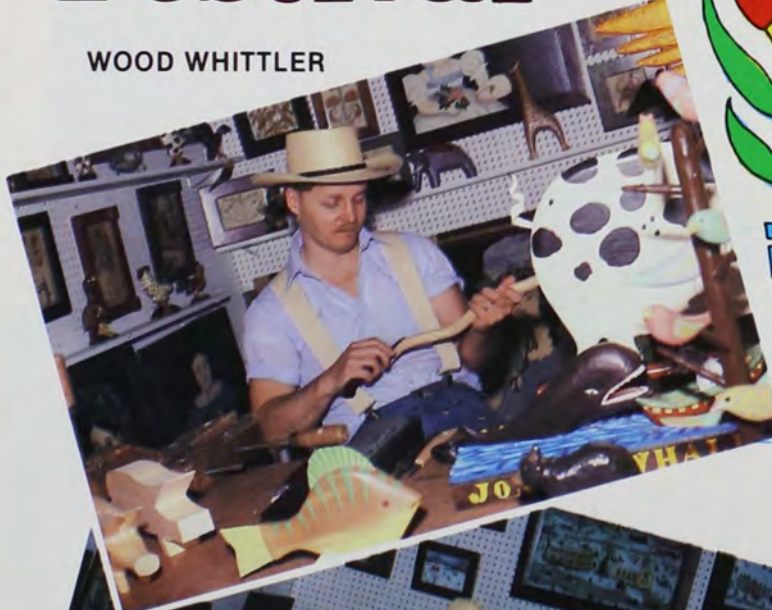
BEE KEEPING LORE



Festival

Focus

WOOD WHITTLER



POTTERY MAKING



REVERSE PAINTING ON GLASS



THE COUNTRY KITCHEN



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 — ANTIQUES AND COLLECTABLES

Folk Festival participants from the Antiques Building display and explain their wares in a program hosted by Lamar Bumbaugh.

12:30 P.M. — METAL CRAFTSMEN

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

1:00 P.M. — DECORATIVE PENNSYLVANIA DUTCH FOLK ART

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

1:30 P.M. — "PLAIN" PENNSYLVANIA

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

2:00 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.

2:30 P.M. — SNAKE LORE

Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture. Narrated by the famous Professor Phares Hertzog.

3:00 P.M. — FOLK MUSIC

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

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. — 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.

4:30 P.M. — FARM AND HOME HANDICRAFTS

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

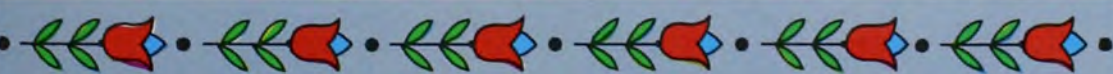
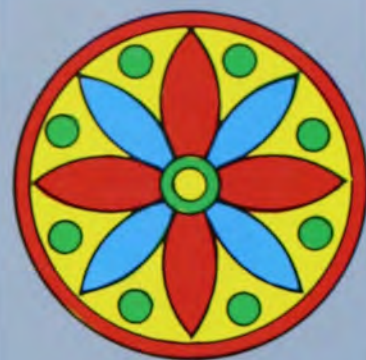
5:00 P.M. — QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY

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.

See map on back page.



URSINUS COLLEGE STUDIES

AT THE KUTZTOWN FOLK FESTIVAL

The Pennsylvania Folklife Society is greatly honored to host a Pennsylvania German Program course, which is given concurrently with our 33rd Annual Kutztown Folk Festival.

This year will mark the eighth 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 German Program course, which is only one of the numerous Pennsylvania German Program offerings at Ursinus College during its summer sessions.

P.G.P. 431 — PENNSYLVANIA DEITSCH IN SPRICHWERDTA — Marie K. Graeff

This course will explore familiar sayings and aphorisms in popular speech as expressed in everyday terms. Students will be shown images and comparisons along with explanations of the words themselves in the regional tongue. The course will include citations from familiar references. (One semester hour credit).

See map on back page.

KUTZTOWN FOLK FESTIVAL



GEN. JACKSON

THE WEDDING

1 ON THE MAIN STAGE

- ★ 11:00 A.M.
 - HEIDELBERG POLKA BAND
Directed by James K. Beard.
- ★ 11:30 A.M.
 - FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL
Hosted by Jane Stinsmen.
- ★ 12:00 NOON
 - PAGEANT OF THE PLAIN PEOPLE
(An introduction to the Amish and Mennonites)
 - QUESTION and ANSWER PERIOD
 - TWO SHORT PLAYS
By Merle Good
 - "NICE LITTLE SANFORD and FUSSY LITTLE PEGGY"
 - "BACKWARD NATE BEILER"
- ★ 1:00 P.M.
 - MUSIC AND SONGS
By Leroy Heffentrager and His Dutch Band.
 - PENNSYLVANIA DUTCH HUMOR
By Mel Horst
- ★ 2:30 P.M.
 - REFER TO 12:00 NOON PROGRAM
- ★ 3:30 P.M.
 - COUNTRY AUCTION
Veteran Auctioneer, Carl C. Groff, sells a variety of articles from the Pennsylvania Dutch Country.
- ★ 5:00 P.M.
 - PENNSYLVANIA DUTCH FOLK MUSIC AND SONGS
By Leroy Heffentrager and His Dutch Band with Keith Brintzenhoff and Darlene Weinstein.

NUMBERS ARE KEYS TO MAP ON BACK COVER

2 SEMINAR STAGE
See Page 23



3 URSINUS COLLEGE STUDIES

4 FESTIVAL PROGRAMS



9 PENNSYLVANIA RIFLE SHOOTING

Place: Rear of Gunsmith's Tent
Time: On the hour
Gunsmith demonstrates the loading and firing of a Pennsylvania (Kentucky) flint-lock rifle.



15 CHILDREN'S GAMES

Place: Hay Wagon
Time: 11:00 A.M. to 5:00 P.M.
Children under twelve years old are invited to join in the playing of traditional Pennsylvania Dutch children's games.

IS AT THE 33rd Annual Pennsylvania Dutch

REFER TO MAP ON BACK COVER FOR LOCATIONS

Festival

July 3·4·5·6·7·8·9·10·11, 1982

Daytime Gatherings 9 a.m. to 5 p.m.



5 FOWL and FEATHER LORE

Place: Fowl & Feather Lore Tent
Time: On the Hour
Old time methods of preparing chickens for cooking.



6 SQUARE DANCING, JIGGING AND HOEDOWNING

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: 6:00 P.M. TO 7:00 P.M.



7 HORSESHOEING

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

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



8 CHILDREN'S PUPPET SHOW

Place: Puppet Lore Stage
Time: 10:30 A.M., 12:30 P.M., 2:30 P.M., 4:30 P.M.
Pennsylvania Dutch puppets perform for young and old.



10 QUILTING

Place: Quilt Building
Time: 9:00 A.M. to 7:00 P.M.
Pennsylvania Dutch ladies demonstrate the art of quilting. All quilts on display are for sale.



11 METAL CASTING IN SAND

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

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



12 GARDEN TOURS

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

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



13 AMISH LIFE

Place: Amish Life Tent
Time: On the Hour

A documentary film on the life of the Amish.



