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Pennsylvania Folklife Vol. 24, Folk Festival Supplement

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Pennsylvania FOLKLIFE



"No matter what the conditions of society, or its technical advances -



life in its ESSENTIALS remains the same."

Kermes 75



WINDMILLS And Farm Water Supply

Folk-Cultural Questionnaire No. 40

In our questionnaire series we focus principally on Pennsylvania rural and small town settings, seeking materials on traditional aspects of the life of Pennsylvania in the as well as the present. In this questionnaire we elicit materials on the means of supplying water to rural and village properties in Pennsylvania.

1. *Springs.* Most early farms were located where spring water was available. If this is true of the farm where you grew up, describe it in its relation to house, barn and other buildings. Was there a springhouse over the spring? Describe it and its use. Do you know of houses built over springs?

2. *Wells.* Wells were a second source of water for the farms and village lots. If your family's property had a well, describe it for us. When was it dug? Was a dowser (water-smeller) used in locating it? How was it walled? How was it cleaned, if necessary? Was it ever used for cooling food materials, as well as for drinking water? Where was it located in relation to the house? Do you remember wells with well sweeps?

3. *Hand Pumping Apparatus.* Most wells had a hand pump above them. Describe the ones you remember. How were these primed? How was the purity of the water insured? Was the pump on the porch near the kitchen door, or elsewhere? Was this the place where in summer the men, coming in from barn or fields, washed before meals? Later in the 19th Century the hand pump invaded the farm kitchen. Describe the kitchen pump if you remember it.

4. *Water Supply for the Animals.* Barns normally had watering troughs, some of them very large and elaborate, carved from stone or made of hollowed logs. Describe the ones which you remember. Where did the water for the farm animals come from?

5. *Water for Irrigation.* Earlier Pennsylvania farmers were famous for their lush irrigated meadows. If you know of this practice, describe it for us. How was the water channeled?

6. *Hot Water for the House.* Where was water heated for house use, (a) in the days of the open fireplace, (b) in the days of the kitchen range? Where was water for washing clothes normally heated?

7. *Water for the Bedrooms.* In the days before the upstairs bathroom was added to most older farmhouses (usually after 1900), Pennsylvania normally performed their personal ablutions in their bedrooms, where there was a washstand with a china wash set, some of which are now prized as antiques. If you were fortunate enough to have lived through the age of the bedroom washstand, will you describe its use. Who brought the water to the bedrooms? Was it hot water, or hot and cold? How and where was it emptied?

8. *Windmills.* In the 19th Century windmills were added to the Pennsylvania farm profile. Proudly they stood above garden and house, turning their blades to catch the wind. If your property had a windmill, describe it and its workings for us. Do you remember when it was set up? Who built it, and where did it come from? Was it bought from a mail order company, as many Western windmills were, or constructed by a local mechanic? What type of pumping equipment replaced the windmill?

Send your replies to:

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COVER: *Three-color woodcut print designed by Constantine Kermes.*

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**.





FOLK IMAGES

of Rural Pennsylvania

By CONSTANTINE KERMES

The widespread popularity of American Folk Arts would have more than pleased its original creators, particularly since these arts were made by untutored craftsmen and are considered by many as "the true art of the people".

One area of the folk arts which particularly interests me is what I would term "folk images." These images deal with the portrayal of the everyday citizen of the period between 1750 to 1875. The early artist usually shows the subject being depicted in a rather austere frontal or profile pose.

Folk images, because of their direct unsophisticated form, have been documented by scholars as an expression of and as a key to the values of a culture. In other words, one can tell a lot about a group of people when their graphic records are examined.



Author Constantine Kermes pulls a proof of the woodcut print shown above.

My interest in the folk arts has been as an artist involved in re-examining these images with an eye toward a personal source of expressive paintings and prints. In the process, however, I have found additional pleasure in knowing something about our Pennsylvania folk artists.

Probably the largest body of early American watercolor folk drawings of the early 1800's were made in the eastern part of Pennsylvania. Lewis Miller of York County is considered to be the outstanding delineator of his era. He was born in 1795 and was a carpenter by trade. His notebooks included sketches and drawings which present both a visual and verbal commentary on his time. Being a curious person, he frequently took off from carpentry to visit cities such as Baltimore and New York. Commenting on his work, author Alice Ford in her "Pictorial Folk Art: New England to Cal-



This watercolor drawing is a self portrait by York County folk artist Louis Miller who is considered to be one of the outstanding delineators of the 1800's

Reproductions
Courtesy of the
Historical Society
of York County,
York, Pa.

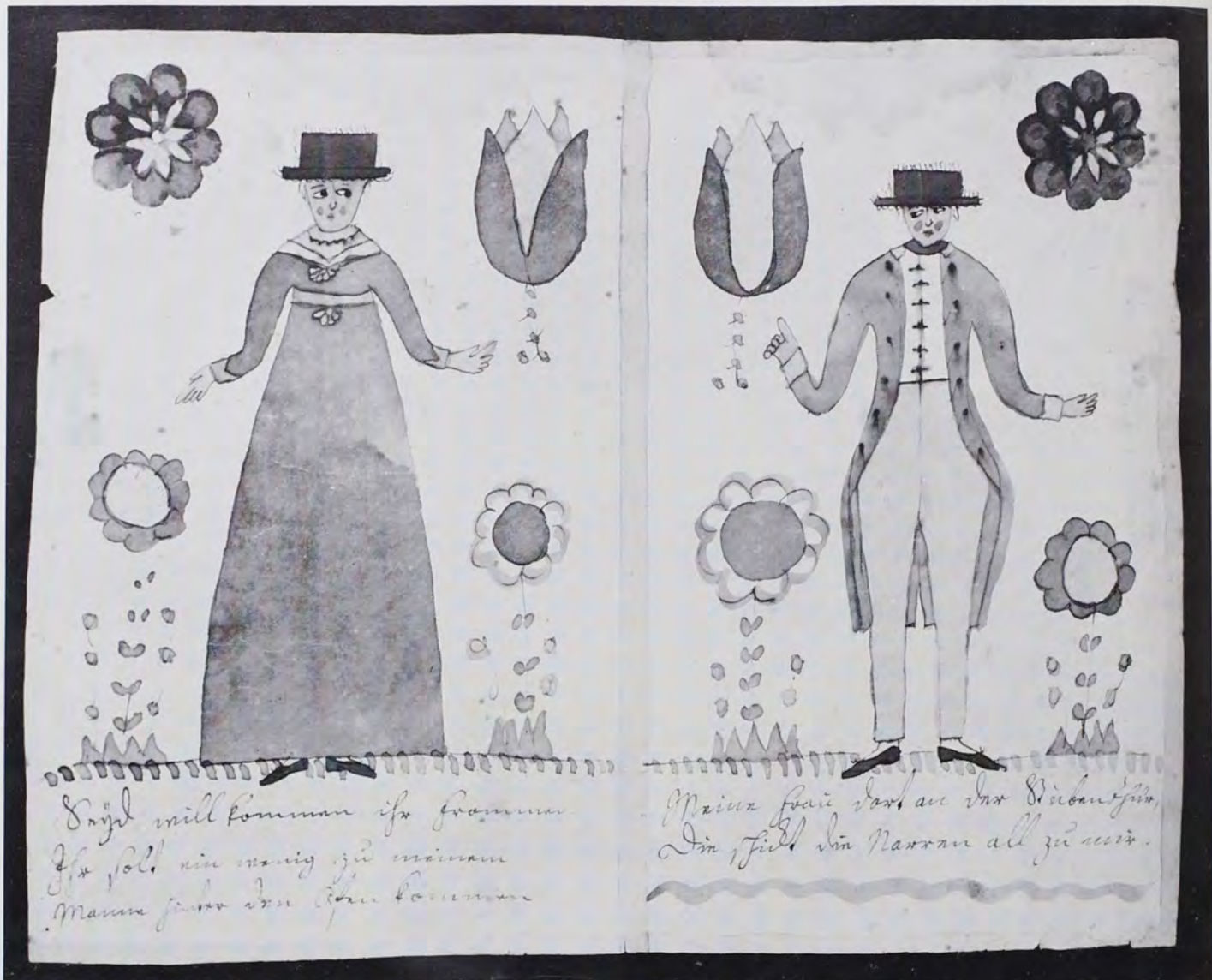


Louis Miller drawing of Artist Jacob Maentel, circa 1816



Watercolor folk drawings of the plain people made by Louis Miller of York County in the 1800's.





Early Pennsylvania fractur artist Fredrick Krebs of Berks Conty makes use of the stiff frontal pose in depicting the human figure. This is the type of image which is characteristic of much' symbolic primitive art.

ifornia” writes, “Lewis Miller is to American historic folk art what Samuel Pepys, the famous English diarist, is to the letters and social history of Britain.”

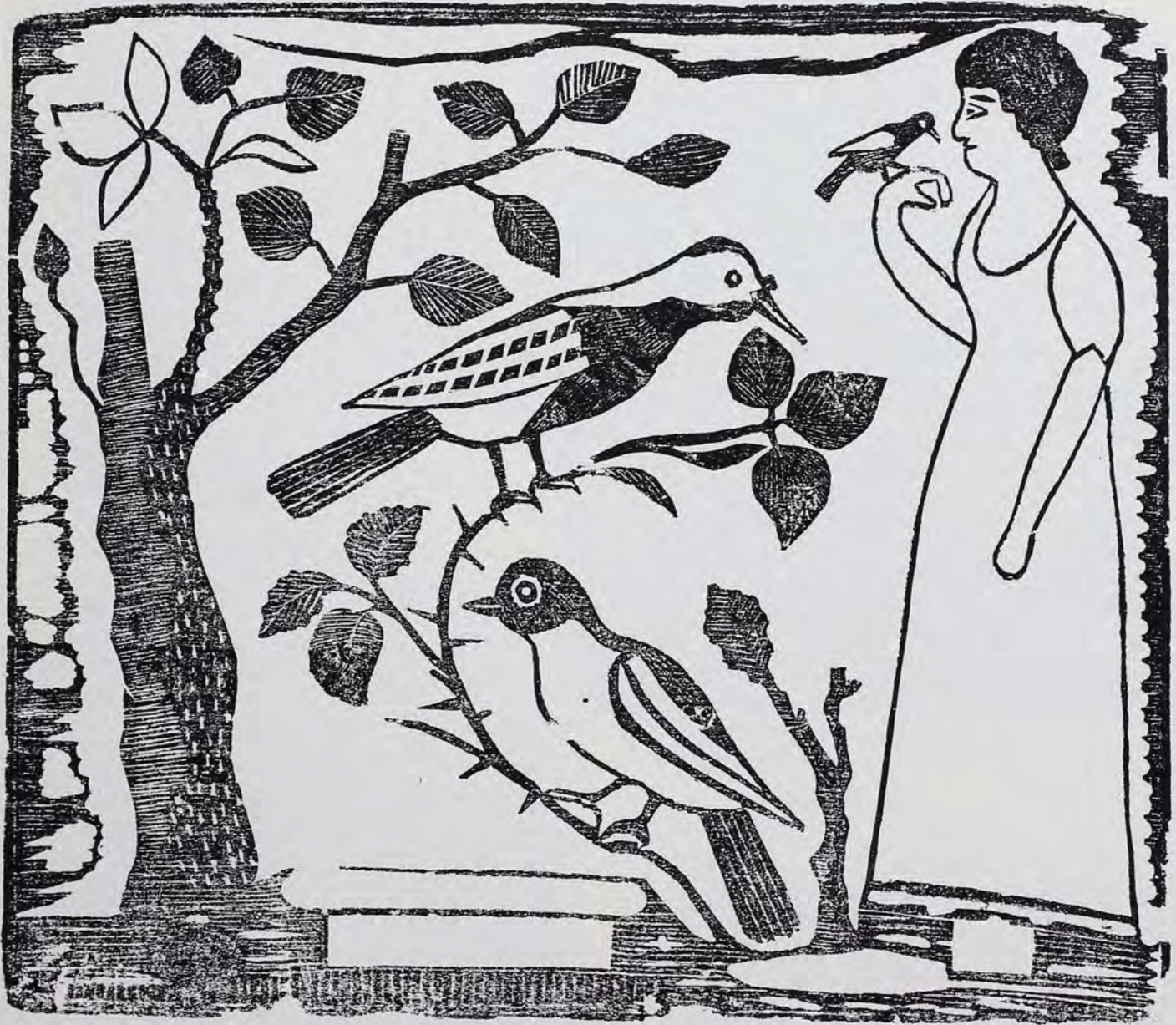
The work of two other Pennsylvania watercolor folk artists, Jacob Mantel and Michael Haak, is also highly regarded by collectors of this period of Americana.

The art of fractur is centered about calligraphic hand lettered mottos and family records. The term fractur is from the Latin, meaning to fragment or break and refers to calligraphy. Symbolic motifs made use of birds, flowers and various creatures of nature, and the human form is represented in many examples which have been preserved by collectors. The motifs which underlie Pennsylvania Dutch Folk Art grew out of the close relationship which these people have always felt between God and nature. Friedrich Krebs of Berks

County is an example of a fractur artist who often portrayed the human figure in his work. Another Berks County calligrapher whose first name caught my eye was *Constantine* Deininger who lived in Reading, Pennsylvania during the 1800's. The name Deininger is obviously of German origin but “Constantine” is usually associated with Mediterranean countries, having been made famous by the first Christian Emperor of the Roman Empire.

The printers of early Pennsylvania have also left many examples of their craft which are an important part of the folk imagery of early America.

One of the more creative folk art printers was Peter Montelius of Reamstown, Lancaster County. Peter was born in Reamstown and was the son of the local postmaster. He established the first printing press in



Block prints by Peter Montelins of Reamstown, Lancaster County PA, made in the 1800's now bring high prices at antique auctions.

his town about 1809. Later he moved to a town near Sunbury, Pennsylvania where he played the organ in the local church and was also the schoolmaster. The charm of his block prints of figures and birds has made his work a prize among collectors. Recently a number of his prints were sold at auction bringing prices at between \$900 to \$1200 each.

Many of the wood cuts and wood engravings which are now collected as folk art were produced for use as illustrations on handbills, broadsides and in news-

papers. Oriented toward rural and agricultural themes, animals were the most common subjects of the woodcut artist. Many of these craftsmen traveled from one country press to another as tramp printers which has made identification of individual work difficult.

One such itinerant wood cut artist and printer was William Kafroth who lived and worked in Lancaster County sometime after the 1830's. Kafroth carved in a variety of hardwoods, making cuts used in a number of Pennsylvania newspapers.

Reproduction Courtesy of Mel Horst
Folk Craft Museum, Witmer, PA



The art of the stone cutter shown here is an example of early folk sculpture.



Photo portraits of the mid 1850's retain the austere frontal or profile pose which characterized the folk art which preceded the invention of photography.

The art of the stonecutter is probably the first truly American form of folk sculpture. The images of the stonecutter were executed on gravestones and are portrayed with blunt freshness and simplicity. A representation of the deceased was often crafted on a headstone, although the form of the angel is probably the folk image most frequently seen. In recent years gravestone rubbings have become popular as a way of recording these images. As a result the images found in old cemeteries are being examined with renewed interest.

Portraits made by watercolor folk artists appeared with less frequency once the daguerreotype was invented and spread to America about 1840. With photography readily available, more and more people made use of the new image maker to record both families and individuals. It is interesting to note that these photo portraits most generally retained the austere frontal or profile pose which also characterized the watercolor folk portraits which preceded photography. The period between the Civil War and prior to World War I produced a large body of such photos which seem to catch





In my paintings and prints I have made use of folk symbolism as a way of underscoring the tenacity which many American rural groups cling to basic principles in a modern world.



with unique imagery, the character of the common man of that era.