14 SCHOOL

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

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



6 AMISH WEDDING

Place: Big Green Chair
Time: 12:00 NOON & 4:00 P.M.
There is an enactment of the wedding of Jonathan Beiler and Annie Fisher.



17 HANGING

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

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



18 COUNTRY KITCHEN

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

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



19 CHURCH

Place: Old Oley Union Church & Cemetery
Time: 9:00 A.M. to 7:00 P.M.

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



20 BUTCHERING

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

Demonstration of hog-butchering includes the making of ponhows and sausage.



Quilts

In 1982, the Pennsylvania Folklife Society will sponsor the Eighteenth Annual Quilting Contest during the Thirty-Third Annual Kutztown Folk Festival. The contest was created to help preserve the American art of quilting, which, at that time, was slowly dying out. That first contest attracted fewer than two hundred quilts; today, nearly sixteen hundred quilts are entered. We award prize ribbons and money to forty of the best quilts and offer all the quilts for sale. The entrants set the prices for their quilts before the judging takes place and their chosen price remains in effect at all times. If the quilt is sold, the entrants receive the money; if it is not sold, the quilt is returned. The Quilt Building at the Kutztown Folk Festival offers the world's best selection of hand-quilted quilts. The best part is that you do not have to buy to see these beauties, everyone is welcome to just come, look, and ask questions. The Quilt Building is open from 9:00 A.M. until 7:00 P.M., each day during the Kutztown Folk Festival.

18th Annual Quilting Contest





QUILTS



Festival Focus

SHEEPSKIN STITCHERY

WHEAT WEAVING



STRAW HAT PAINTER



WOODWORKING LORE

CARRIAGE MAKER

POST HOLE DRILLING



HERB & DRIED FLOWERS LORE



ANTIQUES

The Kutztown Folk Festival's

CALICO



SEAMSTRESSES



by Gail M.
Hartmann

Those brightly colored, small prints that the world knows as calico fabrics paint the Folk Festival Grounds with lively colors. They can be found everywhere. You may buy the fabric by the yard in the Calico Corner, which is located just outside the Quilt Building. You will find bonnets and hats made from the pretty fabrics in several locations around the Festival grounds.

Of course, the bright color calico fabrics are most popular with the Pennsylvania Dutch quilt makers, so that about one-half of our quilts contain at least some of the fabric. However, at four stands on the Festival Grounds, you will find nothing but calico used to make almost everything you can imagine.

We will start our tour of the calico stands in the Craft Stalls. In Stall Number 27, you will find Marilyn Wilson. She lives in Kutztown, where she also has a fabric shop. Her speciality is quilted items. Everything from potholders to wall hangings is available. Cathedral window potholders are one of her most popular items; the star ones are perhaps the most beautiful. I am sure that few people who take them home plan to use them except as decorations for their kitchens. Marilyn also makes cloth dolls which are dressed in calico outfits. She also carries handmade calico Christmas decorations which would brighten anyone's holiday. I am sure that Marilyn would be happy to talk with you and show you her beautiful things. Please visit her in Craft Stall Number 27.



Marilyn Wilson Bast makes calico items that are sure to brighten the life of anyone.





Fran Meixell specializes in calico dolls and animals, the children love her handicraft.

While you are in the Craft Stalls, you will also want to visit Fran Meixell, who is located in Stall Number 43. Her speciality is cloth dolls and animals. When you look into her stand, you move into a children's wonderland. She has a doll or animal to touch everyone's heart. Fran makes both boy and girl dolls and each is dressed with beautifully made clothing. She also has chickens and roosters to hold open doors. You would not want to eat this calico poultry, since they are filled with stones, so that it will make a better doorstep. Fran has also created an entire barnyard of fanciful calico animals. I am sure that every member of the family will enjoy her stand. Please go to see Fran in Craft Stall Number 43.

Our next stop on our calico journey through the Kutztown Folk Festival is the Arts & Crafts Building I.

The traditional, handmade Pa. Dutch bonnets are one of the many colorful calico crafts available at the Festival.



Edna Bertollette loves strawberry items, as well as many other decorative and useful pieces.

In this building, you will find Edna Bertollette, whose speciality is strawberries. This lady, "who was born with a needle already in her hand," creates strawberries from all sorts of fabrics and for all sorts of uses. Other creations, which are not actually strawberries, are often made with strawberry-printed fabric. Christmas must be a special time of year for Edna, because her Christmas decorations would light up any house during the holiday season. Ornaments for the tree, wreaths for the door, and other calico items which can be given as gifts to friends abound in her stand. Calico fruits and vegetables for your autumn table arrangements fill several calico baskets. I know that Edna would be glad to answer any questions that you might have, so be sure to visit her stand in the Arts & Crafts Building I, where you will find Edna working at her antique electric sewing machine.



"Trying on", the beautiful bonnets, is a favorite female activity at the Festival.



Joyce Rickenbach has an old unique sewing machine that helps her sew her beautiful wrap-around skirts, childrens clothing and calico fruit.

The final stop on our calico tour is the Arts & Crafts Building II, where you will find Joyce Rickenbach. Joyce, as well as our other calico seamstresses, works all year to prepare for the Kutztown Folk Festival. When you enter her stand, you will enter a world of custom-made calico clothing. Her most popular item is the reversible wrap-around skirt. However, Joyce also carries a full line of infant and toddler clothing as well as several other items of adult apparel. She also has beautiful calico vegetables which are great to look at but not to eat. You will find Joyce pumping away at her treddle sewing machine in her stand in the Arts & Crafts Building II. Please stop and visit with her; I am sure that you will enjoy your stay.

The Kutztown Folk Festival is alive with the color and beauty of the Pennsylvania Dutch way-of-life. Especially in their choice of the brightly-colored calico fabrics do Pennsylvania Dutch seamstresses express their joy of living. You will find this fabric and this joy not only in the stands of our calico seamstresses but throughout the Kutztown Folk Festival. We hope that you enjoy your visit with us.



Colorful calico items are available — all hand-crafted and made with loving care.



summer drinks of the Pennsylvania Dutch

by Richard H. Shaner

Most hospitable of all people in America, the Penna. Dutch are sociable, fun-loving souls who enjoy having company and sharing food, drink and good times. Never quite indulging in drink as popular as our forebearers' Oktoberfest and beer gardens, they nevertheless cultivated their own American style "shindigs" and social events which are distinctively Americana.

To understand their divided interest in non-alcoholic and alcoholic drinks one must consider that the Penna. Dutch are religiously divided in temperament about spirits. Thus the Pennsylvania Dutch culture is tremendously different from Continental Europe. Although not prohibitionistic in nature, those Dutch who



The Old Birch Beer Distillery is always an interesting feature of the Festival.

have abstained from alcohol have developed a number of regional drinks which more than satisfy their temperament and moods.

The most ancient of all drinks created by the Dutch is *Essich Schling*, a vinegar and sugar water drink used by field hands during the hot hay and grain harvests. This drink with its sweet and sour flavor allows one to satisfy one's thirst without over indulging.

Obviously, tea was in plentiful supply and was very common at every summer dinner. It was also dried and stored in large quantities for year long use.

As a student at Kutztown's state college, I was confronted by a Penna. Dutch professor who needed a large old-style ceramic pouring pitcher which would allow her iced tea to maintain a cooler temperature on the dinner table than did the modern ones. Such a quantity of cold tea was part of the older custom but could not be provided for by modern day manufactured vessels.



However, if it is a sweet and cooling drink you're looking for, it has to be one of the native iced teas. On every farm and almost any waterway can be found native blue balsam, white balsam and spearmint tea. Collected in the early spring and summer months, before going into seed, these teas can be blended to provide any combination of flavors. Most often simply referred to as "mint" tea, the most popular and sweetest is blue balsam.

The men at the Distillery are always ready to tap the visitors a glass of cold Birch Beer.

Citrus was a much sought after luxury for inland Dutch families and no Christmas would be complete without oranges, lemons, and limes. When it came to lemonade however, this was served on only the most auspicious occasions such as hot Sunday afternoons when the pastor came to call, or for more cordial social events.

Without exception though, the number one fruit of the Dutch is the apple. Apples were of so many varieties you would have thought we invented them. Almost every region of Dutch Pennsylvania had its own specialty apples, some of which were from graftings made from Colonial times. Cider was thus not the same in every territory, and there were several variations of blends.

Here at the Folk Festival the Stoudt Orchards at R. D. 1, Shartlesville, provide the tourists with fresh cider made from storage apples. Apples squeezed by the ton almost every day are: Yellow Delicious, Red Delicious, Winesap, and Rome. An old favorite, Yellow Delicious apples, are very juicy and provide an excellent cider.

Of course old timers cannot bring up cider pressing without recalling those cold winter months when the water froze in the barrels and they broke thru to sip the more potent alcohol below. A unique mystery to me comes from the 1700 ledgers of the Oley Forge in Berks County where they list shipping to Philadelphia "cider twice?" The numerous preferences, and recipes for preparing cider are without end.



A refreshing glass of Old Fashioned Sarsaparilla is available at the Huckster wagon.

An ice cold, tasty glass of Sweet Cider is always a Pa. Dutch favorite.





A cooling drink of Pa. Dutch Birch Beer is served at the Old Covered Wagon.

Last but not least are the wide range of fermented drinks such as Root Beer, Birch Beer, Ginger Beer and Sarsaparilla and whatever you are brave enough to bottle. Non-alcoholic, these drinks call for the use of yeast and warm spring and summer days. The basic danger in this process is that one does not bottle the yeast-worked beverage before it has fully "worked." There is hardly a Dutchman that cannot recall the sound of homemade root and birch beer bottles blowing-up in the cellar from the warm temperatures. But, on the other hand, the yeasty, mouth watering flavor of these soft-drink brews were worth the risk.

One Dutchman in Rockland Township said that after making an unusually large batch of root beer, which they left too long in the cold cellar, the bottles were blowing up so fast they feared the glass would break the door down!

Made more stable today, these brews are no longer a hazzard. Here in Kutztown, Pa. the old soft drink company on Whiteoak Street has been making soft drink "beers" since 1928.

Berks County is one of America's leading producers of sweet birch oil, which is a winter industry. Late in the fall and all winter long, trucks from the oil mills harvest the sweet birch trees and distill their bark in deep copper lined steamed vats.

The oil is then skimmed from the "milk" and placed in containers to be sold to manufacturers. This native industry has been operating since Colonial days.

A smile is served with the glass, at the Fresh Orange Juice Stand.



The Folk Festival's LACE-MAKER

The big stone house on the "bad corner" at the Eagle Museum is, as usual, a hub-bub of activity. At the center of all this activity is my mother, Neeltje Wentink Hain: spinner, weaver, and lace-maker. She sits at one of the two looms in her large, cozy kitchen. The steady thump-thump of the loom is accompanied by the hiss of the teakettle on the old cookstove. Dinny, her 20 year old Siamese cat, glares balefully at me from her position atop one of Mama's lace "pillows." I remove Dinny and make a feeble attempt to rearrange the dozens of fragile wooden bobbins. A partially-finished smocked dress for my little girl lies across the arm of



Neeltje Hain's fingers fly as she demonstrates the art of lace-making.



Her beautiful handmade lace is available at the Festival.



by
*Lysbeth
W. Clark*

my mother's chair; an embroidery project spills out of the basket on the floor. A few spinning wheels scattered here and there complete the picture.

My mother is, and has always been, a very busy woman. There are always numerous projects underway. On her several looms she produces a wide variety of woven goods, ranging from traditional colonial coverlets, runners and placemats, to contemporary room dividers and wall hangings.

This versatility also invades my mother's tent at the Kutztown Folk Festival, where she has been demonstrating the fine art of lacemaking for more than a decade. Her nimble fingers and great manual dexterity facilitate picking up two bobbins in each hand and inter-

locking the thread in a predetermined pattern. Wearing a cap and dress adorned with her own lace, she works rapidly and seemingly effortlessly, all the while chatting with the steady stream of Festival visitors. She usually works on a specially constructed dome-shaped cushion about 24 inches in diameter. In its hollow center a small roller stores the completed lace. Special patterns are developed by Neeltje, so that the motif may be repeated. In this way, she is able to duplicate and control the pattern, or to develop freely any idea that has aesthetic appeal.

People watching her work are interested, too, in the unusual collection of artifacts and accessories in her tent. Among them is an early lamp of one candle power whose light is magnified by three bulbous bottles. This was one of the early forms of illumination. Neeltje also has a display of bobbins which are hand-carved, or lathe-turned, and even some inlaid with pewter or silver.

As Festival visitors can observe, the making of delicate bobbin lace is primarily a weaving technique. Numerous pairs of wooden bobbins are wound with fine linen thread and then intertwined and woven back and forth, without knots, according to the pattern. Neeltje's lace-making repertoire runs the gamut from the traditional lace of Church linens and my sister's wedding tiara to modernistic lace pictures, wall hangings and lampshades.

The techniques of bobbin lace can be traced all the way back to the Egypt of the Pharaohs. It reached the peak of its popularity in England during the reigns of Elizabeth I and Charles II, as evidenced by the huge layered collars of lace worn by noblemen and commoners alike. The art of lace-making flourished in other European countries as well during this time. Very little lace-making, however, was done by the earliest American colonists, who of necessity, concentrated on the survival crafts such as spinning and weaving. As the Americans slowly became more affluent, they once again desired more ornamentation on their clothes, and as a result, lace-making saw a small revival,—primarily in and around towns such as Philadelphia, Boston, and Williamsburg. With the advent

An aunt, in Holland, taught Mrs. Hain the intricacies of lace-making. A special dome shaped cushion, bobbins wound with linen thread and skillful fingers produce the delicate lace.



Neeltje demonstrates her versatility on the spinning wheel and loom, brought with her from Holland.

of the machine age and industrialization, however, many handcrafts were abandoned, and the art of lace-making all but died out in this country.