Most of the folk images which came from rural Pennsylvania were created within the more worldly "gay" Dutch communities. The conservative plain people (Amish) have always shunned literal portraits

with the thought that they are following the Biblical admonition, "Thou shalt make no graven images." Strangely enough, most folk art imagery is in line with early Christian art which sought to make its images symbolic, rather than follow "the literal pagan art of the Romans." This, however, is not too unusual when we trace the folk art of the Rhine Valley in Europe (where most Pennsylvania German communities originated) as having been inspired by work brought to that area by Crusaders who had returned from the Near East.

As was mentioned in the first part of this article, my interest in the folk arts has been as an artist involved in reexamining these images as a personal source of expressive paintings and prints. My interest began during my college years when I was struck by the similarity between the folk imagery of rural Pennsylvania and the symbolic iconography common to my Greek ancestry. In my paintings and prints, my efforts have been directed toward the use of this symbolism as a way of underscoring the tenacity with which these American rural groups cling to basic principles in the frenetic modern world.

The growing popularity of the folk arts reflect a nostalgia for the simplicity and directness expressed by the early artisans of America. As our country approaches its 200th anniversary, reflecting on our folk images seems like an enjoyable way of examining our "roots."

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Old Hymns in the Country Church

By LILLIAN G. KAUFFMAN

Just everybody loves the little country church at the Kutztown Folk Festival from the moment they catch a glimpse of it on the corner of the Commons gleaming white in the bright summer sunshine surrounded by a profusion of flowers of every hue. The sign outside welcomes one and all to the Oley Congregational Harvest Home.

As they step through the doorway they catch their breath at the beautiful display of fruits and vegetables of the harvest with a shock of wheat at either end. They extend from inside the altar rail and stop just beneath the antique pulpit. It's truly breathtaking!

"What does it mean, this Dutch Harvest Home?" the visitors ask. Gladly we tell them it was a late summer or early fall festival celebrated by Pennsylv-

nia's "Gay Dutch Folk" of the Reformed and Lutheran Faith, especially, and many others besides in later years. It was their way of saying thank you to God for their bountiful harvest and His goodness to them throughout the year. It was held on a Sunday or a weekday shortly after the harvest was in. A service of thanksgiving was performed with the minister's prayer and scripture and sermon centered on that theme as were the hymns and anthems. After the service in the early days the food was given as payment to the minister for services rendered and it was always the best, not the least desirable, that they had raised. The next morning the women of the church gathered and canned all the perishable things so that the minister's larder was full for the winter months. Later when they could afford a salary, the food from the Harvest Home went to a very worthy charity. One year it would go to the orphanage, and the next it would go to the home for the aged or the alms house.

The eyes of our guests next fall on the fine picture of Christ, the Good Shepherd, lovingly painted for the little sanctuary by one of the craftsmen on the grounds. One is reminded of the 23rd Psalm as he gazes at the picture framed on both sides by homemade candles in wooden holders. In front of the picture on either side of the lecturn are brass vases filled with graceful gladiolas. The Holy Bible is open on the pulpit and looks as if it is just waiting to be read. It is very old and quite large. The coverlet it rests on is bright red velvet fringed with gold braid in a Victorian manner.



Harvest Home display in the festival's country church.



Organist Theresa Gambler plays for the singing of hymns.



Author Lillian Kauffman solos an old hymn.

As one comes through the door he hears glorious strains of hymns played on the little pump organ in a mellow, marvelous manner that no present day instrument can quite duplicate or compete with because of its simplicity and sincerity of sound.

Then there is the singing, always jubilant and usually the older hymns have precedence. *The Old Rugged Cross*, *What a Friend*, *Blessed Assurance*, *In the Garden*, *Garden of Prayer* and *Abide With Me* lead the requests but right up there tying with the *Rugged Cross* for first place is a newer song, *How Great Thou Art* which seems to meet the needs of many.

The people come from all walks of life and are all shapes, sizes and types too. It's always a thrill to see the men doff their hats but more so when the hippy type willingly take off their multi-colored, beaded and be-pinned ones.

One little girl has grown up with us. When she was about four she would push through the crowd and say, "Let's sing, come, come," so we sang *The Church in the Wildwood*, another favorite. Now she gets us

to watch her shoes when she feels like going bare-footed. We're old friends, you see.

Last year we made a new friend, a young man about seven who came most mornings and evenings to sing in a clear boy soprano, *Holy, Holy, Holy*. We later learned Larry's the College President's son and a fine singer.

Two years ago we heard this perfectly marvelous booming voice of a young truck driver singing above the group *How Great Thou Art*. He had lived in the area but moved to Chicago and brought his sweet family to the Folk Festival. He sang with us for a long time and this year we got the phone call from New Orleans that he was on his way to sing with us again and he sure pressed his accelerator to do just that. Each year we will be looking forward to his arrival as he sure inspires our hymn sings.

A lady from New Jersey comes every year for several days and on the fourth of July we sing and dedicate a few numbers to her husband's memory as he always enjoyed being with us while he was able to come.

An older man in a wheel chair with a twinkle in his eye said I reminded him of his mother and he would like to kiss me so that was easily taken care of.

Another couple came regularly and seemed to enjoy being with us so much. Two years ago the husband confided he was facing an operation and would we sing and pray for him. God helped him and last year he worked on the grounds minus a leg but able to smile and do a good day's work.

The workers for the festival are the devout ones. Many of them start each morning with us. They just take a minute to get the inspiration they need. The "mush" lady, forever young, drops by to sing in Pennsylvania Dutch for us. The "honey" lady helps us too with our authentic Dutch singing. The lady who makes dumplings for one of the restaurants just wants to listen to some pretty soft music and then there's "Amazing Grace," the "potato candy" girl. She likes all the hymns as does our perky little "chicken lady," Gertie, and her co-worker also.

Then men get into the church too. The candle maker has a fine deep bass voice and he brings his men's choir with him. There's the clock maker and the tole painter to mention a few.

When the crowd thins out a bit after supper, Roy, the cashier from the cafeteria across the way, comes to sing several solos in his fine baritone voice.

We are missing the visits of our cooper. He always dropped by to close the day with us and we all sang with him *Yes, We'll Gather At The River*, and do you know I'm sure he's joining the heavenly choir, come dusk, to sing that same song.

Yes, just everybody loves the little church on the Commons at the Kutztown Folk Festival.



The Kutztown Folk

Of course anyone attending the festival can expect to find interesting adult demonstrations and exhibits, but highlights of the Pennsylvania Dutch culture and . . . FUN are enormously fascinating to the thousands of children attending the Folk Festival each year. From puppet shows and wooden toys to Conestoga wagon rides and straw battles, a parent rarely has to worry about keeping the youngster enthralled with happy entertainment and occupations. Captivating and inviting demonstrations provide fulfilled learning experiences for the children attending the festival. What a way to spend a day or a week, for children of ALL ages—learning about the Pennsylvania Dutch, meeting children from different cities and states, and enjoying every minute of it!

Old fashioned rides and attractions are abundant at Kutztown. The first place children are found tugging at Mommie's skirts is the old fashioned hay wagon. The entire process of wheat threshing is exposed to the child as he delights in jumping from the hay wagon into the newly threshed straw. The threshing machine of yesteryear clatters continuously as it frees the kernels of wheat from their husks, while flattening the husks into straw. Youngsters at the fest traditionally have considered it their duty to transport the straw emerging from the machine to the hay wagon. Endless straw battles may impede rapid transport of this newly husked straw, but it eventually can be found in the vicinity





Festival Is for CHILDREN TOO

By
NANCY A.
DeLONG

of the hay wagon. Once settled there, the children's endless ritual of climbing onto the hay wagon and jumping off into the soft piles of straw is begun.

What's next? The Conestoga wagon ride, of course! Just as the Pennsylvania Dutch settlers rode into Kutztown, children can sit in the back of a large blue wagon, drawn by two sturdy Belgian horses, and take a mile-long journey around the festival grounds. They delight in seeing how veteran horsemen handle their seemingly formidable steeds, calling them by name, and treating them with the love and respect shown only by true horsemen. Two-horsepower at its finest, without noise or pollution . . .

Having had their curiosity stirred by the huge Belgian horses, children are drawn to the horse and animal exhibitions, located near the Conestoga wagon loading area. Animals, animals, animals! Children are fascinated to see the various animals that are brought to the festival straight from the farm. Pigs, chickens, cows, ducks, sheep, and horses . . . Children talk to them, and they talk back. They watch them being fed. They see how animals sleep. Sometimes they are able to touch them, or help to groom them. It is a new experience for many a child from the city!

And what about the craft exhibits? Can a child be interested in the activities of veteran craftsmen? Sure! Each day the toymaker demonstrates the actual carving, drilling, and sanding and construction of assorted

types of handmade wooden toys—safety toys—constructed without nails. In the puppet-lore tent, handmade puppets are used to stage several daily puppet shows, which are very popular with the younger set. The snake exhibit, exclusively patronized by children is always crowded. Other craftsmen, such as the tin-smith, pewter man, candle dipper, and blacksmith, have demonstrations that fascinate children almost as much as they fascinate their parents.

The children's games area features a game popular with Amish children of both today and yesterday. Young contestants are blindfolded, then are given the handles of a wheelbarrow. The object of the game is to walk the wheelbarrow into a stake which is about fifteen feet away. It looks easy, but . . . ! Any child successfully hitting the stake reaps handsome rewards.

From the children's games area, shouts of delight and strange squeaking noises attract the attention of many youngsters. An exhibit, demonstrating horizontal horse power, is continually mistaken for a merry-go-round by the youngsters. Originally, horses walked around the post, while hitched to the protruding spokes. The rotation of this post created the energy which facilitated the grinding of grain and performance of other similar tasks. Horses are not attached to this apparatus at the festival; instead, children expend their endless energy in pushing and riding the "merry-go-round" that created energy years ago.

11





As the day comes to a close, activities holding interest for youngsters do not wane. Each evening, Dodds Meddock, the festival's balloonist, takes off from the grounds in his huge and colorful balloon. Preparation for his flight holds fascination for children of all ages, and as he ascends the youngsters' delight in seeing him wave to them as he drifts over the humming activities at the festival.

Hoedowning competition and demonstrations bring a close to the festival's daily activities. Some sets competing feature youngsters barely out of grade school. Yes, children can learn just as easily as their parents . . . The "free-for-all" after the competition invites anyone to try, and it is surprising to see the number of youngsters involved!

Young people do enjoy the Pennsylvania Dutch Folk Festival; it takes only a glimpse of the grounds to see that kids are fascinated by the numerous activities available for them to explore. Seldom is a child seen tired or bored. They live the excitement of the day with the intensity of a parade or circus. Just as Disneyland is an attraction thought of as being for children, where grown-ups are incidentally delighted, so it is with Kutztown's Pennsylvania Dutch Folk Festival where motivation to visit comes from the seniors in the family, the children who tag along get the greatest benefit. Many have not seen anything like this ever before and young minds are indelibly impressed with the handicraft of years gone by. It is a challenge to the festival goer to try and experience all exhibits and demonstrations in two days. What can be better than to bring an entire family to the Pennsylvania Dutch country—to breathe the fresh air, to take in the thrilling and educational exhibits and demonstrations, to try to sample every one of the Pennsylvania Dutch food specialties, and to return home satisfied that everyone had a great time . . . **EVEN THE KIDS!**



A Forgotten Art Becoming Popular —

LEATHERCRAFT

By DEAN WRIGHT

Say, what is leather anyway? Would you believe that many people don't know? But in the not too distant past, everyone was familiar with the harness shop and all the beautiful, decorative, and functional items that were produced from cow and steer hides. Though the times are rapidly changing, it is unusual

for a person not to possess, at least, one article made from tanned animal skin.

Very early, before recorded history, man learned that he could employ the pelts and skins from animals he had hunted, in many ways. He could clothe himself, make homes, tools, boats, and weapons. As civilization progressed, so did man's knowledge of how to preserve these valuable animal skins. The Bible contains frequent mention of leather and in Genesis iii 21 we find: "Unto Adam also and to his wife did the Lord God make coats of skins, and clothed them." It also tells of Moses dying rams' skins.

Early men probably preserved animal skins much in the way that recent primitive cultures do, by pounding the grease and brains of the animal into the skin, or as the Eskimos still do, by using urine in tanning the leather. The Egyptians had a better knowledge of how to preserve skins and even used this knowledge in mummifying themselves. The Greeks and Romans developed the practice of preserving skins by rubbing them with salt, alum, and limestone. In those days leather was used widely in weaponry and also for beds, blankets, rugs, curtains, coverings for chairs and couches, and for shoes and sandals. For some time the Romans used leather as money. On a piece of leather would be stamped the figure of an ox, or pecus. This was put in a pocket and called pecunia, or money. Here is the derivation of our word pecuniary, and even today in slang we speak of a dollar bill as a "skin". The ancient Hebrews are credited with developing solutions of oak bark and leaves in water to produce a tan in which skins could be soaked, thus preserving the pelts indefinitely.

This brief history takes us up to the time of our ancestors, the early American colonists and settlers. Leather workers were among the earliest people to arrive in the colonies, from Europe. Tanneries were built in most trade centers in the new world and ex-



Author Dean Wright assembles a leather handbag.



Metal decorations are hammered into a leather belt by Harry Savage.

tensive use was made of leather. Many articles of clothing, door hinges, buckets, tableware, and coach springs were just a few things commonly made of leather in these times. It was learned that oak bark was not the only source of tanning materials, and that the bark of the hemlock and chestnut trees were also satisfactory, an important discovery to the early American leather worker since hemlock trees were plentiful. In this Pennsylvania German area, harness shops were widespread, many small communities, even families, doing much of their own harness work. The horse was an indispensable part of rural life, in almost all phases of farming and daily routine, and the job of making and repairing harness became an integral part of the Pennsylvania German culture. The harness and blacksmith shops were thought of simultaneously, and often became hubs of activity for grown-ups and children alike, where people could wait for repairs and exchange the latest news. Though automobiles and tractors have replaced buggies and horse-teams in most of our contemporary cultures, not so with many Amish and Mennonite sects in the "Pennsylvania Dutch" areas of Berks, Lehigh, and Lancaster counties in Southeastern Pennsylvania. Travelling on the backroads in this part of the country one may still stumble across a harness shop where strong,

durable leather items are still made by individuals, by hand, employing self-sharpened tools often dating back to before the time of large industries. It is this aspect of leather history that our festival leathersmiths try to create and portray at the Kutztown Folk Festival.

Harry Savage and his wife Myra have a shop in Muncy, Penna., and display their handmade goods in the crafts building on the grounds. Harry is originally from Zanesville, Ohio, where he used to help repair harness for his family and neighbors' farms. One tool always leads to another, and Harry has been working intensely with leather for the last four years. Harry makes most of his items while Myra applies the very bright, often pastel colors seen in their work. Lately they have been involved with molding leather and making leather masks.

W. Dean Wright and his wife Nancy are from Fleetwood, Pa., and recreate a small leather shop on the festival commons each year. Dean used to work with silver but became interested in leather ten years ago, learning the trade from a harness maker in Bowers, Pa. Specializing in stamping, and carving and tooling, braiding has also become evident in his work. His work employs the old-fashioned alcohol dyes, with which Nancy stains the carved designs. In Dean's tent you

may watch work being completed, see a display of leatherworking tools, old harness, and various leathers used in making leather goods.

Mention should be made at this point about the leathers our leathermen use at the festival. Until the early 1800's leather was tanned using organic solutions of tree barks. This is called vegetable tanning, and is the leather that must be used in the making of harness and in tooled and stamped work. The entire process for tanning a hide in this fashion takes roughly four to six months, depending on the finish and pliability desired in the final hide.