In the process of earning a college degree in Industrial Textiles in her native Holland, my mother also naturally studied the earliest techniques of textile production, as the huge mechanized industrial power looms operate on the same basic principles as the old hand looms. It was at this point that my mother acquired her first loom and spinning wheel. An elderly aunt further encouraged this interest in handcrafts by giving Mama her collection of hand-carved lace bobbins and teaching her the intricacies of lace-making.

When my mother came to this country in the fall of 1939, she brought her loom, spinning wheel, and lace-making equipment with her. During the years that Mama worked in the textile industry, she maintained her interest in handcrafts at home. Finally, seeking a more rewarding career and a creative outlet, she accepted a position as a teacher of arts and crafts at a private school in New Hampshire. Here Mama was in her element, as she found working with young people artistically stimulating. Following her retirement, she returned to Reading, Pa., and immediately became involved in selecting equipment and writing the curriculum for the Industrial Textiles program to be offered at the new Berks County Vo-Tech School. She taught the course herself that first year, as well as teaching the sewing and tailoring courses in the Adult Education Night Program.

Mama then officially retired again and moved to Lancaster in order to keep an eye on the way her grandchildren were being raised. Did I say retire? Still a powerhouse of energy and exuberance, my mother can be found holding forth from behind the colonial weaving loom at the Witmer Folkcraft Museum, or regaling thousands of tourists with funny stories each summer at the Kutztown Folk Festival as she works away on her lace-making.

I think Mama's doctor summed it up best when he told her recently, "You live like one possessed, but you seem to thrive on it!"

THE COUNTRY CEMETERY!



by Theodore
W. Jentsch



Connection Between Past and Present

Some time ago there was an intriguing series of programs on the Public Television Network entitled "Connections." Each program helped us understand a modern technological development by tracing its connections through the years, to its origin in mankind's more primitive attempts to control the world in which he lives. The modern computer, for example, was traced to its origin in a simple cogged wheel which medieval monks invented to awaken them each day for morning prayer.

The point of this series of programs was that one can fully understand and appreciate the *present* only by recalling the *past*. And isn't that really the point and purpose of our Kutztown Folk Festival? To provide a bridge with yesterday in order to better appreciate today—to give continuity between past and present through demonstrations, Seminar Stage presentations and the work of craftspeople—to help us appreciate today by allowing us a fleeting touch with the past.



*The Old Oley
Union Church and
Cemetery at the
Kutztown Folk
Festival.*



Falkner Swamp Church and Cemetery near Gilbertsville, Pa., site of the first German Reformed Holy Communion in Pennsylvania (1725).

And right there at the upper end of the Commons is a powerful symbol of this bridge between past and present—the Old Oley Union Church and its cemetery: the church, a lively reminder of a spiritual force which binds all generations in its grasp, and the cemetery, a grassy refuge whose gravestones bear silent record of those who created and nurtured our culture.

Here lies Christoph Scheffey, model for Archibald Willard's "fifer", in his painting of "The Spirit of '76".



I believe that part of the dislocation in our modern mobile urban society is due to our loss of a sense of continuity with the past. Take, for example, our urban burial practices. We bury our dead in public cemeteries, pay a fee to have the plot cared for, arrange with a florist to have a basket put on the grave annually and then move on to our next job in a new location and seldom, if ever, visit the cemetery again. It's all a rather brisk business arrangement with people who are essentially strangers to us. Something to be gotten over and done with. We would prefer not to have the past intrude on our present.

That's not the way it works out in the country. Every rural church has its own cemetery and people coming to worship on Sunday can't help but be reminded of their heritage, both personal and political, as they walk through the cemetery to the church door. The past and the present are fused and in this fusion the present can be better understood and appreciated.

The haunting sounds of Revolutionary War music, if you listen closely enough, can be recaptured in the cemetery of the old FALKNER SWAMP CHURCH near Gilbertsville. For in the cemetery of this church, the site of the first Holy Communion celebrated in Pennsylvania in the German Reformed tradition (1725), lie the remains of Christoph Scheffey who was the model for the fife player in Archibald Willard's famous painting of a Revolutionary War fife and drum trio, "The Spirit of '76."





Huff's Union Church, dates back to the early 1700's . The German Reformed (U.C.C.) and Lutherans use the church on alternate Sundays.

Dating from the early 1700's the cemetery of HUFF'S UNION CHURCH provides an interesting slice through time. Up until three years ago there were still several wooden grave markers existing, quite illegible to be sure, but also quite evocative of conjecture. What pioneer victims of Indian raids lay beneath them? And those rough field stones with faint scratches on them. Do they mark the final resting place for Indian or settler? The predominance of youthful death dates in the older portion of the cemetery and their relative absence in the newer portion attest to the advances of medical science. A study of the gravestones themselves reveal changes in both custom and technology. No longer is the trademark of the gravestone cutter (in Pennsylvania Dutch the "grabsteehacker") included following the inscription in this modern day of mass production. And note that most gravestones prior to



the early 1800's were made of brown or white sandstone soft enough to be cut with mallet and chisel. Then with improved tools and methods harder granite and marble were able to be more easily inscribed and so precipitated a change in the type of stone used, a boon to genealogists whose quest was often thwarted by the erosion of details on the old sandstone markers.



These old white marble tomb stones are showing the ravages of time.

Members of the MAXATAWNY UNION CHURCH worship only yards away from a number of Civil War graves and the Rev. Dr. George W. Richards a former president of both the Lancaster Theological Seminary and the Evangelical and Reformed denomination is buried here. There are also a number of unmarked graves in this cemetery as a portion of it was used and is still designated as the "potters field" for this vicinity.



The ornate monuments to the Huff family bear the stone cutters name, D.H. Schmoyer.





Most country churches are surrounded by the graves from our past.

The Maxatawny Union Church, with its tall slender spire, has been an inspiring part of the local skyline for many years.



who personally secured from William Penn's heirs the land grant of 40 acres to be used for church and school purposes by those sturdy German pioneers who helped tame the wilderness of the new world.

We hope the whole atmosphere of this Folk Festival, including the Old Oley Church and cemetery, will provide a connection for you—a connection with the past by which the present can be better understood and appreciated. But more than that. Perhaps this connection with the past can rekindle in us a dedication to those ideals which motivated our ancestors; pride of workmanship, allegiance to God and country, perseverance in face of difficulty, devotion to duty; virtues which our modern urban society needs to learn from the lessons of the past.