Around the beginning of the nineteenth century, Sir Humphrey Davy experimented with other tanning agents, and these experiments led an American chemist, in the latter part of that century, to discover that chromium salts acting upon hides produced leather different from that produced by the bark-tanning method. Other experiments proved that it was necessary for this new type of leather to be treated with soaps and oils. This new process became chrome-tanning, the way in which most of our leather today is produced. The entire process of chrome-tanning takes roughly twenty-four hours to complete. Chrome tanned leathers are used almost universally today, but tooling or stamping may not be employed with them.

The leathers used at the festival are of the vegetable tanned type which is still being processed and sold to harness makers and craftsmen interested in the tooling ability and durability it provides.

After watching our leathermen work, a visitor to the Folk Festival might like to try his hand at creating some article made from leather. Surprisingly few tools are needed for simple projects, many of which you may have around the house, and the relatively little scraps produced from working make leather a "clean" hobby. There is a limitless amount of items to make and as many variations as the creator has imagination.

A wide selection of leather may be purchased at various craft centers in most cities. Choose a leather correct for the job. Sketch your idea and then lay out the pieces needed to put the project together in the size you want it. You can simply use paper or heavy manilla if you want to use your pattern again. Lay your pattern on the leather, tracing around the edge.

Whatever project in mind, one basic tool needed is a very sharp knife or cutting blade. This may be a mat knife, xacto-type blade, single edged razor blade, or a well-honed knife from the kitchen. With your knife, you can cut out the pieces from the leather. Next you must decide how to put the pieces together, that is, glue, thong, stitch, rivet, etc. Also before assembling, you must decide if you wish to decorate the

leather, that is cut, carve, stamp, dye, applique, etc. All that remains is to put the pieces together and decide about a finish for the project. Though over-simplified, these are the basic steps in making something with leather.

You can use very simple tools or you can make or buy very sophisticated tools, depending on your pleasure. The following is a basic list of tools which may be purchased, or with some ingenuity, might be made:

1. sharp knife— for cutting leather.
2. awl— for piercing leather.
3. metal straight edge or rule— for measuring and as a guide for cutting.
4. small (3/32" or 1/8") chisel— to make slits for lacing.
5. revolving punch— punching holes, usually equipped with six tubes of different sizes.
6. drive punches— to punch large holes.
7. edging tool— rounds off edge of heavy leather.
8. mallet (usually rawhide)— for striking stamps, punches, etc.
9. lacing needle— to lead lace through thong slits.
10. harness needles— to hand sew leathers.
11. pliers— for odd jobs, holding leather, pulling lace, etc.

If designs on leather are wished, the two main tools needed are:

1. swivel knife— for cutting the leather (carving).
2. saddle stamps— decorating the surface of the leather.

When carving or stamping, the leather must be made moist or damp so that the fibers will swell and the leather will accept an impression. Once it is damp, any hard tool will make a mark in it, so you can create designs with nails, bolts, screws, and anything else your imagination will allow.

Several different types of dyes and finishes may be obtained at your local hobby and craft stores.

Well, there it is, basic leathercraft in a nutshell. If it sounds like fun, it is! If it sounds time consuming, it is that too! The day seems gone when you could get something made entirely by hand, especially for you, but while you're browsing around the Folk Festival grounds, stop in and watch our leather men, pounding, cutting, hammering, braiding, bending and pulling, and think back to an age in our history when it was a matter of pride to take your time.

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In the Country Kitchen . . .

PENNSYLVANIA DUTCH DISHES ARE CREATED BY INSTINCT

By PAUL E. ZECHER

Pennsylvania Dutch cooking is far too personal to have any formal organization beyond dozens of special cook books which only serve to stress its individuality.

But if there were a formal organization for traditional Pennsylvania Dutch dishes, headquarters would certainly be in the Country Kitchen at the Kutztown Folk Festival.

There, with one side open for full observation by Festival visitors, a bevy of cooks presided over by Mary Redcay, prepare typical Pennsylvania Dutch menus

daily in a fully equipped old-fashioned kitchen, dominated by a wood-burning stove. It is an authentic replica of the combined kitchen-family room which was (and in many cases still is) the center of the family's living quarters.

Festival visitors are invited to watch, *but not to eat*, as the full-course dinners are prepared there and served at noon and again at 5 p.m. to various craftsmen, demonstrators, and other Festival staffers. A special guest list is compiled for each day, so that when the

*Mary Redcay
presides over daily
preparations of
traditional
Pennsylvania
Dutch dishes in
the country
kitchen.*



Festival ends, most every participant has had a turn to sit at "Mary's table."

Mary Redcay is dedicated to her task as "chief cook," and shortly after sun-up in her distinctive white sneakers peeping from under her long, flowing Pennsylvania Dutch dress, can be seen hurrying across the Festival grounds to light the wood and "get her oven going" for the day's menu. Some foods can be prepared quickly and put on the back of the stove to simmer. Others, like home-made breads, churning butter, filling pigs' stomachs, etc., take time and "can't be hurried," as Mary explains.

Two typical daily menus.

26th Annual Pennsylvania Dutch
Kutztown Folk Festival
June 28 thru July 5, 1975

Country Kitchen Menu
Sunday, June 29, 1975

Stewed Chicken
Boova Shenkel (boys' legs)
Peas
Pepper Cabbage
Stewed Prunes
Cinnamon Flop
Homemade Bread, Butter, and Apple Butter
Coffee and Tea

2 4-lb. chickens
(Filling) (Dough part)

12 potatoes
3 tablespoons butter
onion, celery, parsley
3 eggs

2½ cups flour
2 teaspoons baking powder
salt, 4 tablespoons butter
water, 4 tablespoons for rolling

Cut chicken into serving pieces. When
Slice potatoes, cook and drain. Add onion
pepper to taste. Add beaten eggs and
Mix together flour, salt, baking powder
until crumbly. Moisten with enough water
roll thinly and cut into 6-inch circles.
into each circle and fold in half; press
of a fork. When broth is boiling, drop
Arrange Boova Shenkel and chicken
on a large platter. Thicken bro

26th Annual Pennsylvania Dutch
Kutztown Folk Festival
June 28 thru July 5, 1975

Country Kitchen Menu
Wednesday, July 2, 1975

Pig Stomach
Buttered Red Beets
Cucumber Slaw
Lettuce with Hot Bacon Dressing
Raisin Pie
Homemade Bread, Butter, Apple Butter
and Cottage Cheese
Coffee and Lemonade

Pig Stomach

Soak, cleaned pig stomach in salt water. Salt and pepper
Fill loosely with a mixture of diced raw potatoes, celery
green pepper and carrots, salt and pepper to taste and saute
Sew opening to close, or use tooth picks.
Bake in 350° oven 3½ to 4 hours.

So she starts early and likes to "organize herself" before her assistants begin to arrive an hour or so later.

The first guests sit down around 11:30 a.m. to a typical noon-day meal which is the big dinner of the day for farm folks. The checkered clothed oval table is overloaded with the sweets and the sour, the varieties of fresh vegetables, so that the wholesome "main dishes" are passed from guest to guest by the cooks.

Served to these festival workers who come to dinner in short sleeves and dungarees or calico dresses, as they would on a typical Pennsylvania Dutch farm, are hardy, nourishing dishes like pork and sauerkraut, chicken pot pie, schnitz un knepp, potato pancakes, etc.

Hungry festival workers have their meals in the country kitchen.



There are no exact recipes for most Pennsylvania Dutch dishes, and each cook in charge of concocting her own specialty, *swears* that hers, handed down from a great, great aunt, or a great, great, great grandmother, is the ORIGINAL and the BEST!

Surprisingly enough, if a visitor were to come to the Country Kitchen at the Festival every day, and watch the *same* cook create the *same* dish, it could vary a great deal or ever so slightly. For Pennsylvania Dutch cooking is created by instinct, rather than exact measures! And therein is the reason for the varieties of shoo-fly pies, potato fillings, chicken corn soups, cherry fritters and all the rest. A pinch of "this and that," added seasoning or flavor, and the trick of put-

ting it all together, make it a *specialty* of the individual cook!

Two other elements are equally important in Pennsylvania Dutch cooking—the plentiful supply of foods, and the thrift in making use of every edible part! And from this thrifty economy, which the Country Kitchen at Kutztown daily demonstrates, comes the most famous of Pennsylvania Dutch dishes—scrapple (pon-

MILK TART

Makes one 9-inch pie

Pastry for 9-inch one-crust pie
(see recipe page 18)

- 1½ cups whipping cream
 - ¼ cup sugar
 - ¼ cup all-purpose flour
 - ½ teaspoon ground cinnamon
- Heat oven to 400°

1. Prepare pastry.
2. Mix cream, sugar and flour. Pour into pastry-lined pie plate. Sprinkle with cinnamon.
3. Bake until set, about 50 minutes. Let stand 10 minutes. Cut into wedges to serve.

ONION PIE

Makes one 9-inch pie

Pastry for 9-inch one-crust pie
(recipe follows)

- 4 cups thinly sliced onions
(about 1¾ pounds)
 - 3 tablespoons flour
 - 1¾ cups whipping cream
 - 4 eggs, beaten
 - 1 teaspoon salt
 - ¼ teaspoon white pepper
- Heat oven to 425°

1. Prepare pastry.
2. Toss onions with flour. Arrange onions in pastry-lined pie plate. Mix cream, eggs, salt and pepper; pour over onions.
3. Bake 15 minutes. Reduce oven temperature to 300°. Bake 40 minutes. Let stand 20 minutes before cutting.

POTATO FILLING

Makes 6 to 8 servings

- 1½ pounds potatoes, pared, diced
(about 4 cups)
 - 1 cup chopped celery
 - 1 cup chopped onion
 - ⅓ cup vegetable oil
 - ½ cup snipped parsley
 - ¼ cup raisins
 - 2 slices bread, torn into bite-size pieces
 - 1 teaspoon salt
 - ¼ teaspoon ground marjoram
 - ¼ teaspoon pepper
 - *1 cup chicken gravy
- Heat oven to 350°

Cook and stir potatoes, celery and onion in oil in 4-quart Dutch oven until onions are tender. Stir in remaining ingredients except chicken gravy. Spoon mixture into greased 2-quart casserole; spread with chicken gravy. Bake until hot and bubbly, about 1 hour.

TIP: *1 can (10½ ounces) chicken gravy can be substituted.

SPARERIBS WITH SAUERKRAUT AND DUMPLINGS

Makes 4 to 6 servings

- 6 pounds pork spareribs, cut into serving pieces
- 2 tablespoons shortening
- 3 cans (16 ounces each) sauerkraut, undrained
- ¾ teaspoon pepper
- 1 clove garlic, finely chopped
- 1½ cups all-purpose flour
- 2 teaspoons baking powder
- ¾ teaspoon salt
- ¾ teaspoon ground sage
- 3 tablespoons shortening
- ¾ cup milk

1. Place spareribs in large pan; add water to cover. Heat to boiling; reduce heat and cover. Simmer 20 minutes. Drain.
2. Brown spareribs in 2 tablespoons shortening in 5-quart Dutch oven. Mix sauerkraut (with liquid), pepper and garlic; spoon over spareribs. Heat to boiling; reduce heat and cover. Simmer until meat is tender, about 1 hour.
3. Measure flour, baking powder, salt and sage into mixing bowl. Cut in 3 tablespoons shortening. Stir in milk. Drop dough by tablespoonfuls onto sauerkraut. Cook uncovered 10 minutes. Cover. Cook until dumplings are fluffy, about 10 minutes.



haws), sausage, chow-chow, corn pudding, rivvel soup, Montgomery Pie, etc.

If there is a guideline for Pennsylvania Dutch culinary experts, it is to let *nothing* go to waste. And very little does! For centuries "waste not—want not" has dominated the Pennsylvania Dutch (both the Plain folks and the Worldly sects), not only in their kitchens, but in all the necessities of life.

*Pennsylvania Dutch
Recipes from June, 1974,
Sphere magazine.*

READ PUDDING
Makes 10 to 12 servings

- 2 cups raisins
 - 8 slices stale white bread, torn into bite-size pieces
 - 3 cups milk
 - 3 eggs, beaten
 - 2 cups sugar
 - 2 tablespoons flour
 - 2 teaspoons vanilla
 - 1 teaspoon baking powder
 - 1 teaspoon ground cinnamon
 - $\frac{1}{2}$ teaspoon ground nutmeg
 - $\frac{1}{2}$ teaspoon salt
- Heat oven to 325°

1. Toss raisins and bread in large bowl. Place in greased $2\frac{1}{2}$ -quart casserole.
2. Mix remaining ingredients; pour over bread and raisins. Bake 1 hour. Let stand 15 minutes. Spoon into serving dishes.

SHOOFLY PIE

Makes one 9-inch pie

- $\frac{3}{4}$ cup all-purpose flour
 - $\frac{1}{2}$ cup packed brown sugar
 - $\frac{1}{2}$ teaspoon ground cinnamon
 - $\frac{1}{2}$ teaspoon salt
 - $\frac{1}{8}$ teaspoon ground nutmeg
 - $\frac{1}{8}$ teaspoon ground ginger
 - $\frac{1}{8}$ teaspoon ground cloves
 - 2 tablespoons shortening
 - $1\frac{1}{2}$ teaspoons baking soda
 - $\frac{3}{4}$ cup water
 - $\frac{1}{2}$ cup molasses
 - 1 egg yolk, beaten
- Heat oven to 400°

1. Prepare pastry.
2. Measure flour, sugar, cinnamon, salt, nutmeg, ginger and cloves into large mixing bowl. Cut in shortening until mixture resembles small peas.
3. Mix baking soda, water, molasses and egg yolk. Pour into pastry-lined pie plate. Spoon crumbs over molasses mixture. Bake 10 minutes. Reduce

PLOWLINES

Makes 16

- 1 cup whipping cream
- 2 eggs
- 3 to 4 cups all-purpose flour
- 1 tablespoon salt
- Vegetable oil
- Powdered sugar

1. Mix cream and eggs in medium bowl. Stir in 2 cups of the flour and the salt. Stir in enough remaining flour to make dough easy to handle. Gather dough into ball.
2. Roll dough on lightly floured cloth-covered board into rectangle, 16 x 12 inches. Cut into rectangles, 4 x 3 inches. Cut 3 lengthwise slits, $\frac{3}{4}$ inch apart, to within $\frac{1}{2}$ inch of edge of each rectangle.
3. Heat oil (3 to 4 inches) to 375° in deep fat fryer or kettle. Drop rectangles, 2 at a time, into hot oil. Fry until golden brown, about 3 minutes on each side. Drain. Serve warm sprinkled with powdered sugar.

**SWEET AND SOUR
BACON DRESSING**
Makes about 1½ cups

- 1 cup sugar
- $\frac{1}{4}$ cup white vinegar
- 1 tablespoon cornstarch
- 1 teaspoon dry mustard
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{2}$ cup light cream
- 1 tablespoon butter or margarine
- 1 egg, in shell
- 4 slices bacon, fried, crumbled

1. Mix sugar, vinegar, cornstarch, dry mustard and salt in small saucepan. Heat over low heat, stirring constantly, to boiling. Boil and stir until thickened and translucent, about 2 minutes. Remove from heat. Stir in cream and butter gradually; cover. Refrigerate at least 1 hour.
2. To coddle egg, place cold egg in warm water. Heat enough water to cover egg completely in small saucepan to boiling. Immerse egg in boiling water with slotted spoon. Remove pan from heat; cover and let stand 30 seconds. Place egg in cold water immediately. Beat egg into cream mixture. Stir in crumbled bacon. Serve over salad.



*Dinner bell
time for the
festival family.*

Visible but Unseen —

By JOHN ROHRBACH



Parking lot attendants in action.