The cemetery of ZION'S CHURCH, WINDSOR CASTLE (where, by the way, I have my own plot close to the church door just to keep my eye on things!) provides a splendid example of the bridge between past and present. Here lies the remains of General Jeremiah Schappel who, during the War of 1812 with his regiment of Berks County soldiers, repelled the attempted landing of British troops following two days and nights bombardment of Fort McHenry. After the battle General Schappel was overheard to remark that....."they (the British) didn't like the smell of Berks County powder!" And you know, of course, that it was this bombardment, which he witnessed as a prisoner on a British warship in the harbor near the fort, that inspired Francis Scott Key to write the poem which later became our national anthem. In this cemetery also still stands the gravestone of Conrad Kerschner, born 1717 and died 1791,

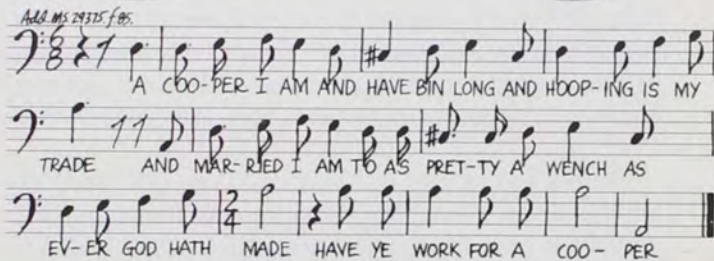
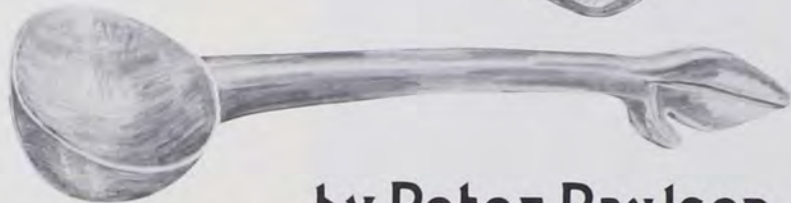
The Windsor Castle, Zion's Church cemetery holds the remains of Gen. Jeremiah Schappel who during the war of 1812, commanded the Berks County troops who repelled an attempted landing of the British at Fort McHenry.



The original grant of 40 acres was granted by the William Penn family.



COOPERING



by Peter Paulsen

Illustrations by the author

And so went the cooper's song of 18th century Europe.¹ You might ask, "Just what is a cooper?" Basically, the ambitious men that sang this song for centuries were the makers of wooden containers to hold goods needed in everyday life. Most people today do not realize that coopering was a prominent and essential trade of the past. Dry goods and liquids that are stored and transported in boxes and jars today, at one time were kept in wooden buckets, tubs, and containers of all sizes and shapes.

The origins of coopering are extremely vague but evidence illustrated in Egyptian tomb paintings indicate that straight sided wooden buckets bound with wooden hoops were made as early as 2690 B.C.² We can only imagine that prior to the Bronze age prehistoric man may have found the time to burn out the inside of an old tree trunk to use as a vessel in which to store his victuals. As tools and ideas developed through the iron age, these crude containers evolved into vessels described as barrels in the First Book of Kings of the Bible, and also described by the Greek historian Herodotus writing in the fifth century B.C.³

The earliest known examples of coopering we have today were preserved in the lake villages of Europe. In Holland, casks six to seven feet long and two to three feet in diameter, bound with wooden hoops, were used to protect the sides of wells, just as brick

work is today. These casks date from about 200 B.C. A number of pieces of wooden containers and one complete tub dating from the late iron age were found in a lake village near Glastonbury. Another early example from the iron age was a bucket excavated from a burial attributed to a Belgic tribe, the Catuvellavni, who settled mainly in Hertfordshire and Essex, Britain. These people used the bucket as a cremation urn and gave much importance to it.



The author uses his drawknife while holding the piece of wood with the "schnitzelbank".

A tenable hypothesis, based on sound evidence, might be made out for the case that a staved container, or barrel, was first constructed in districts where preservable drinks were brewed. They would be needed in the wine-growing areas where at harvest times, considerable quantities of drink were fermented.⁴ One is reminded of the words of Mendelssohn's Vintage Song,

On stave and hoop the long year through
 We worked with will and pleasure,
 and when the cask was firm and true,
 We pressed the vineyards treasure.⁵

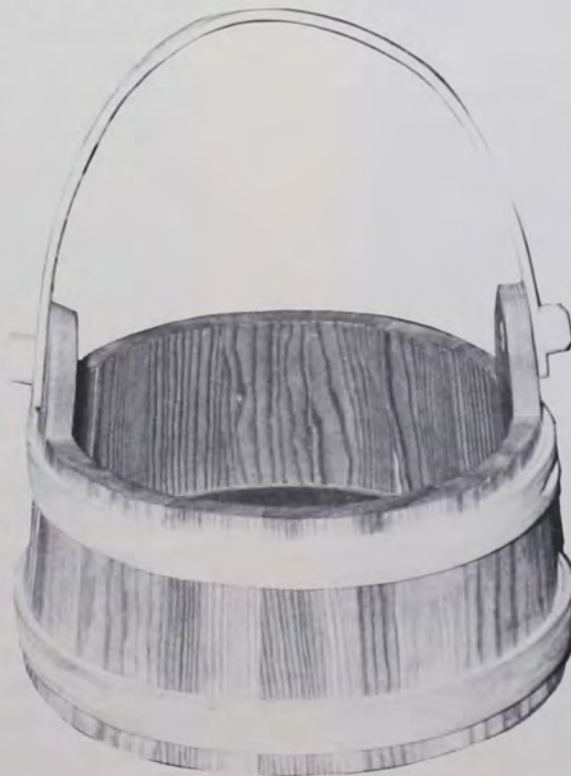
Gaius Plinius Secundus, the Roman historian, ignoring Herodotus, wrote that coopering had originated in the Alpine valleys and that the Gauls kept their beverages in wooden casks bound with hoops. Pliny wrote of the *viator doliarius* (cooper), the *viator vinarius* (wine cooper), the *doliarius* (a cooper of great casks) and the *viator* (a basket maker). A *dolium* was a great vessel, and if it were *doliaris* it was pot-bellied. A cupula was a maker of *cupa vel cuppa* (butts, pipes, or vats), and to

hoop a cask was called *vico*. A *testa* was a cask; a *cadus salsa mentarius*, a salting tub. *Cupae*, large empty vessels, were used, says Pliny the Younger, in order to bear up the hulls of ships when they were careened in order that their hulls could be scraped or repaired, the dry dock of the Roman era.⁶ The origin of the wood cooper is said to stem from the wine-makers of Illyria and Cisalpine Gaul, where the wine was stored in wooden vessels called *cupals*, and the maker of these vessels was called a *cuparius*. The middle low German word *küfer*, or *küper*, was derived from this, and similarly the English word 'cooper'.⁷

When our German fore-fathers began to emigrate to this country in the late 17th century they most surely included in their ranks men who could perform the everyday tasks needed for survival in virgin Pennsylvania. Housewrights, wheelwrights, blacksmiths, gunsmiths, leathersmiths, cabinet makers, farmers, basketmakers, and coopers. Bringing only the clothes on their backs and a tool chest they were pleased to find the Pennsylvania forest full of sound timber for their work. Shops were set up in each community and work began immediately on barrels, buckets, tubs, utensils, and countless wooden items needed by the ever growing households.

The coopering you will see at the Folk Festival employs the methods used in the seventeenth century. Many of the tools being original to that period and some which I have painstakingly reproduced as they are rarely seen today.

Coopering consists of three branches: White cooper (buckets, pails, tubs, churns, etc. used in households), Dry cooper (barrels, to hold dry goods — apples,



Left to right: Butter churn, shallow bucket with bail handle and covered container.



Bail handle bucket, tub showing iron construction hoop in place and straight sided barrel.



tobacco, gunpowder, etc.), Wet cooper (barrels to hold liquids — beer, wine, vinegar, whiskey, etc.) The work I do would be considered that of the white cooper, the oldest of the three branches.

All wood used in coopering, with the exception of hoop wood, must be air dried for at least one year. Split from logs in the winter or sawed into 1 inch boards and stacked in the loft of his shop, the cooper would try to have this year's and next year's supply on hand. This stave wood was usually whatever was readily available: pine, oak, cedar, cypress, etc.. Most of which could hold both liquids or dry goods. Dried staves are sawed to length and roughly beveled and tapered with an axe. Each stave is then jointed on a cooper's jointer, a five foot long wooden plane inverted and raised at one end. Through much practice and a keen eye, the cooper pushed the stave over the blade of the plane to the correct angle and bevel of the container he was making, being very careful not to slip and "bark" his knuckles on the blade or take too much wood off leaving a narrow stave. Temporarily putting these staves together to check the angles you will have a bottomless, faceted container. The set of jointed staves is then taken to the "schnitzelbank" or shaving horse. This is a foot operated clamp, holding each stave, leaving both hands free to use the hollow and backing drawknives. These knives carve the inside and outside curve of each stave eventually

making up the cylindrical shape of the container. All this carving and shaving is measured with the experienced skill of the master's eye. A young boy desiring to become a cooper would endure a seven year apprentice program: the first year learning the tools and methods of construction, and the next six years diligently practicing each step, constantly training his eyes to become accustomed to the tasks.

The container can now be set up with iron construction hoops and the inside surface shaved with a scorp to relieve any high spots. Next, the groove for the bottom is cut around the inside of the cylinder with a croze plane. The croze is a set of saw blades of a v-shaped blade mounted on a jig which when rested on the bottom of the container and pushed around it's inside slowly cuts a groove to the desired depth. The bottom is usually two or more pieces of wood butted and doweled together and cut slightly larger than the inside openings of the container. The edge of the bottom is beveled with a drawknife to fit snugly in the groove creating a water tight bond, again entirely judged by eye. In order to insert the bottom, the iron construction hoop is loosened slightly letting the staves fall apart enough to snap the bottom into its groove. The construction hoop is then repositioned to tighten the container again.

All wood used in coopering must be dry with the exception of the hoop wood. The hoop must be pliable enough to bend around the container yet strong



enough to withstand the outward pressure of the contents within the vessel, be it water, gunpowder or grain. These properties exist in only a few woods. Here in Pennsylvania white oak, hickory and occasionally red oak, were used with success. I cut a 6 inch to 10 inch clear, straight white oak tree just prior to the time I will use it. The wood must be green with sap or as I have heard "the birds should still be singing in it". Patience and an experienced eye usually pick out a good hoop tree. Many a young apprentice or farm boy looking for spending money would cut hoop wood for the cooper. The charcoal burners of the Pennsylvania forest might come across tall, straight trees to set aside for their next trip to town. If a cooper accumulated a large supply of hoop wood, a nearby mill pond or stream would keep it soaked "green" until needed. A hoop log is split in half, quartered, and the heartwood removed leaving only the outer sap wood of each quarter. Using a maul and froe, 1 inch to 1½ inch by ¼ inch, strips are split and dressed on the shaving horse to just the right thickness. The hoop is then bent around the container and marked for the notch that will hold it together. I use an ancient and very clever buttonhole notch created by an anonymous cooper 300 years ago. The hoop is twisted together and driven onto the container with a hammer and driver. The conical shaped walls of the container will stop the hoop tight at the point measured for the notch. The number of hoops used on a container depends on its size and use. Some have dozens, others have only a few. The final outside shaving is done, a handle or lid made if necessary and the container is ready for use.

Specialization was not profitable, and because the variety of wooden items needed on a working farm was endless, the village cooper of the 17th and 18th century would not only construct white cooperage but also spoons, scoops, bowls, shovels, handles, etc...

The village cooper's advertisement at his shop in Hailsham, Sussex early in the 19th century will confirm:

As other people have a sign,
I say—just stop and look at mine!
Here, Wratten, cooper, lives and makes
ox bows, trug-baskets, and hay rakes.
Sells shovels, both for flour and corn,
and shauls, and makes a good box-churn,

ladles, dishes, spoons and skimmers,
trencher too, for use at dinners.
I make and mend both tub and cask,
and hoop'em strong, to make them last.
Here's butter prints, and butter scales,
and butter boards, and milking pails.
N'on this my friends may safely rest—
in serving them I'll do my best;
Then all that buy, I'll use them well
because I make my goods to sell.'

One of the first visits a newly wed German couple made was to the cooper for many of the household items they would soon need. At the Kutztown Folk Festival I offer examples of these items carved with an axe, knife and gouges from billets of fruit, nut, and hardwoods. All are made to be used, oiled with light mineral oil. Please feel free to stop and spend some time. I would enjoy talking with you and answering any questions you might have.

FOOTNOTES

¹Elizabethan Life in Town & Country, M. St. Clare Byrne Methuen & Co. 1925.

²Kilby, Kenneth, *The Cooper and His Trade*, John Baker Pub. Ltd. 1971 Pg. 90.

³Kilby, Kenneth, *The Village Cooper*, Shire Pub. 1977 Pg. 91.

⁴Kilby, Kenneth, *The Cooper and His Trade*, John Baker Pub. 1971 Pg. 91. 'Id., Pg. 105 'Id., Pg.96 'Id., Pg. 99 'Id., Pg. 152



*Peter using a maul and froe
to split strips for hoops.*

The Dialect

of the Pennsylvania Dutch

by Richard C. Bond

Have you ever listened to a conversation between two native Pennsylvania Dutch speaking the dialect? It's a fascinating and often humorous sounding discourse, especially to the listener who is not very familiar with the Pennsylvania Dutch dialect. Hearing a sprinkling of English words along with such emphatic words as "ach," "oy," and "ei-yi-yi" give it an unusual character.

Brought by the early settlers from Germany, who immigrated into this country from 1683 until the Revolutionary War, this dialect has survived for centuries, mainly through a spoken medium. From various sections of Middle and South Germany and Switzerland, these immigrants came and landed mostly in Philadelphia and then spread westward into the fertile valleys of southeastern Pennsylvania.