Early on the Saturday morning before the 4th of July a few dozen people gather at the hospitality tent on the Folk Festival grounds. Ostensibly, the reason for being there is to receive instructions before the start of another Festival week, but these are old hands at the jobs of selling tickets, taking tickets, and directing the parking, and the meeting provides the chance to renew friendships left dormant for a year. All hands listen attentively for whatever may be new in the annual instructions, then move off to the Festival cafeteria for a cup of coffee before the gates open.

Unlike the artisans who demonstrate their crafts at the Folk Festival, the gate crews and parkers have no regular vocation related to what they do during these eight days. On the surface, there appears to be no



Bus passengers unloading outside festival gate.

The FESTIVAL SERVICE CREWS

commonality; there are insurance agents, teachers, salesmen, a bank teller, and foremen from several fields of manufacture, but the truth is that all of these people have jobs in which they must successfully deal with others, and the knowledge and confidence they share is part of what draws them back to work at the festival, year after year.

Taking personal pride in doing an effective job is part of the Pennsylvania Dutch tradition, but also, unfortunately, so is the tendency not to commend each other for doing his job well; it is expected. And each of the crews at the gates and on the parking lots has evolved its own method of selling and taking tickets, and handling the parking, depending on the volume of traffic, and the peculiarities of each gate. Having once learned the routine at a particular gate or end of the parking lot, not a man would willingly move to another crew.



College Boulevard gate attendants.



Ticket takers and sellers at the Wenz Street gate.



Visitors entering the White Oak Street gate and purchasing a Folk Festival issue.

Probably the hardest thing for service personnel to learn, considering that they enjoy the company of others, is to avoid engaging visitors to the festival in unnecessary conversation. It would be easy to forget that the visitor is here to see the exhibits and demonstrations, but every minute you take from him delays him from doing what he came for, so courtesy, brevity, and accuracy are the rule, in order that each visitor may spend his time as he or she decides. If the gate crew and parkers have done their jobs well, they probably go unnoticed.

Another dedicated but unnoticed group is the team of nurses on duty throughout the festival. These ladies stand by with aspirin for that nagging headache, a band-aid for the blistered heel, or whatever service they may provide to those who need them. Never obtrusive, a nurse is always there when you need her.

As the festival closes on an eighty-hour work-week, many members of the service crews declare, "This is the last time for me. Next year I'm taking a real vacation with my family."

They'll be back.



Nurses are constantly on duty.



A circular logo with a red center, a blue border, and a black jagged outer edge. The word "HIGHLIGHTS" is written in a bold, yellow, stylized font across the center.

Photographs by
JAMES R. DISSINGER
and
LEROY GENSLER



Painting toleware



Shaving shingles with sbnitzelbank



*Whitewashing
"makes clean"*



Craft stall booth



Fence-rail rest stop



Family-style meals attract the hungry



Corn-on-the-cob gets handles

Festival Highlights

Threshing demonstration provides plenty of action



Friendly pat





Vegetable dyeing of yarn



Sewing pastime



Fowl treatment



Many busy hands create a quilt



*Lampmaker
at work*



Checking the dryhouse



Visiting church



*Making
applebutter*



*Colorful
Grange
exhibit*

Festival Highlights



Ursinus College folklore class learns on the festival campus



SEMINAR STAGE

FOLKLIFE SEMINARS on the Pennsylvania Dutch Culture

NOON	Heidelberg Polka Band
12:30 P. M.	Introduction to the Plain Dutch
1:00 P. M.	Crafts and Craftsmen of the Dutch Country
1:30 P. M.	Pennsylvania Dutch Folk Art *
2:00 P. M.	Pennsylvania Dutch Folk Lore
2:30 P. M.	Food Specialties of the Pennsylvania Dutch
3:00 P. M.	Powwowing and Hexerei*
3:30 P. M.	Pennsylvania Dutch Farm Life
4:00 P. M.	Funeral Lore of the Pennsylvania Dutch
4:30 P. M.	Snake Lore
5:00 P. M.	Pennsylvania Dutch Music

*These programs are part of the Ursinus College Pennsylvania Dutch study seminars and are given at the Folk Festival for college credit. During the week from June 30 to July 3 these programs will be increased to a full hour to meet college requirements.

Further information concerning these and other Pennsylvania Dutch courses can be obtained at the Folklife Society tent.



URSINUS COLLEGE STUDIES AT FESTIVAL



The Pennsylvania Folklife Society feels greatly honored to host a series of Pennsylvania Dutch Studies Programs to be given concurrently with our 26th Annual Festival.

We hope that this effort will mark the beginning of an even closer association of the Pennsylvania Folklife Society with Ursinus College. It will now be possible for students visiting the Festival not only to enjoy its wealth of Folk Culture but also to gain College Credits. The courses to be given at the Festival – only a portion of the Pennsylvania Dutch Studies offerings of the College during their summer session – are as follows:

PDS 431 – Pennsylvania Dutch Folk Art

One credit. Symbolic motifs, craft items, architectural decoration, fraktur and broadside illustrations, will be covered in a course utilizing the many Craftsmen practicing on the festival grounds.

PDS 432 – The Country School

One credit. The course emphasis will be on the usage of the Pennsylvania Dutch Dialect and the functions and folkways of the one room school.

PDS 433 – Powwowing and Hexerei

One credit. Black and White Magic, Powwowing and Hexerei all have a prominent place in the Dutch Culture. These and other aspects of Dutch folk belief and practice will be discussed and demonstrated.

26th Annual F

KUTZTOWN

June 28, 29, 30,



COUNTRY AUCTION

Place—Main Stage
Time—3:45 p.m. to 5:30 P.M.
Auctioneers in action, selling a variety of articles from the Pennsylvania Dutch area.



HANGING

Place—Gallows
Time—12:00 & 5:00 P.M.
The hanging of Susanna Cox for infanticide, reenacting Pennsylvania's most famous execution, 1809.



QUILTING

Place—Quilting Building
Time—9 a.m. to 7 p.m.
Demonstration of the art of quilting. All quilts entered in the contest are on display and for sale.



CHILDREN'S GAMES

Place—Hay wagon
Time—12:00 & 6:00 P.M.
Children under 12 years are invited to join in the playing of the traditional Dutch children's games.



FARM PRODUCE

Place—Grange Building
Time—9 a.m. to 7 p.m.
Eight local Grange organizations display products from Pennsylvania Dutch farms.



PA. DUTCH COOKING BUTTER MAKING AND CANNING

Place—Country Kitchen
Time—10 a.m. to 7 p.m.
Preparation of typical Pa. Dutch meals, including daily menus with favorite recipes.



BUTCHERING

Place—Butcher shop
Time—1:00 & 5:30 P.M.
Demonstration of hog-butchering including the making of ponhoss and sausage.

MAIN

11:30 a.m.-NOON HEID
NOON-12:30 p.m. FOOD
12:30 p.m.-2:00 p.m. MUSIC

- Songs by
 - Music and
 - Pennsylvania
- by Merritt

2:00 p.m.-3:45 p.m. Major

We
But

(See

3:45 p.m.-5:30 p.m. Cou

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5:30 p.m.-6:30 p.m. MUS

MUS

6:30 p.m.-7:00 p.m. Inter

Inter

7:00 p.m.-7:15 p.m. HEID

HEID

7:15 p.m.-9:00 p.m. Major

Major

We
But

(See

Pennsylvania Dutch

Folk Festival

1, 2, 3, 4, 5, 1975

STAGE

POLKA BAND

ACTIVITIES at the Festival

DUTCH HUMOR:

Brooks

by Leroy Heffentrager

Dutch Humor

eman

Festival Presentation:

**Our Country,
Love Our God**

(on Following Page)

Auction

Brooks and Heffentrager

POLKA BAND

Festival Presentation:

**Our Country,
Love Our God**

(on Following Page)



BALLOON ASCENSION

Place—Balloon
Time—6:30 p.m.

Old-fashioned balloon ascension similar to those done in the Dutch Country in the 1870s.



AMISH WEDDING

Place—Green Chair
Time—11:00 & 4:30 P.M.

An enactment of the wedding of Jonathan Beiler and Annie Fisher.



AMISH BARN-RAISING

Place—Barn
Time—1:00 & 5:30 P.M.

A demonstration of the building of the barn of Elam Beiler.



HORSESHOEING

Place—Horse Tent
Time—12:30 P.M.

Actual shoeing of horses as done in the Pennsylvania Dutch country of yesteryear.



SQUARE DANCING, HOEDOWNING & JIGGING

Place—Hoedown Stage
Time—11:30 a.m. to 3:30 p.m.

Everyone Invited to Dance!

Demonstrations and Instructions furnished by championship Hoedown and Jigging Teams.

CONTEST: 7 P.M. TO 8 P.M.

FREE-FOR-ALL: 8 P.M. to 9 P.M.



SHEEP SHEARING

Place—Sheep Pen
Time—11:30 A.M.

Shearing of sheep and subsequent use of the wool in vegetable dyeing.

WE LIKE OUR COUNTRY,

BUT WE LOVE OUR GOD

2:00 P. M. and 7:15 P. M. on MAIN STAGE

A Story about the Old Order Amish

Written and Directed by Richard C. Gougler

Music Written and Directed by Kenneth C. Blekicki

Place: The farm of Elam Beiler in Lancaster Co., Pennsylvania

Prologue: The Present

"We Like Our Country, But We Love Our God". . Entire Company

Scene I: Wednesday, May 10, 1972 — evening

"A Little Lie Grows Bigger" Lydia and Elam

Scene II: Thursday, May 11 — evening

"Pretty Soon" Emma and Joseph

Scene III: Elam's Nightmare

"Take My Daughter" Mary and Sadie

Scene IV: Friday, May 12 — afternoon

"And I'll Grow Older With You" Lizzie and chorus

"We Clean For Fancy, We Clean

Just For So" Emma, Annie, Fannie and children

Scene V: Sunday, May 14 — morning

Hymn #62 Entire Company

Hymn #91 Entire Company

Scene VI: Same day — afternoon

"I Would Like A Little Talk With You" Jesse and Eli

"How Do I Know What I Know?" Samuel

Scene VII: Same day — evening

The Singing Young People

Scene VIII: Tuesday, May 16 — evening

"We Like Our Country, But We Love Our God". . Entire Company

About the Authors: Richard Gougler is the chairman of the mathematics department at Kutztown Area High School where he has been writing and directing plays for the past 20 years.

Kenneth C. Blekicki received his B.S. in music from Lebanon Valley College in Pennsylvania and the M.A. in music from San Diego State College in California. He is currently teaching instrumental music in the Fleetwood Area Schools.

*Thatching the
hay barrack*



Program seller

Festival Highlights



Funeral hearse takes another round



Square dance caller

*Lively jiggers
whoop it up*





Arts and crafts exhibitor



*Tinsmith
solders
funnel*

Festival Highlights



Decoy maker



Candle dipping



Tiffany-style lamps



Cornhusk dolls



Fun-making puppets perform



*Old-fashioned
gristmill
in operation*



Spinning flax

*Conestoga
and
haywagon
rides*



Festival Highlights



Feeding the threshing machine



Hospitality tent

*"Old Plow"
tavern
bartenders*



...THREE TIMES —And SOLD!

By ADA F. and EARL F. ROBACKER

There are some weird stories told, among the antiques-minded, of what can happen to the unwary novice at a big-city auction, as, for instance, raising a hand to stifle a cough and finding oneself the “successful” bidder on an unwanted out-size temple rug. Things like that could possibly happen, of course, but the chances are strongly against it. Innocent-seeming signals are sometimes used when for personal reasons a bidder wishes to keep his identity secret—but signals are likely to be agreed on in advance or, if they have not been, are likely to be so obvious that they might almost as well not be used. The human voice actually figures but little in auctions of important or very expensive items, it might be observed; the muscles of the face are more likely to be brought into play than the vocal cords.

However, the salon-type auction is not what Folk Festival-goers are treated to, daily. Auctioneer Larry Bomberger is not dealing with temple rugs here, nor is he holding forth in the hushed atmosphere of an elegant gallery in which art objects are displayed adroitly, one at a time, before a velvet backdrop while patrons scan their catalogues (costing up to ten dollars or even more) to make sure that what they are actually seeing is what they had expected to see. Most good auctions are shows, to be sure, but the Folk Festival show is one in which the merchandise is inexpensive, the audience is seldom really settled, private conversations are often going on, and the acoustics leave something to be desired. Additionally, the temperature may approach the 90-degree mark—or, conversely, it may be down to the point of actual coldness, with broad

Pennsylvania Folklife Society



It does not really matter what Auctioneer Larry Bomberger is selling; the youngsters in the front rows are enthralled just the same.

American Folklife Photo



In a little while the auctioneer will be intoning, "Now where do you find a set of good arrowback chairs?" — and the youngster here will be losing his comfortable seat.

gusts of wind or sudden downpours of rain. Whatever the physical circumstances, though, the auctioneer is the man of the hour. According to what he says and does, the crowd will buy what he is there to sell—or will reject both merchandise and man; in other words, either he is in control or he is not. If the auctioneer is Larry Bomberger, he is in control.

He is, of course, a professional, and for him the Festival sessions are more or less a busman's-holiday interlude in a busy schedule of buying and selling elsewhere. He has his own business, the Conestoga Auction Company, in operation some seven miles north of Lancaster, Pa. A collector of early American furniture and of Stiegel glass, he is antiques-oriented, and devotes a session or more each month to the sale of the articles of bygone times.

He has run the summer auction sessions (in Dutch Pennsylvania one would be as likely to hear the term "vendue" — pronounced "fendue" — as "auction") at



Auctions of farm animals at an estate sale take the prospective buyers where the action is — the farmyard.

the Festival for something like ten years. He first seriously entertained the idea of becoming a professional auctioneer after he had completed his Service stretch, though family and friends had thought all along that he had the talent for it, and said so. Then, out of the blue, one day he announced that he had decided to go to a school of auctioneering. Following school, he went through a number of related activities—farm market auctions and sales of household effects, with side excursions into real estate—which eventually led to the establishment of his own business. He is skilled in one of the really ticklish fields associated with exchanging property—making professional appraisals. Demanding expertise in a number of apparently diverse fields, a proper appraisal, especially of antiques, may call for the ultimate in human judgment—a mixture of knowledge, experience, horse sense, intuition, and perhaps the psychic.

So, when Larry Bomberger starts his fast-paced pitch on the stage of the Kutztown fairgrounds pavilion, he is more than just one of the attractions which go to make up the Festival. True, he is catering to the nostalgic atmosphere which is vital to Festival activities, but he is also bringing into play a battery of professional skills not merely dusted off once a year for purposes of entertainment but sharpened by use all year long.

Oldsters may get a bang out of the patter which carries them back to far-off auctions and long-lost associations ("going, going," . . . "three times, once, three times, twice" . . . "and sold") but perhaps it is the youngsters who react most satisfactorily to the fast-rolling, hypnotic syllables. The merchandise, a miscellany of objects calculated to appeal to widely

varying tastes, is not necessarily of major importance, but the magic of the human voice and the mounting excitement of competition lend importance to objects not natively invested with drama. There can be as much vicarious satisfaction on the part of the audience when a ten-year-old becomes the owner of a plastic pot filled with artificial flowers as there is at Sotheby-Parke Bernet when the wrinkled little lady in black is the successful bidder on a fine old derringer. In each case, one bypasses a feeling of wonder as to why on earth the buyer wanted it, but shares the satisfaction of the purchaser in its successful attainment.

An auctioneer ordinarily has, on a given occasion, one of two types of stock of which to dispose: a multitude of objects assembled by himself—not infrequently the sum total of wares of which he assumed reluctant ownership because they were paired with something he really wanted to acquire—or an equally diverse aggregation of somebody else's property consigned to him to be sold. The problem in either case is the same: somehow or other, by an alchemy to be achieved on the spot, these objects must be made to take on an aura of desirability great enough for them to pass into the hands of a new owner and with as great as possible an expenditure of cash. We are not talking now of highly specialized auctions—of horses, coins, vintage automobiles, or temple rugs—but of such things as a houseful of furniture, carpets, and linens, and the manifold ramifications of house-keeping gear.

The need for the auctioneer to get rid of this accumulation is often matched in intensity by a strong hope on the part of the possible buyer that today may be the day when he will realize his private dream of



It isn't always possible, but the safest procedure at an auction is two-fold: Examine the merchandise ahead of time and then stick to what you'd consider your top offer.

securing for a song something of great importance to him. Auction-frequenting persons are sometimes near-fanatics; avidly they keep up with the register of public sales listed in their newspapers, probably even including porch sales, lawn sales, garage sales, and the like. There is always a chance that something important but not generally recognized as such may come up. No matter how often these collectors have been disappointed in the past, they will, if they are dyed-in-the-wool enthusiasts, read "old dishes" and think "Pennsylvania sgrafitto," or "early chairs" and think "bird-cage Windsors," when common sense would tell them that the best they could probably hope for would be "early mail-order house." It takes only a minimum of rationalizing for the auction-minded individual to convince himself that today will be *the day*.

As a matter of fact, once in a blue moon it is. For instance: long enough ago that there still were attics which could yield up important secrets, and remote enough in rural territory that not many mere lookers-on would be involved, a sale of household effects took place in a run-down old house at the end of a lane

The chances are that the last thing the surprised buyer would have anticipated taking home from the auction was a table—but a bargain is a bargain!

Pennsylvania Folklife Society





Indoors or out, the crowd – or as much of it as possible – follows the auctioneer. A wary buyer who greatly desires a given object may camp beside it all day, waiting for the auctioneer to catch up with him!



Don't overlook toys at a farm sale. This 4-inch glazed papier mache bunny, who started life as a candy container, will delight a child for years.

off a country road innocent of even a legislative route number. As is usual, everything that could possibly be removed from the house and stacked up outside was in the yard—yard, not lawn—or on the sagging porch. It was a dreary-looking assortment—dingy, battered, and worn out, like the house, the fence, and the untended garden. The Perennial Hopeful arrived early and poked around in a desultory way, assuming an indifference he did not feel. Suddenly he saw it: an old wooden chest on the stoop outside the kitchen door. The lid, with one hinge missing, was propped open at a crazy angle; at least one foot was missing. It was partly filled with chips and decaying bark; fowls or birds had obviously roosted on the railing above it—often. Hasty examination showed wooden-peg construction throughout; the paneling was above reproach; in spite of the degradation it had undergone, it was a find of finds.

Hour after hour, even after a cold drizzle set in, he waited through the slow dispersal of tattered carpet, blackened glass jars in damp boxes from the cellar, assorted crockery by the basketful. Late in the afternoon it became obvious, as the drizzle settled into rain, that the sale would be called off. “How about that old wood box by the kitchen door?” he demanded of the auctioneer.



Gone are the days when Dutch Country painted chairs (half-spindle or balloon-back) commonly came to the block in sets of six – but with luck you may find a singleton now and then.

“Huh?” asked the auctioneer, neither knowing nor caring what the box was as he shrugged into his raincoat. Still, business is business: “A quarter I have on the woodbox by the kitchen door,” he fabricated. “Make it a half dollar?” (Ordinarily it takes two bids to make the sale of an item legal.)

Perennial Hopeful nodded—and thus acquired one of the best things he had ever found at an auction—a blanket chest from pretty close to the Pilgrim Century.

On another occasion this same person was helping a relative-by-marriage assess the contents of an old house of which she had become the owner—and the more desirable or promising-looking contents of which she wished to get ready for public sale. A bonfire appeared to be the handiest way for her to eliminate unimportant-looking papers, of which there were many.

“Promise,” demanded the assistant, after seeing an armful of early agricultural papers thrown to the flames, “that you won’t burn anything more until I’ve had a chance to look at it. You may be destroying something really valuable.”

“All right,” she agreed.

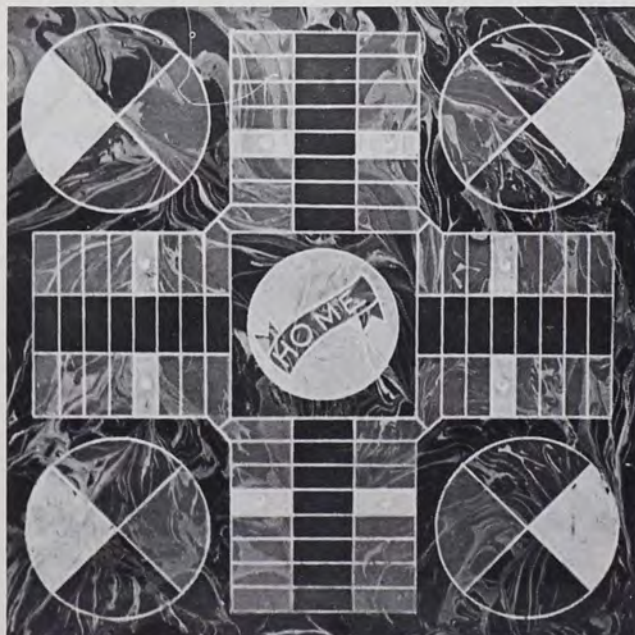
But the next day when he arrived he found a toppling pile of papers outdoors, ready for the match. “You promised—” he began, but she stopped him.

“There’s nothing in that stack that’s the least bit of good,” she said. “I’ve gone through it all. If you see anything you want, take it, but get it out of the way. There’s a lot of stuff here that nobody would ever buy.” And she went back to the house for more “stuff.”



The 7-inch diameter of this strainer and its ladle-mate, both pieces purchased at a farm auction, would indicate that they were intended for butchering rather than household operations.

Except as noted, objects photographed are privately owned.



The chances are none too good – but watch for marbled slate game boards at country auctions in Pennsylvania’s Slate Belt.

"Chalk" (that is, plaster-of-Paris) ornamental figures, once so little regarded that they were as likely to be discarded as put up at auction, now get plush-lined-cabinet treatment. This dog is 5½ inches tall.



This volume containing hand-colored illustrations was halted on its way to a bonfire. Its owner had decided that it was not worth putting up at auction and that it might better be burned.



Only yesterday, it seems, these "rabbit" dishes could be had reasonably. Now, the little rosettes mark them as stick spatter and prices have skyrocketed. The mug, not a common piece, is 5½ inches tall.

He picked up a foolscap envelope which had slid from the pile to his feet. "Well, I'll keep this, anyway," he muttered—"whatever it is."

When he opened it later, it proved to contain more than a dozen small silhouettes, each stamped "Peale's Museum"!

At auctions of household effects, for every treasure of great enough magnitude to make the heart skip a beat, there are of course hundreds of objects which do little if anything to raise the blood pressure of even the successful bidder. At the same time, what may seem merely ordinary to the uninvolved attendee can turn out to be really exciting to someone else. One such bit of dynamite was a small, rather ordinary-looking cabbage cutter among the merchandise being offered at an evening sale. The only thing to mark it as being different from a dozen others in its class was the fact that someone had stamped the name of the owner, the date—too late to be important in the world of antiques—and the puzzling combination "Forks Pa." over it, front and back, in heavy black ink, with consequent lessening of its already minimal esthetic quality. While the auctioneer could hardly have expected it to bring more than a few dollars, it went to ten. Then, as the gavel was about to descend, bidding started again and slowly went to 29, where it appeared to languish. As the top bidder got his check book out, confident he had made a purchase, a new voice was

heard, and bidding started once more. "Thirty; thirty-one; thirty-two—" and so on, through the forties, fifties, and sixties, while the crowd grew tense, knowing only that two people were determined for whatever reason, to have that particular object. "Seventy; seventy-one . . ." People in the audience were gasping in disbelief, now; *no* painted-up old cabbage cutter could be worth that kind of money!

The first bidder jumped it to eighty—a scare tactic that did not work, since the second bidder went right on to eighty-one.

"Eighty-two," said the first, but without conviction.

"Eighty-three," said number two.

Silence.

"Sold at eighty-three," declared the auctioneer—while the crowd broke into applause.

The significant element was the word "Forks"; "Forks," historically, was a place name antedating "Mt. Pocono." The buyer was a person strongly concerned with the history of that particular area, and while the cabbage cutter as a household implement was not important to her, the combination of "Forks Pa." and the date, 1878, was a bit of evidence she felt she could not pass up. What prompted the runner-up to keep going may have been pique, or stubbornness, or a hunch that for some reason not known to him an important object was at stake.

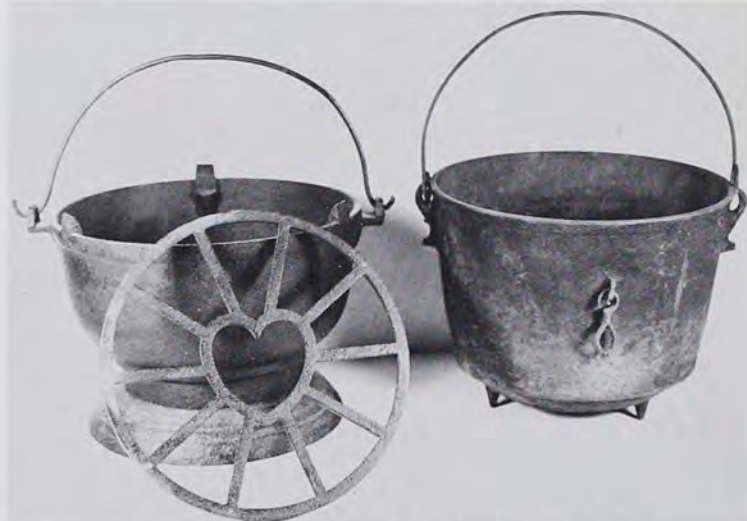
A comparable session of seemingly unreasonable bidding at a rural auction occurred when a dingy little papier-mâché duck, dubbed a plaything, was put up for sale. Obviously the auctioneer thought little of it. "Anybody want this for a quarter?" he asked. "It's a little busted." A pause. Then a finger was raised unobtrusively.

Two bids can make a sale, as we have noted. "Fifty?" asked the auctioneer. Someone said "Fifty."

Now, the first bidder knew what the auctioneer and the second bidder did not—that the cracked little object was an early squeak toy, and that, though it was obviously in less than mint condition, anything up to fifty dollars might be a good investment. He also knew that if he substituted dollar bids for quarter bids, his opponent, a young antiques dealer not yet



Off the farm attics, at the time the household goods are disposed of, come the long-forgotten cradles . . . not always, however, one with heart-shaped cutouts and a decoration of Mabantongo Valley painted stars.



The brazier with the heart-design grid and the "gypsy" kettle were both secured at auction in Monroe County, but at different times and places.

very sure of himself, would learn what at this point he appeared only to suspect—that antiques-wise a good piece—a “sleeper”—was going to elude him. So, by hesitant steps of a quarter each, the bidding went to thirty-two dollars, with the first bidder successful.

“Guess he knew what he was doing,” observed the auctioneer, still in the dark. The buyer grinned, but kept his own counsel.

The atmosphere can become rather heady when there is strong competition, as auctioneers know to their delight—and an occasional purchaser learns to his sorrow. It is possible to become completely carried away, and the auctioneer who can induce a devil-take-the-hindmost spirit in the crowd before him possesses one of the elements making for superiority in his profession. It is one thing for a purchaser to have an excellent reason for wanting an object so strongly that he would spend anything within reason for it—like the buyer who found in a cabbage cutter an important piece of documentation; it is a completely different matter when one is compelled to admit, later, that he lost his head and bought something, for too much money, about which he really does not care.

At that, “too much” is a merely relative term. Way, way back in the days when five-cent bids were still being accepted by auctioneers, a man at a rural household auction told his wife, “I think I’ll bid on what So-and-so thinks is a spatterware plate. It’s in that pile on the table.”

“You mean Pennsylvania Dutch spatter?” asked his wife.

“It is, according to the description. We ought to have a piece, oughtn’t we?”

“I think so,” his wife agreed. “Now, I’m going across the road to see—” and she named a person with whom she had not visited in a considerable time. “You go ahead and bid on the plate if you want to.”

The man got the plate—genuine spatterware in peafowl design, in mint condition. “I guess I got carried away,” he confessed when his wife returned.

“How much?” she asked, apprehensively.

“Three dollars,” he said.

“For just one plate?” (Twenty-five cents was a good price for a merely old plate, an interesting plate, at that, in those days.)

“Yes,” he confessed. “I guess I shouldn’t have..”

“It will probably be all right in the long run,” she said. “Spatterware may go up.”

It went up. . .

It is still going up. . .

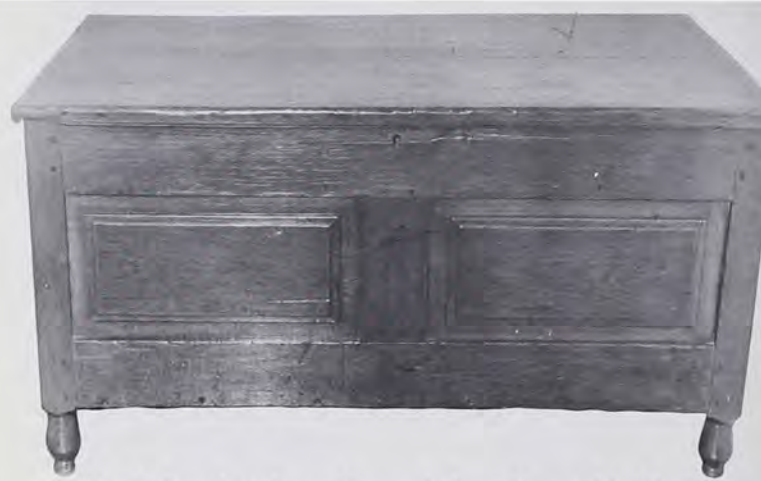
It seems to be less generally true now than was once the case, but a kind of chivalry is occasionally observed at a rural auction when a relative of the decedent whose effects are going to the block makes known his—oftener *her*—intention of securing a given piece of furniture, or glassware, or a baby carriage, or whatever, no matter what the cost. She would not of course be so crude as to ask other persons not to bid, but somehow the word gets around, and the competition can be considerably tempered in consequence. An example comes to mind in the case of a cottage organ. The local paper had listed and described the organ, and the hopeful purchaser, who had been searching far and wide for such an instrument, got to the sale early. An acquaintance casually ventured the question, “Did you ever find the cottage organ you were looking for, some time back?”

“I’m still looking,” was the answer. “Do you know anything about the one here?”

“Only that a niece has come from the city on purpose to buy it.”

That was that. Deference to a presumably sorrowing relative being what it is, the no-longer-hopeful prospective buyer did not even wait to see whether or not the

Many household auctions have quilts to offer, sometimes including an appliqued wreath design like this one.



Hand-planed and wood-pegged throughout, this blanket chest wound up on the back porch as a woodbox.



Pass up whatever books you wish — except the leather-bound ones. You never know when a fascinating hand-done title page like this may come to light. This one is dated 1791.

niece actually bought the instrument.

In the summer, the auction addict often finds himself in a dilemma—which of a number of seemingly irresistible sales to choose. It is occasionally possible to get to two, the same day, or even three, but there may be as many as half a dozen within reasonable driving distance. In this situation it is as often the identity of the auctioneer as the presumed quality of the merchandise which tips the scales. There are auctioneers, it is said, who are prone to misrepresent what they are selling; fortunately, there seem not to be many of them. Others occasionally lose their tempers, with unfortunate immediate consequences for the sale and ultimate consequences for themselves. Still others tend to be stodgy or to take a stuffed-shirt attitude toward the crowd. It is probably obvious that these three types are not among the most popular.