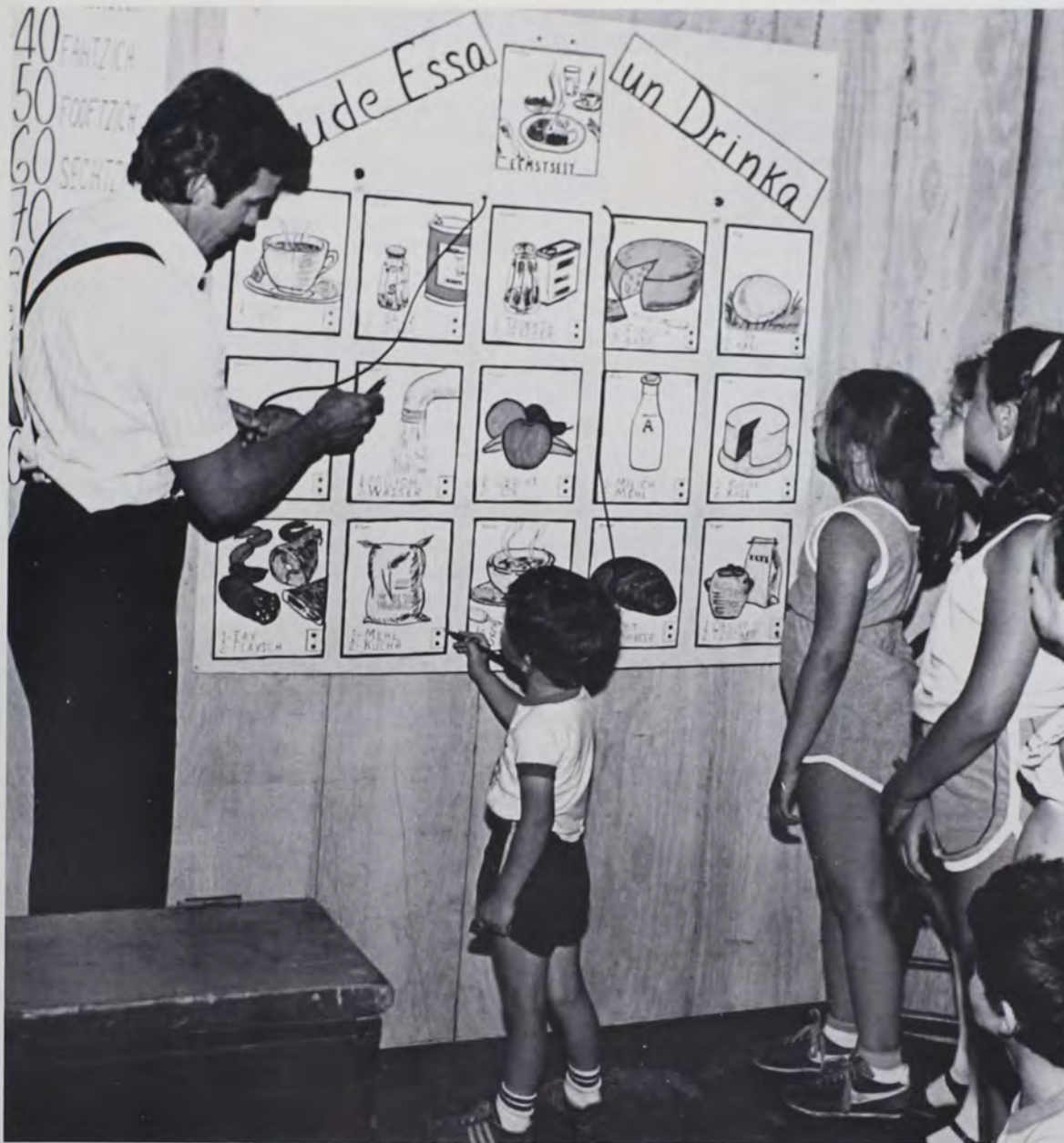
The dialect spoken as a means of daily communication was somewhat different depending upon the section from which the settlers originated. But these dialects



were similar enough to be understood by all the German settlers, and through the years became well blended. There are still, however, a few slight variations in meanings and pronunciations of certain dialectical words, depending mainly upon which county or region the person lives. This German dialect, popularly referred to as "Pennsylvania Dutch," is spoken by thousands of people not only in various sections of Pennsylvania, but also in several sections of other states and also in certain areas of Canada. Wherever the descendants of these early Germans settled, they have kept the dialect alive mainly through everyday discourse in the dialect with family and friends.

Why, you may ask, is this dialect referred to as Pennsylvania Dutch when in actuality it is a German dialect? This point has been debated by scholars for years. Many feel that since the German settlers referred to themselves as the "Deutsch," this word was pronounced "Dutch" by the English speaking people, and so a misnomer resulted. Therefore, they should rightly be named "Pennsylvania German." Others argue strongly that the Germans were called Dutch back in the fifteenth and sixteenth century, and that Dutch is an older word than German and was the name used for the people of Germany. The people of Holland were the "low Dutch" distinguished from the Dutch of "high Germany." In Holland the word "duitsch" refers to

Richard C. Bond, the author, behind the schoolmasters desk, ready to inform the Festival visitors about the dialect.



Children at the Festival learn a few words of the dialect.



the German language and dialects other than those of Holland. Whether you hear the term "Pennsylvania Dutch," "Pennsylvania German," or simply "Dutch" it's merely a matter of preference, but refers to the same dialect. The first and the last seem to be most commonly used.

Today all the Pennsylvania Dutch can speak English, quite often with a rather thick "Dutch" accent. This was not always so. There are many folks of this locale who can relate how a fellow classmate or even they themselves had to learn the English language upon entering the public school for the first time. That was certainly a doubly hard task for any first grader. You will also hear how speaking the dialect in school was often cause for receiving a rather severe punishment or at least a scolding from the teacher or schoolmaster who was in charge of the one room school, the center for learning during the latter part of the 19th and early

20th century. How ironic that today we now offer courses in the dialect in our schools and colleges. Children are encouraged to use the dialect wherever and whenever they have an opportunity to speak with Pennsylvania Dutch speaking parents, relatives and friends.

Many fear the dialect may gradually die out since it is mainly a spoken language. In recent years many volumes have been written in the dialect, and many articles and columns written in the dialect appear in many local newspapers. Many church services, plays, and various other programs presented in the dialect in Pennsylvania Dutch speaking communities are most always presented to filled-to-capacity audiences. This would indicate there is tremendous interest in the dialect and the Pennsylvania Dutch people. The shortcoming of the written dialect is the absence of a set way for its spelling. Each writer uses his own system of orthography, and where books have been written, the

author usually presents a pronunciation guide at the outset of his work. Even though there is a diversity of spellings, writers of the dialect can usually be divided into two groups, those who base their spelling on English sound values, and those who follow the Standard German alphabet and sound system. The German seems more accurate because the German alphabet is phonetically more consistent in letting one letter represent only one sound. However, many who write the dialect are not familiar with the Standard German; therefore, the English system of orthography is most widely utilized.

The heavy accent of the younger generation of the Pennsylvania Dutch is rapidly disappearing. Many older folks can relate how they have been ridiculed because of their "Dutch" accent, which is thought by many to be an undesirable accent. The English "th" sound is difficult for the "Dutch" to master. Words like "this and that" are pronounced "diss and datt." Names like "Arthur and Edith" would be pronounced "Arsser and Ediss." There is also a "ferhooedeled" or twisted order which stems back to the German word order. Therefore, such expressions as "Outen the light," "The butter is all," "Throw the horse over the fence some hay" are commonly heard. The use of the word "once" for emphasis at the end of commands is also frequently heard. "Listen once," "Come here once," "Chust look once" are just a few examples. Then there is also the "Ch" sound for the words beginning with a "J" and a reversal of the "v" and "w" sounds. Fortunately, most of the Pennsylvania Dutch

now have a feeling of pride when they are recognized by their accent. They belong to a people who have contributed a rich heritage and have helped found a great, strong, and free nation.