For many auction-goers, the Pennsylvania Dutch Country has long been a happy hunting ground. The opportunity of visiting an honest-to-goodness Dutch farmstead is inviting in itself, and if by chance the sale is attended by costumed Amish or Mennonite or other sectarians, the reward is even greater. At the same time, one may encounter a problem of unexpected proportions: the matter of language. Few if any sales are now conducted entirely in dialect, but one can find himself in a bilingual situation. A good auctioneer is often a good story-teller—and there may well be a few things in life more frustrating than for an outsider to sit through a recital which holds everyone else spellbound and is followed by a roar of laughter from the crowd,

and have not even a faint idea as to what it is all about. Sometimes one can get a translation, but he soon learns that, while words can be translated, humor is something else; what is funny in Pennsylvania Dutch may or may not be funny in English. The chances are against it.

At the same time, by way of compensation, outsiders sometimes find a novel appeal in situations completely matter-of-fact to those who are on home ground, so to speak. One such comes to mind in the case of an outdoor auction of small household objects—glassware, china, toilet articles, fancywork, etc.—in a deep-Dutchland small town some years back. Nowadays, while auctioneers are prone to discourage bids of less than a dollar whenever circumstances warrant, many of us can remember quarter bids and perhaps even ten-cent and nickel bids. But what about a *penny*? At the sale we are recalling, a plate, for instance, might start at as unlikely a figure as seven cents, and proceed—by pennies—to an improbable sixteen or twenty-one. The merchandise was by no means inferior; and the well-dressed crowd was obviously not an impoverished one. Penny-bidding was simply an accepted practice there. One soon found his interest in the objects themselves subordinate to a kind of guessing game: At what unpredictable point would the next object start—three cents? eleven cents? thirty-five?

As baffling as the penny auction, but for a totally different reason, was one, also in the Dutch country, in which the offerings—in this case, principally furniture—brought minimal bids, even though the pieces appeared, at a distance, to be of a superior type and fine quality. Then, slowly, persons on the periphery of the crowd came to realize what those closer to the auctioneer knew all the while—that everything which came up for sale was seriously damaged. The boards of a fine woodbox, for instance, had been ruined by repeated ax blows; chests of drawers were scored or gashed; mirrors were cracked; a clock dial seemed to have been burned at one corner.

It was not until months later that the curious learned the explanation: The elderly owner of what had been



Corn cob-decorated wooden hat box and cover. Not infrequently, balls of faded carpet rags or unfinished quilt patches are offered for sale in containers which merit a second look.



Farrier's box with two butteririses.

an outstanding collection had been hounded to the point of desperation by would-be purchasers of one object after another in his possession. Finally, to make sure that no hated antiques dealer would ever get his hands on a piece of his, he deliberately defaced or ruined everything of value in the place. The clock dial mentioned above happened to be a bit of salvage from a fine tall-case clock hacked to pieces and burned. The irony of the situation is that, regardless of their maimed condition, the pieces were largely bought anyway by antiques dealers, albeit at reduced prices.

In our rapidly changing world, country auctions have come to be vastly unlike what they once were. A considered backward glance will reveal a number of phases or stages of development. The first would be that remote time when those who attended the sale went, not because they were interested in antiques, but because they could secure for actual use in their own home and farming operations, at a figure considerably less than the going retail price, good objects going to the block.

A second stage would be the period when, among the local persons attending, there would be a recognizable scattering of antiques dealers who had discovered an essentially untapped source of supply for their businesses. Perhaps some of them needed to have particularly tough skins, since the expression "*He's* an antique dealer" was uttered in much the same tone as "*He* has leprosy" might have been. The feeling of distaste for dealers seems to have come about because of a popular belief that such persons bought for mere pennies something which they would then re-sell at enormous profit.

A third stage, in which we find ourselves today, is a long, long way past the time when horse-and-buggy customers bought items for actual use. If the wares, as described in the advance promotional matter, seem at all interesting, not only antique dealers but interior decorators, museum and foundation representatives, and collectors of seemingly limitless means will be on hand—and the local neighbor or relative who had hoped to secure a piece of Aunt Mary's cut glass as

a remembrance is hard put to believe her ears when the bidding soars from the reasonable to the improbable and off into the blue. In antiques circles, people are still talking about a spatterware cup and saucer, one piece cracked, at that, which sold, something like two years ago, for an astronomical \$5600—and a number of interested collectors condole, as a friendly joke, with the member of their group who had said that he would go as high as \$300, if necessary, for the rare pattern!

Sooner or later, auction-goers begin to wonder when the supply of desirable objects offered for sale will come to an end. Surely, they reason, it can not be inexhaustible; surely, with the mushrooming population of the country and the number of people who seek relief from mass-produced merchandise in the objects of yesteryear, the bottom of the barrel must soon come into view. In one sense, the feeling is justified; many seasoned collectors have reached a point at which they—along with the antiques dealers and auctioneers who have catered to their needs—can no longer find much to interest them. Unless they change their point of view, the "going, going, gone" of the old-time auction block comes to have a new and uncomfortable significance never intended in the beginning.

Not so for the next-younger generation, however; whatever is old enough to be unknown or unfamiliar is old enough to have the charm to make it collectible—and no matter how much we may scoff at the idea of a Mickey Mouse wrist watch as a collector's item, it may set someone's heart to pounding just as surely as a Pilgrim Century chest does ours.

Basketmaking

By CARL NED FOLTZ

The early Pennsylvania Dutch, like other early American folk, needed baskets for many purposes. Baskets for storage, for hauling to and from market, for egg gathering and other utilitarian purposes. At one time the baskets and basketmaker were as common as the paper bag and cardboard box of today. After common use of paper bags and boxes, the basketmaker began to disappear, and today few basketmakers remain. Most baskets today are made in European Countries where the economic conditions will permit the large amount of time needed to weave baskets. Since

there has yet to be a machine made that can make a truly natural material woven basket, all baskets are still made by hand.

The Pennsylvania Dutch have held to traditional crafts much longer than other groups, so today you can still find some baskets being made in this area. The Festival has had three types of basketmakers demonstrate their skills, the willow, oak, and rye straw baskets.

The first I can recall was Ollie Strausser, the willow basketmaker from near Fleetwood. Ollie was quite a



Examples of Strausser willow baskets.

at the Festival

craftsman as well as a very unique and interesting person. Since the festival beginning, until his passing at age seventy-eight in 1961, he demonstrated basket-weaving as well as delighted the Festival Folk with his harmonica. Ollie was a full time basketmaker, for forty years or more, and his baskets were made from willow wands which he grew himself. The willow has to be stripped of its bark and then the real skill begins. To watch him weave was fascinating. He



Ollie Strausser removing bark from willow wands.



Author Ned Foltz makes a rye straw basket.

wove everything from small milk container baskets to large market baskets. Today his work is prized by many collectors, and those who are lucky enough to own an "Ollie Basket" are quite fortunate indeed.

John Kline, who lived near Oley, Pennsylvania, was the basketmaker that followed Ollie at the Festival. His baskets also were made from willow and came in the variety of sizes that Ollie had made. He too



Fred Bieber shaves smooth a rough split of wood on the schnitzel-bank, so that it may be made into rims and handles for baskets.

followed the traditional method of working, growing his own willow and working full time at his craft. He demonstrated here for about five years.

Another Pennsylvania Dutchman of a unique variety was Freddie Bieber. Freddie too was a full time basket-maker and lived much as his ancestors one or two hundred years ago. Freddie's baskets were made from white oak, and he would accept no substitutes. The white oak tree was chosen because of its quality of splitting and its durability. From the selection of just the right tree, not more than ten inches in diameter and ideally straight with no limbs for the first fifteen feet, to the splitting of the oak strips for weaving, Freddie was an expert. His baskets, like Ollie's and John's, were strong and many have survived to the present day.

Fred was one of the last makers of oak baskets in this area, and today only a handful of craftsmen still work with this simple yet difficult material. Freddie practiced his craft well over fifty years and demonstrated the craft at the Festival well into his eighties.

I started to demonstrate basketmaking at the Festival two years ago and have been working with this craft for about eight years. The type of basket I make is the rye straw coil basket, perhaps the most common basket made on the Pennsylvania Dutch farms. Like the willow and oak basket, this craft was once quite common. The rye straw basket is made from the stem of the rye plant. It must be of a hearty variety for strength in weaving. The basket begins with a coil about one inch in diameter, and is coiled into a basket

shape. The coils are held together with strips of split oak or ash wood. The early rye straw baskets came in all shapes and sizes and were used for everything from storing soap to raising bread before baking. I continue to make all sizes of baskets. However, I'm sure that the people who purchase my baskets use them mainly for decoration. I come from a family of craftsmen, however the basketmaking I had to learn from the few remaining basketmakers in this area. Besides rye straw baskets, I also have tried my hand at split oak

baskets, however, I do prefer the straw ones. Unlike Ollie, John and Freddie, basketmaking is not the only craft I am involved with and not my only source of income. It is however, of great pleasure to me to carry on this craft.

Stop at the basketmaking tent and watch a basket being made. Like many other folk crafts, it's not always as easy as it may appear, but perhaps if you watch long enough you may become interested enough to try your hand at this very ancient craft.



*John
Kline
making
washbaskets.*

The Christmas House

By HELEN ARNDT

The Christmas House is the log cabin that is located near the balloon ascension and the building which houses the quilts.

Upon entering you can hear the "Charm of the Old Music Boxes."

One of the first views inside the cabin is a "putz" which took months of thought and planning.

To help teach peasants of the Middle Ages, putzes were built in churches in central and eastern Europe. A putz, "a decoration," is something like a creche only more elaborate and with carved figures. The Moravians brought this custom to America and built putzes in their homes. Children were taught to recite the Christmas story as the putz was shown.¹

Going "putzing" meant calling from house to house to see the putz. The sole purpose of the Moravian Christmas Putz is to tell the story of the first Christmas.

Jennie Trein's putz was typical of the time when they told the story of the Nativity. She lived in Nazareth, Pa. As electricity was brought into the area, lights for the putz were operated by pressing buttons. The stars would shine in the sky, the water would flow down the hillside, the shepherds were tending their sheep, and last of all the creche. Then all the lights were turned on and you saw the beautiful scene.

One such as this was built by Charles Thaeler, age about seventeen, who was a cadet at the Nazareth Hall Military Academy.

One of the attractions is the 16 pointed stars which adorn the Christmas tree.

The Star, as part of the symbolism of Christmas, must be as old as the celebration of the festival itself, since the Star of Bethlehem figures so prominently in the nativity story. There is nothing unique about this star among the Moravians. However, a particular type of star originating in Moravian circles in Germany over a hundred years ago caught the fancy of the church and has become associated with the way this denomination celebrates Christmas.²

The Moravian Star is also called the Advent Star or the Herrnhut Star, because for a long time this star was manufactured only in Herrnhut, Germany.

It appears that the many pointed star was the first product of the evening handicraft sessions of the Moravian Boys' School in Niesky, Germany, about 1850. Years later an alumnus, Peter Verbeck, began making the star in his home and put it on a commercial basis. His son, Harry, founded the Herrnhut

star factory, which developed into a thriving business, its product being sent to all parts of the world.

The Moravian Star is popular in the church, home, schools, hospitals and many other places where it has become customary to have Christmas decorations.

In the Christmas House you will find many of these stars adorning the Christmas tree. The size of the star depends upon the width and length of the paper strips.

The many pointed Christmas Star is a decoration in nearly all Moravian Churches and homes. It is made of heavy paper or other translucent material, and is suspended in some conspicuous place with an electric light inside to furnish illumination. Non-Moravians also display this star.³

The Star is a reminder of the one which led the Wise Men to Bethlehem, but it also points to the Divine Star, foretold by the prophet who said, "A star shall come out of Jacob," and is fulfilled in Him who said of Himself, "I am the root and off-spring of David and the bright and morning star."

On a table in the cabin are beeswax candles dressed in red or green frills. They are called the Christmas Candles.

Author Helen Arndt decorates the Christmas tree with traditional items.





Frances Kostenbader sets up carved figures in the Moravian Christmas Putz.

The candle or taper is a religious symbol of great antiquity. Its use can be traced back to pre-Christmas days. "God is pure and holy," as John said. "God is the light and in Him is no darkness at all."⁴

The candle has been used to represent three main ideas: Christ as the light of the world; The Bible as the inspired word of God; the Church as shining for God in the world.

This rich Christian symbol has found a very characteristic adaption in the Christmas Eve Vigils of the Renewed Moravian Church. In that service burning candles are distributed to the worshippers as they sing praise to their Saviour who came to be the Light of the World.

One of the customs of the Pennsylvania Dutch was Belsnickling at Christmas time. The Belsnickel was dressed in shabby clothing and wore bells on his costume. He wore a mask and storekeepers in Dutchland used to sell more masks at Christmas time than at Hallowe'en.⁵

There were also Urban Belsnicklers who were a group of masked youth who banded together on Christmas Eve and went from house to house playing musical instruments and singing with the hope of a reward of goodies and coins. This may have been the beginning of the Mummies.

The Rural Belsnickel made his rounds alone, carrying a bag of nuts and cookies in one hand and a switch in the other, to reward or punish little children, depending on their behavior during the weeks before Christmas. If they were well-behaved the children got good things which were thrown on the floor. If they were ill-behaved the child felt the switch which was applied to his person, but was later given permission to pick up goodies.

Next, we come to the Christmas tree.⁶

Throughout the Pennsylvania Dutch country, Christmas trees were put up in the early 1800's. Gifts for the children, sugar toys, walnuts, hickory nuts (some painted in bright colors or covered with tinfoil), ears of yellow-popcorn, strings of dried apples or snitz were some of the tree decorations. Paper chains, decorated cookies, and fruits were also hung on the tree. Whatever was available in that area was used as an adornment.

The Moravians made more of Christmas than any other denomination in this country. The Christmas Pyramid was introduced by them in the early 1800's in Bethlehem and Lititz.⁷

Christmas Pyramids were four-sided frame structures (pyramid shaped) some two or three feet high. Placed on tables they served as a Christmas decoration, being loaded down with cookies, candies and all sorts of fruit. Christmas pyramids have a long history in northern and eastern Germany.

There is documentary proof that the Moravians introduced the pyramid into this country as early as 1748.

The only translation is from the Bethlehem Diary of Dec. 25, 1748. We do not encounter this custom again in Pennsylvania Christmas literature until almost a century and a half, in the Reformirter Hausfreund of Jan. 14, 1875. A golden pyramid was built by using oranges, although it was not as impressive as the first ones of former times.

⁴Walser H. Allen, *The Story of the Moravian Church* (Bethlehem, Pennsylvania: Moravian Book Store, 1972), p. 85.

⁵*The Moravian Star* (Bethlehem, Pennsylvania: Moravian Book Store, n. d.).

⁶Allen, p. 85.

⁷*The Christmas Eve Candle* (Bethlehem, Pennsylvania: Moravian Book Store, n. d.).

⁸Alfred L. Shoemaker, ed., *Christmas in Pennsylvania* (Lancaster, Pennsylvania: Intelligencer Printing Company, 1959), p. 73.

⁹Shoemaker, p. 61.

¹⁰Shoemaker, p. 104.

MUSIC on the Main Stage

By JOHN STINSMEN

One of the feature attractions on the Main Stage for the past several years has been the dynamic duo of Kenn Brooks and Leroy Heffentrager. These two exceptional talents working together as Kutztown's answer to "The Mike Douglas Show," have produced hours of enjoyment for young and old alike.

Can a New York singing celebrity be content on a small town stage? Can a postman from Pennsburg find fame and fortune performing for Kutztown's frantic fans? The answer is an unqualified YES! For despite their seemingly diverse backgrounds, they are both home town boys.

Would you believe that mild mannered Kenny Brooks is really Kenny Zimmerman of New Tripoli in disguise? Even without the help of a convenient phone booth, Kenn has managed to transform himself into a native "New Yau-ka" without losing his identity as a Pennsylvania Dutchman.

Ken is the son of Mr. and Mrs. Sterling Zimmerman of Lehigh County, Pa. Sterling, a big man in his own right, encouraged his son's musical career but insisted, in his Dutch practicality, that he choose a profession that would also sustain him. Kenn was to become a music teacher.

His preparation for teaching included attendance at Northwestern High School and undergraduate work at Ithaca College, Ithaca, New York. It was at college that Kenn was made painfully aware of his Dutch background. His confusion of V's and W's may have kept his friends in stitches but the resultant derision gave him impetus to transform himself into a New York sophisticate.

His next years were filled with teaching music at Lynbrook High School, Lynbrook, New York, and part time entertaining in such groups as the "Greg Smith Singers." It was during this period of his life that Kenn had the exceptional privilege of working and performing with the famed Igor Stravinsky. After much soul searching Kenn left the comfortable and secure world of teaching and made the "Big Plunge." He moved to "Fun City" to become a professional entertainer. Kenn has toured Russia, Scandinavia, and all of Europe. His state side accomplishments are equally impressive including appearances in the Poconos and Catskills and engagements in the Holiday Inns of New Orleans and St. Louis.

About ten years ago, Kenn was approached by the Pennsylvania Folklife Society to appear at Kutztown

*The lively
Leroy Heffentrager
group presents music
of yesterday
and today.*





The very popular Kenn Brooks thrills the main stage audience with Dutch and other songs.

during their festival week. For a person who prided himself on losing his Dutchness, Kenn was presented with quite a dilemma. Here was a place where he was not only to admit his background but capitalize on it. Maybe thoughts of the pleasant days spent on his Grandfather's dairy farm, or his early musical training under Hazel Heffner prompted him to accept the offer to return to the Pennsylvania Dutch Heartland, but for whatever reason we are richer for the decision.

It takes a big person to be proud of his background as well as of his accomplishments.

The man who plays the part of Batman in the Festival's Dynamic Duo is Leroy Heffentrager of Montgomery County, Pa. The Heffentrager band, although a professional group, are only part time musicians. The trumpet player Bob Marshman is in fact, the only one to derive his total income from music. Bob is the head of the Bristol Township Music Department.

The other musicians are, the accordion player Jerry LaBanz, a project engineer at Air Products Inc.; Joe Borly, the percussionist, sells lawn mowers; and Paul Beltz, the trombone player, is a retired businessman. Leroy, the leader, is a postman who delivers mail in the morning and plays at the festival in the afternoon.

I first saw Leroy perform at the Allentown Fair's Farmarama many years ago. I was immediately impressed by their high degree of professionalism. For not only are they fine musicians but, I've never seen funnier men in Bermuda shorts. Leroy is a natural comedian, always ready with a story or joke for the occasion. His patter in Dutch-English is entertaining both to the native Dutchman and the visitor. Leroy started his musical career at Pennsburg High School and has played professionally at such traditional Pennsylvania Dutch entertainments as Ground Hog Lodge Fersomlings, German Club picnics and bar mitzva's. The band's traditional repertoire contains songs as "Der Booklich Mencha," "The Hunch Back Man," "See Graut, Weiss Graut," a Lancaster Civil War march, and "Schwieger Mamma," The Mother-in-Law.

Leroy claims the last number was particularly significant to his 90 year old uncle Fred who suffered from that particular affliction 60 of those 90 years. Leroy and his merry men have come to Kutztown after long apprenticeship in the Pennsylvania Dutch Country. They truly express traditional Dutch humor and music in their daily performances on Main Stage. Any visitor hearing them can truly say he has seen Dutch entertainment at its best.

Leroy and Kenn, the "Dynamic Duo," produce a show that combines the polish of Broadway with the hominess of "Hee Haw." Two men of similar backgrounds, who have taken widely divergent roads to arrive at the Folk Festival. One, a college man, who submerged his heritage to achieve success and the other, a high school graduate who emphasized his ethnic origins to gain fame.

This unlikely mixture has produced an unqualified success for festival visitors. Their daily performances on Main Stage command some of the largest audiences of any festival attractions.

Fans have journeyed from as far as Florida and California to see their Kenny and Leroy. Few festival attractions have received such favorable comments as Kutztown's Batman and Robin.

METAL CASTING

In Sand at the Festival

By JAMES J. KELLY

The crafting and handforming of metals has had a long history and tradition in this area of Pennsylvania and this has been reflected in the Festival of the last twenty five years. Last year the process of metal casting in sand with brass and bronze was added to the Festival to more fully cover the metal crafts of this local culture.

Very early in the history of man, metal was used in a utilitarian and decorative manner. The casting of bronze dates back approximately 3500 years ago to ancient Egypt. The ability to heat ore and extract fluid metal and thereby change the state from solid to liquid and back to solid upon cooling allows man to control the metal and to create infinite varieties of shapes and forms while it is in its fluid state. There is something fascinating if not almost hypnotic about watching the use of fire to melt metal and to pour it in its molten state into casts of pre-determined shapes and forms. This may be experienced here at the Festival at the Sand Casting demonstration.

- Historically, Southeastern Pennsylvania served as the location for various metal casting enterprises. All the natural resources for changing the accessible iron ore into fluid metal for casting were available—limestone, abundant streams for water power, and wood for making charcoal which served as fuel. Most of these operations date to the 1700's and 1800's, and were primarily iron furnaces. In 1716, Thomas Rutter, a blacksmith, established the first iron works in Berks County, Pennsylvania. The iron ore was very close to the surface of the earth and was dug by hand in shallow "mine holes." The process is described most lucidly in *The Folk Art of Rural Pennsylvania*, by Frances Lichten. "Ore was smelted in a blast furnace, a truncated stone stack about twenty feet high, built into the side of a hill so that the ore, the necessary charcoal, and limestone could be hauled to the top and dumped in continuously. This process of feeding the furnace continued with monotonous regularity day and night for about nine months of the year, for the furnace ran uninterruptedly unless stopped by accidents. The draft for the furnace was furnished by enormous bellows operated by waterpower. The purified ore ran down to the hearth, the sandstone base of the stack. In front

of the furnace was the casting shed, the floor of which was blackened sand, the material in which castings were formed. With a spade and a mold of hickory, a workman made an impression in the sand on the floor of the shed. This impression consisted of a main concave channel called the 'sow,' from which at right angles extended smaller ones called 'pig' molds. These old-time imaginative names are still used, even in the great industry that iron-making has become today. Twice each day and night, the iron founder let the molten metal flow from the hearth where it had been accumulating into this patterned bed of sand."

Most of the items produced were utilitarian in nature and consisted of pots and pans and various other cooking utensils. Most significant was the casting of the "plate" stove, the "Franklin" stove and in 1761 the casting of the "ten-plate" stove which could be utilized for both cooking and heating. This eventually led to the demise of the fireplace as a functional necessity.

While many of these iron furnaces existed in this area the number of brass foundries was not as prevalent in Southeastern Pennsylvania until the later 1700's. The work of the coppersmiths and brass founders somewhat paralleled the blacksmiths and the iron founders. The demand for copper and brass objects, with their intrinsic qualities of warmth and resistance to rust, increased as the "pioneer" aspect subsided and the industrial revolution gained momentum. The demise of copper and brass is noticeable today as the advent of various other metals, plastics, and synthetics are developed. The qualities of copper, bronze, and brass, however, insures that objects of these metals will always be sought and utilized. Thus, it is, that these metals are employed here to demonstrate the intricacies of the craft and to familiarize more people with the beauty of objects made of these metals.

It would be well, at this point, to explain in detail the complex process of metal sand casting from original design to finished product. The designing of the pattern must be done in such a way that there are no undercuts or crevices which will lock the pattern in the sand mold. The pattern serves to mold the shape of the object in the sand and is usually made of wood or metal and can be made in various ways depending on the



Author James Kelly and helper clean up the crucible after pouring.

complexity of the object and the number of times that the pattern will be used. The patterns used in the demonstration at the Festival are made by direct carving and shaping from wood or a modeling putty and are kept simplified to remain as authentic as possible. The patterns are solid, one piece types that are mounted on boards. Other types of patterns include the match plate pattern which divides the pattern into two halves

on the "high line," or a split pattern that consists of two halves that are held together with pins.

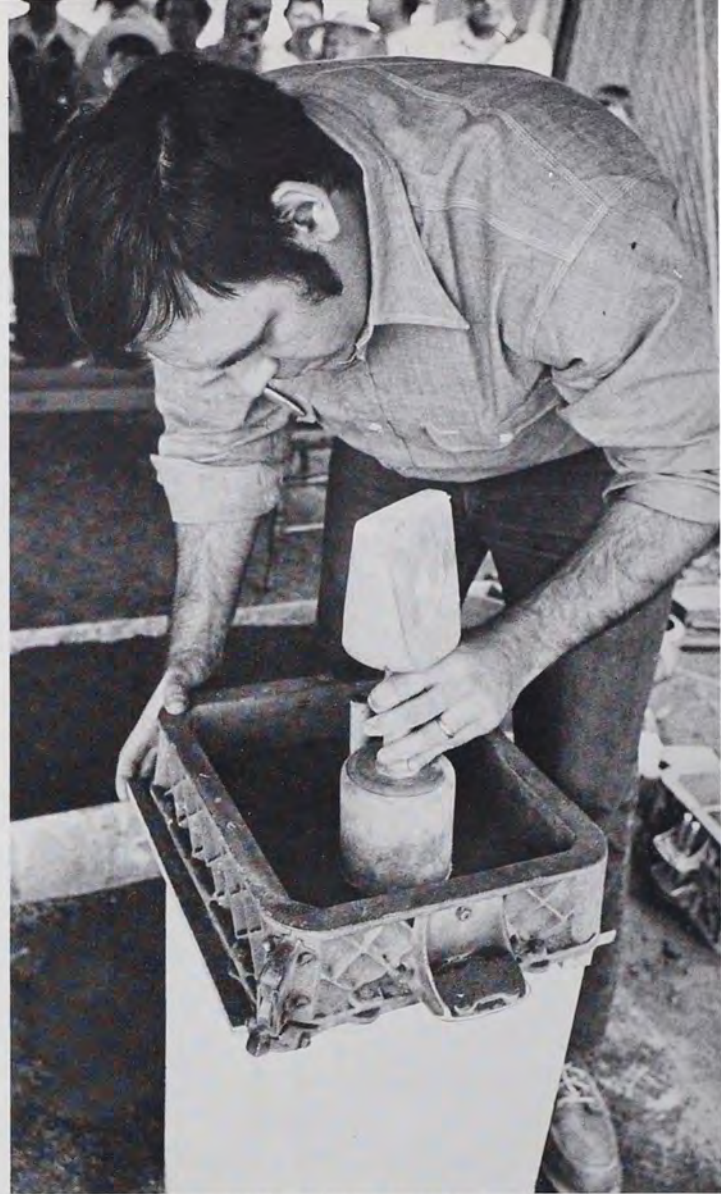
The sand employed in the demonstration here at the Festival is an Albany sand that is a natural bond sand, that is, natural ingredients which enable it to be packed very compactly. Casting sands consist of the basic ingredients of sand, clay, water and a binder to hold the grains together. Today, very few industries utilize

natural bond sands, preferring instead to mix their own "synthetic" sands. Sand that is to be used for casting must have what is referred to as "green strength," which is the ability to be packed and rammed compactly within the flasks. Water and/or clay may have to be added occasionally to achieve and maintain the desired consistency.

The process of packing the pattern into the sand mold in preparation for casting is called the cope and drag method. Loose fitting boxes called "flasks" are placed around the perimeter of the pattern. The bottom half of the inter-locking flask is called the drag; the upper half, the cope. Many variations of placing the pattern within the flasks exist. Sometimes it is placed entirely within the cope, other times primarily within the drag. Most often, however, it is located on the dividing line of the interlocking flask, at the bottom of the cope and the top of the drag.

In the demonstration at the Festival, various methods are utilized but for understanding, the simplest and most common is explained and diagrammed here. The bottom half of the flask, the drag, is placed upside down on a palette and dusted with a parting compound that acts as a separator and is usually made up of powdered talc or silica. The interior of the flask and the surface of the palette are evenly coated with this fine dust and sand is then packed and rammed solidly in the drag. Another palette is placed on the flask and the entire thing is inverted and set aside.

The top half of the flask, the cope, is placed on the palette that contains the pattern on its surface. The riser pin is inserted into the pattern and the entire



Sand being packed into the cope over the pattern and around riser pin.