With the influence of TV and other media, and with a stress of good English pronunciation and speech by the educators in the schools, this "Dutch" accent is not very noticeable in today's younger generation of Pennsylvania Dutch. But where there is a tightly knit unit and not much influence from the outside world as one finds in the Amish community, the dialect and accent continue to flourish and remain almost as pure as that of the early German settlers. Since, however, the Amish are only one group and a small percentage of the people known as the Pennsylvania Dutch, a major portion of the Pennsylvania Dutch may gradually be losing an important part of their heritage, the ability to speak and understand the dialect.

Anyone who has studied a foreign language knows that a translation loses something of the flavor and color of the original. Many phrases and expressions simply cannot be translated to have the same meaning as the original. Hopefully, the many historical and cultural organizations in this area, the Kutztown Folk Festival and the Pennsylvania Folklife Society being two of these, will help make memorable impressions and will help evoke wonderful, delicious, and colorful thoughts of crafts, foods, customs, and cultural contributions wherever the words "Pennsylvania Dutch" are read or heard.



*The Kutztown Festival
one room schoolhouse.*

*The 20th Century children love to
try the 19th Century school desks.*



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

34th Annual
Pennsylvania Dutch



KUTZTOWN

BETWEEN ALLENTOWN & READING, PA.

**FOLK
FESTIVAL**

July 2•3•4•5•6•7•8•9•10, 1983

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

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

REFKURR '80

Map of the Rutztown Folk Festival Grounds

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

CHILDREN'S FESTIVAL AREA
 Featuring activities of interest to children [and adults].

SCHEDULED ACTIVITIES

- 1 MAIN STAGE
- 2 SEMINAR STAGE
- 3 URSINUS COLLEGE STUDIES
- 4 FESTIVAL PROGRAMS
- 5 FOWL & FEATHER LORE
- 6 HOEDOWNING
- 7 HORSESHOEING
- 8 PUPPET SHOW
- 9 PA. RIFLE SHOOTING
- 10 QUILTING
- 11 METAL CASTING IN SAND
- 12 GARDEN TOURS
- 13 AMISH LIFE
- 14 SCHOOL
- 15 CHILDREN'S GAMES
- 16 AMISH WEDDING
- 17 HANGING
- 18 COUNTRY KITCHEN
- 19 CHURCH
- 20 BUTCHERING

BUILDINGS

- 21 ARTS and CRAFTS
 Fifty demonstrations including:
 Hex Sign Painting • Weaving • Pottery • Chair Gaining • Decorating Eggs • Silversmith • Corn Husk Dolls • Trsmith • Strawmobbles • Brass Lamp Maker • Spatterware • Furniture Painting • Rug Making • Dried Flowers • Fraktur • Bonnets • Scrimshaw • Leather • Tinsel Painting • Crevel Embroidery • Wood Turning • Jewelry • Antique Lighting • Scherenschnitte Butter and Springerle • Cookie Moulds • Scratchboard Painting
- 22 COUNTRY STORE
- 23 ANTIQUES
- 24 FARMERS MARKET
- 25 CRAFT STALLS
 46 Stalls with different craftsmen from the Pennsylvania Dutch area displaying, demonstrating, and selling their unique wares.

FOOD AND DRINK

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

SERVICES

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

10 **QUILTING**
 Old-Fashioned Ox-Roast
 Carriage Maker
 Windsor Chair Maker
 Rush
 Seating Lore
 Christmas Lore
 Christmas Calico
 Cookie Corner
 Lore

26
 Pewter Maker
 Sheepskin
 Stitchery
 Tinney
 Wheat Weaving

21
 Old-Time Farm Equip.
 Pottery Making
 Painting on Glass
 Toy Soldier Casting
 Coopering
 Iron Working

11 **METAL CASTING IN SAND**
 Fireside
 Brookside
 Huckster Wagon
 Herb and Garden
 Dried Flower Lore
 AMISH LIFE
 Pipe Maker
 Spinning & Lace Making
 Penny Whistle Lore
 Broom Maker
 Tinsmith
 Fraktur
 Ladderback Chair Making
 Weathervane Lore
 Sgraffito
 Tile Maker
 Funeral Lore
 Reverse Painting on Glass
 Woodworking Lore
 Theorem Painting
 Marquetry
 Old-Time Musical Instruments
 Silversmith

9 **PA RIFLE SHOOTING**
 Split-Oak Basket Maker
 Bee Lore
 Gunsmith
 Wooden Toy Maker
 Maple Syrup Lore
 Puzzle Lore
 Snake Lore
 Clear Toy Candy Maker
 Wood Sculpture
 Leather Lore
 Wood Whittling
 Doll House Lore
 PUPPET SHOW
 Horse Stable

8 **HORSE-SHOEING**
 Animal Lore
 FOWL & FEATHER LORE
 Moulding Plane Lore
 Whitesmith
 Vegetable Dyeing
 Weaving
 Stenciling
 Coppersmith

14 **SCHOOL**
 Wood Sawing
 Post Hole Drilling
 Stone Crusher
 Stone Cutter
 "Old Plow"
 Taren
 CHILDREN'S GAMES
 Corn Crib & Corn Shelling
 Hay Wagon
 Out House
 Hex Signs
 Ice House
 Smoke House
 Soap Making
 Bush Meeting
 Willow Basket Maker
 CANDLE MOULDING
 DRY HOUSE
 HANGING
 CHURCH
 WINDMILL

12 **GARDEN TOURS**
 Herb and Garden
 Dried Flower Lore
 AMISH LIFE
 Pipe Maker
 Spinning & Lace Making
 Penny Whistle Lore
 Broom Maker
 Tinsmith
 Fraktur
 Ladderback Chair Making
 Weathervane Lore
 Sgraffito
 Tile Maker
 Funeral Lore
 Reverse Painting on Glass
 Woodworking Lore
 Theorem Painting
 Marquetry
 Old-Time Musical Instruments
 Silversmith

4 **FESTIVAL PROGRAMS**
 Mennonite Culture
 Furniture Maker
 Woodturning Lore
 Goldsmith
 Decoy Lore
 UR SINUS COLLEGE STUDIES
 Blacksmith
 Candle Maker
 Lamp Maker
 Apple Butter Making

15 **CHILDREN'S GAMES**
 Corn Crib & Corn Shelling
 Hay Wagon
 Out House
 Hex Signs
 Ice House
 Smoke House
 Soap Making
 Bush Meeting
 Willow Basket Maker
 CANDLE MOULDING
 DRY HOUSE
 HANGING
 CHURCH
 WINDMILL

29 **HOSPITALITY TENT (Film)**
 Distillery

16 **AMISH WEDDING**
 Soap Making
 Bush Meeting
 Willow Basket Maker
 CANDLE MOULDING
 DRY HOUSE
 HANGING
 CHURCH
 WINDMILL

2 **SEMINAR STAGE**
 Blacksmith
 Candle Maker
 Lamp Maker
 Apple Butter Making

22

21

28

23
24

25

20
 BUTCHERING
 Enameled Copper
 Acid Etching
 Furniture Graining
 Bronze Worker
 Pyrography
 Coppersmith