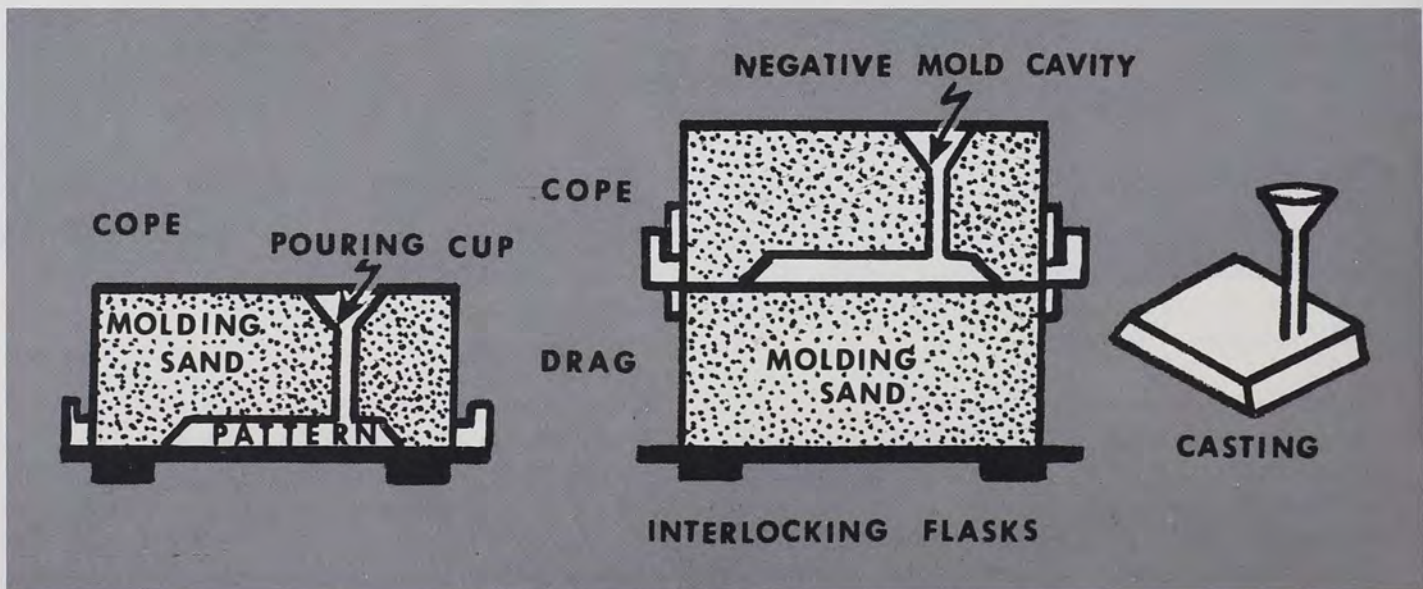
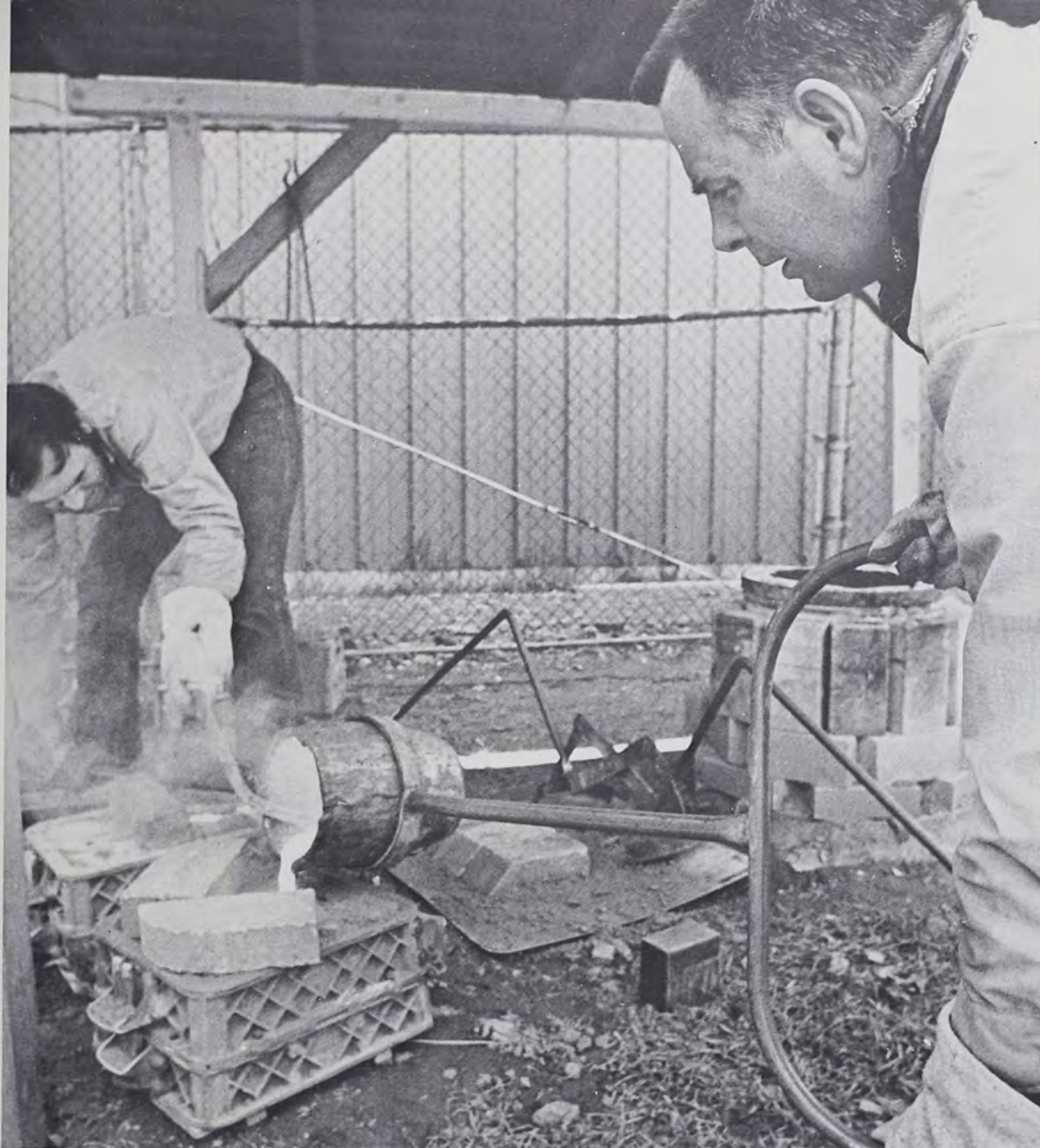


Diagram of metal casting in sand sequence.



Pouring molten metal into the prepared sand mold for bronze casting.

interior surface is dusted with parting compound. Sand is screened over the pattern which creates a very fine "facing" sand immediately next to the detailed surface. The molding sand is then packed in and rammed compactly over the pattern and around the riser pin to the uppermost edge of the cope. The surface of the packed sand is smoothed and a pouring cup shape is cut into the sand around the riser pin. The riser pin is tapped gently and removed. This leaves a negative cylinder down to the pattern which will serve later as the channel for the molten metal. The cope is then lifted very carefully off the pattern palette and the negative cavity may be seen in all its detail. This packed cope is placed on the drag to complete the interlocking flask. The sand surface of the flask is weighted to prevent heaving when the molten metal rushes in to fill the negative mold. The sand mold is now ready to receive the molten brass or bronze.

For the purposes of the Festival demonstration and in order to show the process from beginning to end in a short period of time, natural gas, instead of coke or charcoal, is used as a fuel and forced air by fan is used as a draft. The combination of fire being fed by an air current, or draft, can produce tremendous heat. The metals melted at the Metal Sand Casting demonstration include brass and bronze. The furnace is heated to a temperature of approximately 2200°-2300° F. for bronze and somewhat lower for brass, which makes the metal molten and fluid. The crucible or pot," that contains the metal is usually made of graphite or silicon carbide, is removed from the furnace with a pair of tongs, placed in a shank, skimmed of slag and impurities, and poured at approximately 2000° F, into the cup within the sand mold that leads directly to the negative impression in the sand. The flask is allowed to stand undisturbed for a few minutes

to permit the casting to "set" or harden. The flask is then shaken free, the sand crumbles and the solidified metal casting drops out. This rough casting must then undergo removal of all gates and feeder sprues which were necessary to allow the molten metal to run into the object pattern. The casting is then ground free of burrs or unwanted fissures with a grinder, and then undergoes a series of polishes with various compounds

and buffing wheels. Obviously, machines have simplified the grueling finishing work but the overall nature of the handwork remains the same. With the polishing completed the object is ready for display and use.

The natural warmth, color, and glow of brass and bronze create lasting and beautiful objects that are increasing in demand because of the ageless manner in which they appeal to basic instincts.

Contributors to this Issue

CONSTANTINE KERMES lives and works in Landis Valley, Lancaster County, Pennsylvania. Exhibits of his work have been a part of the Pennsylvania Dutch Folk Festival annually since 1961. His block printing demonstration in the Arts and Crafts building is of interest to all age groups. Represented in *Who's Who in American Art*, Mr. Kermes' work has been exhibited over 100 one-man and group shows and he is represented in New York City by the Seligmann Gallery. He has demonstrated block printing at the Festival since 1965.

LILLIAN G. KAUFFMAN, Lancaster, Pennsylvania, graduated from Millersville State College and attended Elizabethtown College, Temple University and Franklin and Marshall College. She teaches the mentally retarded. Lillian has been at the Festival for ten years, participating on the main stage, school and presently in the church.

NANCY A. DeLONG, resident of Bowers, Berks County, Pennsylvania, graduated from Kutztown High School and is presently a sophomore at Duke University. She has been with the Festival for the last three years, now associated with Peg Zecher in public relations.

WILLIAM DEAN WRIGHT, Fleetwood, Berks County, Pennsylvania, graduated from Kutztown State College and has been with the Festival for five years. He demonstrates in the leather lore tent.

PAUL E. ZECHER before his unexpected death on January 8, 1975, completed the article on the Festival's Country Kitchen. A native of Lancaster County and husband of Peg Zecher, Festival Press Relations Director, Paul worked with Peg in their own public relations agency in Swarthmore, Pa., since he retired from his 40 year editorship at *The Philadelphia Evening Bulletin* in 1973. He was a graduate of Temple University and was sports editor and reporter for *The North Penn Reporter, Lansdale, Pa.*, before joining *The Bulletin*. He served in the U.S. Navy during World War II in communications and radio intelligence. For the past several summers he joined Peg in the Press Office during the Festival's run.

CARL NED FOLTZ, R.D.1, Reinholds, Pennsylvania, graduated from Philadelphia College of Art and teaches in Cocalico School District, Lancaster County, Pennsylvania. He is an expert craftsman in basketmaking, pottery and candlemaking, and has been with the Festival for three years.

JOHN E. ROHRBACH, JR., R.D.1, Mertztown, Pennsylvania, received his B. S. from Kutztown State College, Masters from Temple University and attended Lehigh University. He is a school counselor in the Kutztown Area School District. John has worked for the Festival for twenty-one years.

DR. EARL F. and ADA F. ROBACKER, White Plains, New York, and Sciota, Pennsylvania, are natives of Monroe County, and have been associated with the festival since its earliest years. As antiques editor of *Pennsylvania Folklife*, Dr. Robacker has contributed a long and distinguished series of articles on Pennsylvania rural antiques and folk art. His books on the Pennsylvania scene range from *Pennsylvania German Literature* (1943) to *Touch of the Dutchland* (1965). They teach in seminars and are judges of the quilting contest.

HELEN M. ARNDT, born a Moravian at Nazareth, Pennsylvania, now resides in Kutztown, Pennsylvania. She graduated from East Stroudsburg Normal School, taught primary grades in Northampton County and Berks County, retiring in 1968. Helen has been at the Festival for fifteen years and is in charge of the Christmas house.

JOHN STINSMEN, Allentown, Pennsylvania, is a graduate of Kutztown State College, with an M.A. from the Tyler School of Art, Temple University. A high school teacher of art in the Lehigh County school system, he is director of the folk-dance programs at the Kutztown Festival. He is in charge of the seminars and has been associated with the Festival stage since the 1950s.

JAMES J. KELLY, Kutztown, Pennsylvania, graduated from State University of New York, New Paltz, New York: and Michigan State University for graduate work. He is Professor of Fine Arts at Kutztown State College and is in his second year at the Festival demonstrating metal casting in sand.

DR. DON YODER, Philadelphia, Pennsylvania, editor of *Pennsylvania Folklife*, is on the staff of University of Pennsylvania, where he teaches courses in the History of Religion, Folklife studies, Regional and Ethnic Cultures. A founder of *Pennsylvania Folklife* (originally called *The Pennsylvania Dutchman*) in 1949, and of the Festival in 1950, he has written and lectured widely on the history and ethnography of the Pennsylvania Germans. The folk-cultural questionnaire on *Windmills and Farm Water Supply* is by Dr. Yoder.



Come
Again
Next
Year!

July 3, 4, 5, 6, 7, 8, 9, 10, 1976

27th
Annual

Pennsylvania
KUTZTOWN
Folk Festival

GATE ADMISSION is \$3.00;
Children under twelve, \$1.00;
Parking on Grounds, \$1/car.

ALL ENTERTAINMENT, Demonstrations,
Exhibits and Special Events within the
Grounds are included in Admission Price.

A Daylight Gathering: HOURS- 9 a. m. to 7 p. m.

Kutztown Folk Festival Grounds

COLLEGE BLVD. GATE

EXIT GATE

SCHEDULED ACTIVITIES

(See Pages 23, 24, 25 and 26)

- 1 MAIN STAGE
- 2 SEMINAR STAGE
- 3 PUBLICATIONS & COLLEGE STUDIES
- 4 COUNTRY KITCHEN
- 5 CHURCH
- 6 AMISH WEDDING
- 7 HANGING
- 8 CHILDREN'S GAMES
- 9 SCHOOL
- 10 HOEDOWNING
- 11 FARM PRODUCE
- 12 HORSESHOEING
- 13 SHEEP SHEARING
- 14 QUILTING
- 15 BALLOON ASCENSION
- 16 BUTCHERING
- 17 AMISH BARN-RAISING

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.

BUILDINGS

- 16 ARTS and CRAFTS
 - Hex Sign Painting • Weaving • Pottery
 - Decorating Eggs • Silversmith • Tinsmith
 - Paper Cutouts • Wood Carving • Spinnery
 - ware • Dried Apple Head Dolls • Furniture
 - Painting • Rug Making • Chair Coning
 - Block Printing • Towelware Painting • Clock
 - Making • Dolls • Glassblower • Fraktur
 - Tafting • Leather • Reverse Printing on Glass
- 17 COUNTRY STORE
- 18 ANTIQUES
- 19 FARMERS MARKET
- 20 CRAFT STALLS

FOOD and DRINK

- FAMILY STYLE DINNERS
- FOOD PLATTERS
- FOOD SPECIALTIES of the Dutch
- EATING & DRINKING BLDGS.

SERVICES

- 21 REST ROOMS
- 22 OFFICE
- 23 TELEPHONES
- 24 POLICE
- 25 FIRST AID
- 26 PRESS
- 27 HOSPITALITY TENT

PARKING

PARKING

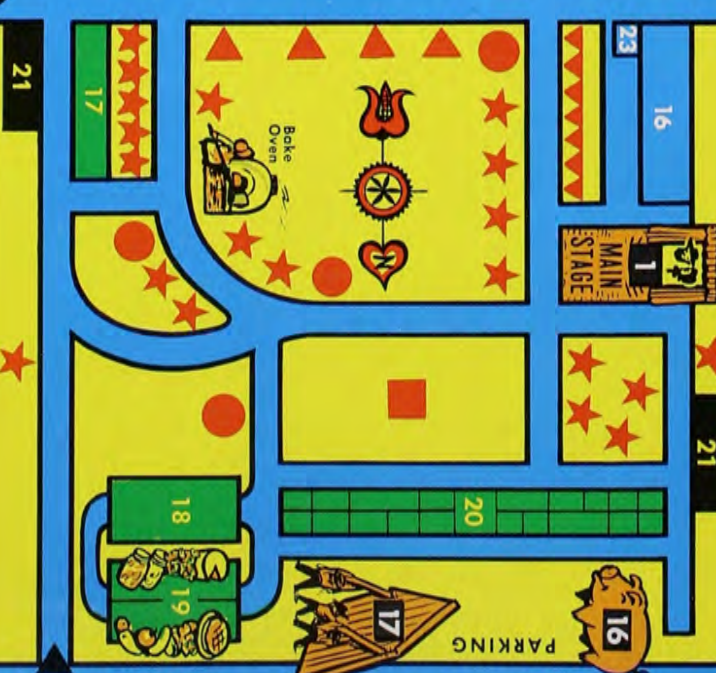
FOLK FESTIVAL COMMON

- 10 Animal Lore
- Fowl & Feather Lore
- Hex (Orcull) Lore
- Almanac Lore
- Woodturning Lore
- Spinning & Loom Making
- Cane Making
- Broommaker
- Tinmith
- Smoke
- Blacksmith
- Candlemaker
- Lampmaker
- Applebutter Making

- 9 (Dialect Lore)
- Corn Crib
- Corn Shelling
- Haywagon
- Apple Crusher
- Cider Making
- Threshing Demonstration
- Hex Sign
- Bush Meeting
- Roof Thatching & Architecture
- Soap Making
- Icehouse
- Outhouse
- Smokehouse
- Dry House
- Windmill

- 8 Children's Games
- Sowing Wood
- Pot-Hole Drilling
- Horsepower
- Vertical Horsepower
- Horizontal Horsepower
- Chaffing
- Decoy Lore
- Wood Carving
- Funeral Making
- Puppet Lore
- Sauerkraut Making
- Mush Making
- Gristmill Lore

- 11 GRANGE
- Farm Produce
- Pottery Making
- Old-Time Engines
- Old-Time Engines
- Candle Molding
- Metal Casting In Sand Lore
- Hucker Wagon
- Shaking Lores
- Bookstore
- Herb Garden
- Herb & Dried Flower Gunsmith Lore
- Windsor Chair Wood Whittling
- Bee Lore
- Washing Lore
- Pewter Making
- Potato Candy
- Sauerkraut Making
- Gristmill Lore
- Distillery



WENZ ST. GATE

NORTHWEST GATE

WHITE OAK ST. GATE